

**Macao, Macaoness, Macanese:
Literary Translation and Cultural Identity in Contemporary
Macao (1980-2018)**

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For Macao and the people I have met in Macao

Abstract

A former Portuguese colony, Macao possesses a rich cultural repertoire that has informed its distinctive, hybridized cultural identity, a fundamental, defining characteristics of Macaoness. The Macanese ethnic group, a result of hybridization, is the perfect embodiment of the notion of Macaoness. Prevailing public discourses and narratives on Macao and the Macanese have been deeply concerned with the issue of cultural identity, which is perhaps best reflected in the literature of contemporary Macao, where the cultural identity in question is in constant (re)construction through the contesting power dynamics and relations between the *self* and the *other*. Literary translation as a form of cultural production is therefore used as a strategy for mediating and (re)constructing such discourses and narratives about Macao, Macaoness and Macanese. The present research is a descriptive study of the relationship between literary translation and cultural identity. Situating the production of literary translation within the specific context of contemporary Macao between 1980 and 2018, the present research draws on interdisciplinary approaches to conceptualize literary translation as a socio-culturally situated practice from product-, process- and participant-oriented perspectives. Through mixed methods of qualitative and quantitative analyses, combined with bibliographic, case study and ethnographic methods, the present research presents a comprehensive, systematic study with a diachronic survey of the field of literary translation and three synchronic, illustrative case studies where mediation, negotiation and (re)construction of Macao and Macanese cultural identities can be seen evident through the different translation strategies and solutions by the translators in textual mediation. Such decision-making behaviours are governed by the norms and the habitus of the agents of literary translation. It is hoped that the present research could shed light on the important role of literary translation as cultural production in the socio-cultural dynamics and contribute to the cross-cultural understanding of Macao.

Key words: Macao, Macanese, cultural identity, literary translation, sociology

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List of Acronyms and Abbreviations

TS	Translation Studies
DTS	Descriptive Translation Studies
ST	source text
TT	target text
BT	back translation
SC	source culture
TC	target culture
SL	source language
TL	target language
CN	Chinese
PT	Portuguese
EN	English
PRC	The People's Republic of China
SAR	Special Administrative Region
UNESCO	United Nations Educational, Scientific and Cultural Organization
ICM	Instituto Cultural de Macau
FM	Fundação Macau
IPOR	Instituto Português do Oriente
ASM	Association of Stories in Macao
IIM	Instituto Internacional de Macau

Notes on Orthographic Conventions

The different spellings of 'Macau' and 'Macao' are often used interchangeably in many sources, yet it is generally accepted that the former is the Portuguese form and the latter is the English variant (*Encyclopaedia of Macao*, 2005), as is in the case of the Macao SAR government portal and official documents. For the purpose of this thesis, the English spelling of 'Macao' is adopted. Where a quoted source or an official name/title contains the Portuguese spelling 'Macau', the original orthography is retained.

Chinese references cited in the thesis are romanized using the Mandarin pinyin, except that names or references originated from Cantonese in Macao or Hong Kong are spelt according to the local romanization conventions. Where Chinese characters are directly inserted as supplementary information, they are written in traditional Chinese characters as used in Macao.

Where necessary, English back translation is provided for some references as well as the examples of analyses quoted from the Chinese and Portuguese source/target texts.

Chapter 1

Introduction

When Macao was brought under the spotlight of world history in the middle of the 16th century through the Portuguese maritime exploration, the entire course of this cultural encounter and the ensuing Portuguese colonization of Macao can be described essentially as a process of ‘cultural translation’ (Bhabha, 1994, p.172). This process features displacement, relocation, mixing and border crossings of people, languages and cultures, ‘creating the conditions through which “newness comes into the world”’ (Bhabha, 1994, p.227). In this sense, Bhabha’s (1994) employment of the notion of ‘cultural translation’ in postcolonialism is aptly applicable to the case of Macao in the context of its colonial past to its postcolonial present.

A tiny speck of territory consisting of a peninsula and two islands located at the periphery of south China on the west of the Pearl River estuary, Macao was once an obscure Chinese fishing village evolved from a place of refuge from the sea. It may be argued that the modern history of Macao was in fact ‘founded’ by the Portuguese imperialist and trade expansions which transformed Macao into a global, cosmopolitan city (Porter, 1996; Wei, 2014). Since the Portuguese settlement there, Macao gradually developed into an entrepôt between the East and the West. It became ‘the “threshold” for intercultural encounter and the only recognized “gate” through which the outside world could deal with “isolated” Ming China’ (Cheng, 1999, p.56). In the course of cultural transfer and human mobility across the borders over the centuries, Macao has become a centre of confluence of heterogeneous cultures. Just as Austin Coates (1978/2009, p.138) contends, ‘[c]ulturally there has never been anything like Macao, where so much of China and so much of Europe are enshrined in one small place’.

As a result, Macao has possessed ‘a rich repertoire of cross-cultural traits that can hardly be found in any other former Asian colonies’ (Cheng, 1999, ix). Such repertoire has informed a distinctive cultural identity of Macao, a fundamental notion of what Wong (2014, xxvi) refers to as ‘Macaoness’,

which is 'an ongoing hybridization of cultures and identities, a process in which peripheries often shift and permeate each other'. In essence, Macao is a cross-cultural space of transition, transformation and translation, where cultural identity is under constant formation and (re)construction.

Centred on the anti-essentialist idea that cultural identity is a discursive construct that is subject to constant (re)construction, the present research sets out to look at how Macao's cultural identity is represented and mediated through discursive/textual (re)construction, or more specifically, through literary translation from the perspectives of its production, process and participants. This is because, despite the diverse multimodal representations of Macao's cultural identity such as in visual arts, architecture and food, it is literature that is arguably the most comprehensive, complex, elaborative and powerful way of reflecting, representing and (re)constructing Macao's cultural identity through the processes of literary production, circulation and reception, as well as the agents and networks involved in such processes.

Translation, on the other hand, 'is increasingly being seen as a discursive practice that reveals multiple signs of the polyvalence within which cultures are constructed' (Bassnett, 2008, ix). In his *Translation and Identity in the Americas*, Gentzler (2008, p.5, italics in original) suggests that 'translation in the Americas is less something that happens between separate and distinct cultures and more something that is *constitutive* of those cultures', thus pointing to the claim that 'translation is not a trope but a permanent condition in the Americas'. Although the socio-cultural conditions of Macao differ radically from those of the Americas, similar idea about translation can also be found true in Macao in the sense that translation is *constitutive* of Macao's cultural identity and a *permanent condition* where the *self* and the *other*, the domestic and the foreign, the local and the global are constantly being negotiated, mediated and (re)constructed. Along this thinking, it is therefore the aim of the present research to study the relationship between translation and cultural identity in the specific context of Macao. By taking literary translation as a case in point, the research seeks to answer the question as to how literary translation as a discursive and socio-culturally situated practice contributes to the mediation and (re)construction of Macao and Macanese cultural identities.

1.1 Setting the scene

The Portuguese name of 'Macau' is allegedly a result of mistranslation. Originally known as '濠鏡澳' (*Hou Keng Ou* in Cantonese pronunciation, or *Haojing'ao* in Mandarin) in Chinese historical records, Macao's officially established Chinese toponym '澳門' (*Ou Mun* in Cantonese pronunciation, or *Aomen* in Mandarin), which literally means 'bay gate', signifies Macao's strategic geosition as the 'gate' of China. Indeed, Macao has long been described as the gateway through which the West meets the East. As early as 1513 when the Portuguese explorers first discovered this miniscule territory on the periphery of South China and their consequent settlement there in 1557, no one would have thought that the destiny of Macao would be tied to Portugal ever since then. Legend has it that the Portuguese name 'Macau' came into being when the Portuguese sailors, after landing ashore and asking local fishermen for the name of the place by pointing to a nearby Chinese temple Ma Kok¹, were mistakenly told the name of the temple through the local pronunciation, hence the Portuguese name 'Macau' (Wu and Yang, 2005; Clayton, 2009; Hao, 2011). This historical (although imaginary as it may be) narrative of the origin of 'Macau' is so widely adopted in the public narratives of Macao that it seems to corroborate the authenticity of the inception of Portuguese colonial history of Macao. Through the renaming of the indigenous place, the establishment of Macao's newfound identity by way of 'cultural translation' of the foreign *other* had since then changed Macao's historical and socio-cultural trajectories in the world history.

During its almost 450 years of long history since the Portuguese settlement, Macao has been uniquely positioned in Sino-Portuguese political, economic and cultural relations. 'Since the Portuguese began to settle in Macau to do business in the 1550s, a dual system of politics, economy, and culture began to develop' (Hao, 2011, p.144). While the Chinese authorities had never really given up its administration of Macao at the beginning, the

¹ Also known as the A-Ma Temple, which was built in 1488 and dedicated to the sea goddess Mazu who is the protector of the fishermen on the sea.

Portuguese tactically gained *de facto* control over Macao by taking advantage of its peripheral geopolitical position, which eventually led to their claim of Macao's sovereignty in 1783 through royal delegation of powers to the governor of Macao (Wu and Yang, 2005, p.22). Despite the fact that Portugal had asserted its sovereignty over Macao through its Constitution of 1822, under the influence of Britain's colonization of Hong Kong in 1841 after the First Opium War following the defeat of China, Portugal reasserted Macao's sovereignty through the decreed integration of Macao into its colonial system as an overseas province with Timor and Solor in 1844 (Gunn, 1996, pp.58-59). This reassertion of sovereignty was materialized in the Beijing Treaty signed between Portugal and the Chinese Qing government in 1887, which confirmed Portugal's 'perpetual occupation and governance' of Macao (Wu and Yang, 2005, p.13). In spite of the Portuguese and Chinese republican revolutions in 1910 and 1911 respectively, Macao's status remained unchanged, and was reaffirmed by the Sino-Portuguese Treaty of Friendship and Trade in 1928. Following the 1974 Carnation Revolution which brought an end to the Portuguese empire, Portugal relinquished all of its colonies including Macao. In 1987, exactly one hundred years after the signing of the Beijing Treaty which, *ipso facto*, cost China to officially lose Macao's sovereignty, the Sino-Portuguese Joint Declaration on the Question of Macao was signed between Lisbon and Beijing to set the agenda for Macao's return. Nevertheless, Macao was in effect still under the Portuguese administration during the transition period until 1999 when the handover officially put an end to the 442-year Portuguese rule. Since then, Macao has become an SAR under China's 'One Country, Two Systems' framework.

When the Portuguese established maritime trade routes in the 16th and 17th centuries, Macao rose as a global entrepôt where trades between domestic and international economic powers developed, with a huge influx of goods, capital and human mobility. However, this golden age saw a rapid decline by the end of the 17th century when the Portuguese monopoly was broken up by foreign competitions, notably the Dutch and the British. The Portuguese rivalry of the opium trade in the early 19th century brought Macao short-lived prosperity, however, Macao's status as an entrepôt was soon replaced by

the British Hong Kong after the First Opium War in the 1840s. As a result, Macao had to find new ways to sustain its economy. Since the 1850s, Portugal's introduction of licensed gambling in Macao, along with prostitution business and the slave trade, proved effective in boosting Macao's economy. Contrary to this economic boom was Macao's surging crime rate and ill repute, for which it was notoriously depicted, for example, as a 'city of gambling' (Cheng, 1999, p.205), 'City of Sin' (Clayton, 2009, p.223), or 'a town of indulgence' by the English poet W.H. Auden (1907-1973) in his poem 'Macao' written in 1938 on his visit to Macao:

A weed from Catholic Europe, it took root
Between some yellow mountains and a sea,
Its gay stone houses an exotic fruit,
A Portugal-cum-China oddity.

Rococo images of saint and Saviour
Promise its gamblers fortunes when they die;
Churches alongside brothels testify
That faith can pardon natural behaviour.

A town of such indulgence need not fear
Those mortal sins by which the strong are killed,
And limbs and governments are torn to pieces.

Religious clocks will strike, the childish vices
Will safeguard the low virtues of the child;
And nothing serious can happen here.

(Auden, 1958, p.59; quoted in Cheng, 1999, p.140)

Situated in between the two distant and disparate cultures, Macao's 'peripheral relations with Chinese and Western cultures constitute its identity as a cultural "threshold" and a crossroads of the East and the West' (Cheng, 1999, p.4). Macao is described by Cheng (1999, p.4) as a 'Cultural

Janus' because it 'has two faces: the face of Chinese civilization and the face of Portuguese legacies', and 'its culture alternates between a Janus scenario of having both Chinese and Portuguese cultural identities' (1999, p.217). As Wong (2014, xxvi) rightly states:

Macao's layers of history of more than four centuries have deposited a gamut of cultures that feed on and grow from each other, thus engendering a cultural ecology. This ecology is so hybrid that it is so unique, so inimitable, so Macao.

This central idea of 'Macaoness' suggests an anti-essentialist notion of being. That is to say, the cultural identity of Macao is forever in formation and transformation through the dynamic and ongoing process of cultural hybridization, thus challenging the 'colonial discourse ... of "fixity" in the ideological construction of otherness' (Bhabha, 1994, p.66). This process of hybridization is non-hierarchical in the sense that, regardless of the colonizer or the colonized, 'either one can work as the core upon which hybridization happens' (Wong, 2014, xxvi). According to Bhabha (1994, p.112), such hybridization is a condition of 'in-betweenness' which he calls the 'Third Space':

It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew (Bhabha, 1994, p.37).

Bhabha (1994, p.37) argues that 'all cultural statements and systems are constructed in this contradictory and ambivalent space of enunciation', thus making hierarchical claims to the originality or purity of cultures untenable. According to Bhabha (1994, p.38, italics in original), this Third Space 'may open the way to conceptualizing an *intemational* culture, based not on the

exoticism of multiculturalism or the *diversity* of cultures, but on the inscription and articulation of culture's *hybridity*'.

On the other hand, hybridity also leads to ambivalence and ambiguity. For Bhabha (1994, p.107), 'the colonial presence is always ambivalent' as it is split between its appearance of originality and its articulation of difference. Indeed, Macao has always been ambiguous about its cultural identity. This not only has to do with its ambivalent position between the contesting Chinese and Portuguese cultures, as argued by Cheng (1999, ix): Macao is caught in the 'conflictual structures' that are engendered by the 'imbalances of power relations' between the two cultures, 'which are consistently articulated through degrees of tension and forms of difference'. The ambivalence of Macao is also a result of its complicated historical, social and cultural backgrounds against which it was 'created' and 're-created' – 'an anomaly in colonization and decolonization' (Cheng, 1999, p.9).

Previous studies have shown that the 'driving forces behind the establishment of the Portuguese empire were of a religious and of an economic nature' (Pires, 1987, p.7; see also Cheng, 1999; Hao, 2011). This was precisely what distinguished Macao's colonial model from that of Hong Kong (Ngai, 2004). During the Portuguese colonization of Macao, Portugal was merely interested in religious propagation and profit seeking from trade with China, Japan and Southeast Asia at large. Unlike their British counterpart in Hong Kong, the Portuguese were not keen on engaging in cross-cultural dialogues and exchanges. A case in point is that the Portuguese language has very much been limited to being a language of elite society and public administration and never used as a vernacular language in Macao.

While cultural mobility brings about cultural contact, '[c]ultural relocation prompts and accelerates the metamorphosis into ambivalent kinship...from cultural resistance to cultural integration' (Sun, 2018, p.51). In the early process of cultural contact, cultural resistance to the foreign *other* was prevalent. The local Chinese viewed the Portuguese *other* with suspicion and regarded them as barbaric, whereas the Portuguese held that the Chinese were inferior. While cultural conflicts abounded, the two sides

remained distanced from each other. As observed by Hao (2011, p.115), 'neither conflict nor cooperation has dominated Macau people's social interaction in the past 450 years. Most of the time, they seemed to be preoccupied with ambivalent feelings'. Due to the imbalanced power relations between the two cultures, there seemed to be 'a mutual agreement to disagree than, properly speaking, a cross-cultural dialogue' (Pinal-Cabral, 2002, p.3). It could be observed that there had been a cultural divide, a 'negotiated separation' (Pina-Cabral, 2002, p.22) between the Portuguese- and Chinese-speaking communities in Macao, or as Hao (2011, p.110) points out: 'there seem to be two cities, each living its own life'. This model of cultural alienation can be found in many of Senna Fernandes's works where Macao is depicted as culturally divided into two worlds - the 'Christian city' and the 'Chinese quarters'.

However, this is not to say that there is no cultural interaction or integration at all, at least superficially, between both sides. As a matter of fact, traces of mutual influence can be observed from various cultural representations of Macao such as art, architecture, food, language, and people's lifestyle. A closer examination of Macao's socio-cultural formation over the past four centuries would reveal a hybrid character of the seemingly harmonious coexistence of different cultures and peoples. As pointed out by Bhabha (1994, p.218): a cultural third space is emerged 'where the negotiation of incommensurable differences creates a tension peculiar to borderline existences'. One of the most unique manifestations of such cultural third space is the emergence of the Macanese hybrid community through the hybridization between the Portuguese and the Chinese races, although the early Macanese origins can also be traced to Malaysian, Indonesian and Japanese during the Portuguese maritime expeditions.

The term *Macanese* and its Portuguese counterpart *macaense* are both neologisms which etymologically come from combination of the root *Maca(o)* and the English suffix *-ese* / the Portuguese suffix *-ense* which, apart from forming adjectival derivatives of place names such as *Japanese* in English and *goense* in Portuguese, are also used to denote the inhabitants of the place. Thus, the term *Macanese* or *macaense*, when referring to the inhabitants of Macao, signifies a deeply rooted sense of belonging to Macao.

However, in practical usage, this term is only limited to referring to the Macanese ethnic group and not the entire population of Macao.

Although the Macanese is hailed as the fruit of Portugal's 'distinctive colonial practice that fostered an assimilationist policy and officially encouraged miscegenation' (Cheng, 1999, p.202), there was, ironically, a more pragmatic reason underlying such practice of celebrated racial miscegenation: women (sexual desire). During the early Portuguese settlement, since Portuguese women were not allowed onboard with the Portuguese seafarers and there were no Portuguese women in Macao, the Portuguese men 'therefore followed the custom set in the older settlements of marrying Asian girls' (Coates, 1978/2009, p.44). In a sense, 'the mystique of interracialism was merely an "erotic expediency" rather than the advocacy of racial egalitarianism', which 'may fetishistically reflect a covert form of fantasy centred on the Other and a clandestine form of colonial desire' (Cheng, 1999, pp.202-203).

According to the *Encyclopaedia of Macao* (Wu and Yang, 2005), the Macanese are defined as those Macao-born Portuguese residents, who include the hybrids from the miscegenation between Portuguese and Chinese or other ethnicities, and the Portuguese and their descendants who have lived in Macao for many years or generations. The Macanese population is estimated to account for only less than 2% of the total population of Macao. They are bilingual in Portuguese and Cantonese but very few can read and write Mandarin Chinese. They recognize Portugal as their *patria* (Motherland) and receive Portuguese education and culture. They are Catholics and maintain much of the European lifestyle. At the same time, since they have lived in Macao for generations, they are also deeply influenced by the Chinese culture. By calling themselves '*filhos da terra*' (children of the land), they show a strong attachment to the place of Macao as their native home.

Pina-Cabral and Lourenço (1993, pp.22-23) discuss three principal indicators of self-identification in defining the Macanese identity: ethnic association with miscegenation between European and Asian bloods, linguistic association with the Portuguese language, and religious

association with Catholicism. While it is admitted by Pina-Cabral (2002, p.142) that any form of phenotypic characterization of the Macanese is bound to fail precisely because 'what characterizes the Macanese is their phenotypic variability', it would be more meaningful and fruitful to see the Macanese identity as a changing, dynamic process of cultural hybridization, differentiation and alignment. As pointed out by Pina-Cabral and Lourenço (2002, p.145):

The nature of the Macanese as a group is the product of these procedures of inclusion and exclusion as they develop in time, by relation to the external conditions that motivate people's interests.

Situated in between the Portuguese and Chinese cultural worlds, 'the Macanese find themselves constantly in a potential situation of "passing", that is, of changing their identity reference' (Pina-Cabral, 2002, p.144). Through pragmatic manipulation of their identity resources, the Macanese have managed to maintain their distinctive cultural identity in times of uncertainty and crises. For example, as observed by Pina-Cabral (2002, pp.145-146), 'at a time when the capital of Portugueseness was a major source in a struggle for security and survival', the Macanese would increasingly deploy their Portugueseness and align with the Portuguese culture. When 'the importance of this capital became less apparent' in the 1980s leading to Macao's handover in 1999, the Macanese identity 'started to shift in other directions', one of which was the increased investment in the Chineseness through 'new forms of identification with the Cantonese [Chinese] culture'. Such a characteristic is what I would call a chameleon-like identity: through their long history of survival and development, the Macanese have been able to adapt their cultural identity to the changing socio-cultural environments by negotiating and mediating in a pragmatic manner their Portugueseness or Chineseness which are both fundamental characterizations that define their identity, and yet, there is also something else that is quite unique of their own. In a sense, the Macanese community

is the embodiment of the quintessential Macaoness of Macao – ‘the kind of subjectivity the Macau government was so fervently trying to promote’ (Clayton, 2009, p.106).

1.2 Cultural anxiety and identity crisis

Underlying the notion of Macaoness is the anxiety and ambivalence about identity, which is fundamental to many of the socio-cultural phenomena in Macao. Throughout its more than four centuries of cultural encounters, Macao has been overladen with contesting discourses and ideologies between the indigenous and the foreign, the *self* and the *other*. When the East first encountered the West in Macao, the foreign *other* was viewed by the Chinese with a distrustful ‘Sinocentric gaze’. ‘The politico-cultural anxiety of being contaminated by the “barbarian Other” plainly manifested China’s self-regarding superiority’ (Cheng, 1999, p.17). Nevertheless, in the flux of rapid changes of world order at the time, the Chinese imperial power was already in irreversible decline, succumbing to the rising foreign powers. ‘[T]hrough a combination of weakness, corruption, and hesitant policy on the part of the Chinese’ (Usellis, 1995, pp.147-148; quoted in Cheng, 1999, p.23), the Portuguese managed to secure their position in Macao.

The ambiguous sovereignty status of Macao under the Portuguese rule was a testimony to Macao’s ambivalence in between the struggles of the two controlling powers. Li (2005, p.20) points out that Macao’s politico-economic development had always been situated in the swirl of the politico-economic rivalries between the two nations. During the long history before Macao’s handover, neither the Portuguese nor the Chinese had been able to exercise independent jurisdiction, and as a result, there had never been a single, dominant social awareness in Macao. This had fundamental implication on Macao’s socio-cultural formation. Due to the *de facto* dual administration in the early colonial years, Macao was in effect politically and culturally divided, albeit not without violent clashes and conflicts. This generally formed the basis for the long existing ethnic/cultural divide in Macao even up to the present day. As Hao (2011, p.114) has observed, conflicts, cooperation, and

the indifferent attitude towards each other are major characteristics of what he proposes as the 'Macau model' of interaction:

[N]either conflict nor cooperation has dominated Macau people's social interaction in the past 450 years. Most of the time, they seemed to be preoccupied with ambivalent feelings (Hao, 2011, p.115).

The ambivalence prevalent among the people of Macao largely resulted from the competing ideologies between the Chinese and the Portuguese sides. This ambivalent feeling is even more so for the Macanese. Caught in between, the Macanese always find themselves more susceptible to such influence. Although they have 'relatively easy access' to both cultures and 'function reasonably easily' within either culture, they show 'signs of incomplete integration to the people whose allegiance to each cultural world was more univocal', which is thus seen as their 'betrayal' (Pina-Cabral, 2002, pp.141-142). As a result, they are invariably distrusted and discriminated by both the Chinese and the 'pure' Portuguese. 'Such racial discrimination eventually leads to a certain kind of anxiety among them, who are ambivalent towards their personal identity' (Cheng, 1999, p.203). For this reason, the Macanese gradually develop a process of 'self-alienation' as a way of 'a new social stratification' (Cheng, 1999, p.203), differentiating themselves from the indigenous Chinese and the metropolitan Portuguese by holding to their very own sense of identity and belonging.

On the other hand, as Macao 'lives in a state of constant unstable equilibrium', the Macanese's association with both the Portuguese and the Chinese is 'dependent upon this deep [sic] rooted instability' (Pina-Cabral and Lourenço, 1990, p.99). This is precisely why the transition of Macao's sovereignty during the 1980s-1990s provoked a spurt of anxiety and identity crisis for the Macanese, because the changing political climate with the departure of the Portuguese colonizers and arrival of the new Chinese power signalled a radical change in their status or even threatened their existence. To be, or not to be, that was the question. They were faced with a

quandary about 'whether to identify themselves with the Portuguese or the Chinese' (Cheng, 1999, p.204), or even worse, a total loss of their identity. In fact, as Clayton (2009) points out, Beijing's attempt to define the Macanese as Chinese nationals in a Resolution on Nationality before the 1999 handover sparked off considerable controversy among the Macanese (as well as the Portuguese). 'This controversy went straight to the heart of deeply felt but often barely articulated senses of self and other' (Clayton, 2009, p.110).

Contrary to Beijing's controversial attempt was the Macao Portuguese government's attempt to redefine the term 'Macanese' as a category that is inclusive of every resident in Macao regardless of their ethnicity and backgrounds. 'It was an attempt...to give the name "Macanese" to the particular form of collective subjectivity the [Portuguese] state was trying to promote in its final years' (Clayton, 2009, p.110). While this was welcomed by some Macanese as 'a way that would affirm their condition of "in-betweenness" and emphasize its value for the future of all Macau people', it was also strongly rejected by some others as 'a peremptory appropriation of a well-defined and autonomous Macanese identity but also a direct attack on their already precarious interests as a group' (Clayton, 2009, p.112).

In the imminent days of the handover, the question of the Macanese identity 'had been a confusing and anxiety-producing one for many Macanese' (Clayton, 2009, p.113). Voices 'that announce the death of "Macao as we know it" in the near future or the imminent disappearance of the Macanese' (Pina-Cabral, 2002, p.7) can be found resonant in much of the literature written about Macao and Macanese at that time.

Meanwhile, before their anticipated departure from Macao, the Portuguese were anxious 'to leave a "cultural legacy"' because they felt that 'in more than four hundred years of colonial rule they had left nothing else' in Macao (Clayton, 2009, p.4). For this reason, major efforts were launched by the Portuguese Macao government, including building of monuments, museums and a Cultural Centre, establishment of Instituto Cultural de Macau, and preservation of the Portuguese cultural heritage. One of these cultural preservation projects was the restoration of the façade of the São Paulo –

also known as the Ruins of St Paul's, a church cum college originally built by the Jesuits as the first western university institution in the East in the early 17th Century but destroyed by a fire in 1835 – as 'the departing colonial state's last-ditch effort to whitewash the effects of its presence' (Clayton, 2009, p.4). Representing 'one aspect of the Portuguese strategy to acculturate the Chinese with Christian culture' (Cheng, 1999, p.84), the decaying St. Paul's façade was transformed into a new icon of 'the city's true historical identity as a "four-century-old meeting-point between East and West' and 'a symbol for the future' (Clayton, 2009, p.5). This heritage preservation project signified Portugal's attempt to reconstruct the meta-narrative of a new Macao identity coherent with its historic glory, colonial nostalgia and cultural continuity.

While local consciousness (本土意識) is a fundamentally defining characteristic of cultural identity (Li, 2005), there seemed to be a lack of deeply rooted local consciousness in Macao society due to contesting historical narratives, political instability, cultural marginality, population mobility, and ambivalence of identity. Under Beijing's instruction to prepare for a smooth transition, Macao's localization of legislation and public administration, and more importantly, the decreed recognition of the Chinese language as one of the two official languages in Macao (the other being Portuguese), had given rise to unprecedented resurgence of local awareness of Chineseness. But this wave of Chinese localization caused deep concern and anxiety in the Macanese because they feared that their cultural identity was at stake and they would be forced into exile.

With other political, economic, social and cultural initiatives in full swing during the transition period for Macao's re-integration into the Chinese nation-state and the world in new ways, Macao was anxious to get rid of its negative images in the past as a 'colonial backwater', 'cultural desert' and 'gambling town' (Clayton, 2009, pp.2-3). There was a pressing need to re-define Macao's cultural identity against this background. Heated discussions and debates were entered into among the academics and the general public on questions about Macao's cultural identity (Li, 2005). There was even a clarion call for forging Macao's literary identity by the local intelligentsia in response to the concern of Macao's purported lack of local literature. As a

result, this period saw an unprecedented surge of literary publication and literary translation.

The post-handover Macao has seen rapid transformations in many aspects. The city is becoming more cosmopolitan, more modern, more diversified than ever before. However, just as Wong (2014, xxiv) has acutely observed, '[p]revalent in the Macao society is the apprehension that the mercenary development and promotion of the place are threatening or even displacing its cultural identity'. Yet, even when Macao has departed from its colonial past, why exactly are people still so anxious about Macao's cultural identity? What exactly do they refer to when they talk about it? Does it refer to the same thing when it is talked about by the Chinese, the Portuguese and the Macanese? All these questions may not seem to be immediately answerable.

In his discussion on Macao's ambivalence and difficulty in articulating its cultural identity in the post-handover era, Li (2005, p.26) argues that Macao is an atypical case of postcoloniality because, unlike other postcolonial states where one of their primary tasks of reconstructing a local identity is to obliterate the cultural consciousness which had been distorted and instilled by the colonizers, Macao's process of reconstructing its cultural identity in the postcolonial context is not to obliterate, but rather, to sort out and search for a coherent cultural identity from its incongruities.

1.3 Translation in Macao

The history of translation in Macao can date back to the mid-16th century (Li, 2016) when the Portuguese settlement of Macao established the cross-cultural communication between these two distant and disparate cultural entities. 'Whether during the period of prosperity after the Portuguese settlement in Macao or the later period of economic recession, translation had always borne witness to the social development of Macao' (Li, 2016, p.2, my translation). When Macao was established as a port city, translators, or more precisely interpreters, became indispensable in fostering trade relations in the region. At that time the interpreters were called '*jurubaça*'

and '*lingua*' in Portuguese, of which the equivalent Chinese titles were '*tongguan*' (通官) and '*tongshi*' (通事) (Li, 2016, p.11).

During the early times, it was the Jesuit missionaries who played a central role in the early translation activities in Macao (Zhang and Wang, 2006). Among those missionaries were the famous Michele Ruggieri (1543-1607) and Matteo Ricci (1552-1610), both of whom studied the Chinese language and customs in Macao to prepare for the Jesuit's missions into Mainland China. While they carried out their missions, they translated quite a number of oriental books into western languages and also introduced western knowledge into China (Li, 2016, p.11). It can be said that translation during this early period was primarily at the service of religious dissemination.

The subsequent period between the 17th and mid-18th centuries saw the emergence of Macao as a regional trading entrepôt, the time of which generally corresponded to the rise of western capitalism and colonialism, in particular the golden age of the Portuguese empire. Macao was positioned in the midst of swift economic and political transformations. Economically, owing to its strategic geopolitical position, Macao was exploited for lucrative profits through trade with China, Japan and Southeast Asian countries. As a result, translation, especially interpreting, played an indispensable role in the trading activities. Most of the translators (interpreters) at that time were Malaysian Chinese who were Chinese-Portuguese bilinguals from Portuguese Malacca (Li, 2006). On the other hand, due to the rapid capitalist expansion, Macao was soon replaced by neighbouring Hong Kong as the region's commercial entrepôt which rose as a free international port since the mid-19th century. Britain's claiming of Hong Kong in 1841 prompted Portuguese assertion of Macao's sovereignty. As a result, constant conflicts and clashes arose between the colonizer and the colonized, for which negotiations and mediations mainly relied on translators (and interpreters). Against these backgrounds, it can be said that translation chiefly served economic and political interests during these periods, as Wu (2002/2008, p.211, my translation) observes that:

For a long time, translation between Chinese and Portuguese in Macao basically has not been free from the functional and instrumental roles of maintaining the political, administrative and social *modus operandi*, thus contributing little to the Sino-Portuguese cultural communication at a deeper level.

By showing evidence that translation in the form of book publication as a major cultural medium was scarce in Macao before the 1980s, Zhang and Wang (2006, p.39, my translation) argue that:

This has precisely proven that translation is a mirror of cross-cultural communication and societal prosperity; in other words, the under-development of translation reflects the lack of demand for cross-cultural communication and contact.

In the same vein, Sun (1994) has observed that during the four centuries of Portuguese presence in Macao, direct cultural exchange between Chinese and Portuguese was scant. Reciprocal cultural communication through direct translation between the Chinese and Portuguese languages was virtually non-existent until the 1980s which began to see the translation and introduction of Portuguese literature into Chinese in Macao.

This view is echoed by Zhang and Wang (2006) who point out that Macao's translation activities only actually took shape since the 1980s, particularly around the transition period of Macao's handover to the Chinese sovereignty. During this period, there was a growing demand for translation due to the rapid political and social transformations taking place in Macao, especially the need for legal translation to localize the Portuguese-derived legislation. The decreed recognition of the status of the Chinese language as the other official language alongside Portuguese also prompted greater demand for translation between Chinese and Portuguese.

On the other hand, the post-handover period has witnessed a significant growth in Macao's international business, especially after the liberalization of

the gaming industry in 2002. The successful inscription of the historic centre of Macao in the UNESCO World Heritage in 2005 has also boosted Macao's international tourism significantly. As a result, English as a foreign language has become more and more widely used in Macao's socio-cultural life. The population mobility and linguistic diversity of this once obscure territory have empowered translation to play a more prominent role in the socio-cultural fields of contemporary Macao against the backdrop of capitalism and globalization.

Suffice it to say that translation is indispensable in the functionality of a multilingual and multicultural society like Macao, but to what extent does translation play a role in the socio-cultural changes of Macao? Given that it is unrealistic to examine the full picture of translation activities in Macao, literary translation can thus serve as a case in point as it provides ample evidence of and reveals insights into the 'making and distribution of culture repertoire' (Even-Zohar, 2000, p.394). How does literary translation enter and take part in the socio-cultural fields of contemporary Macao? How does literary translation interact with or mediate the target social and cultural systems? How does literary translation contribute to the (re)construction of the cultural identity of Macao and the Macanese? These questions certainly merit our investigation.

However, it is true of what Li (2016, p.1) has said that the present status of translation research in Macao is disconcerting because, despite that translation has been so much talked about in Macao, there has been so little effort taken into studying the history and practice of translation in Macao. In fact, such status quo of translation research in Macao does not measure up to the important role translation practice has assumed in the socio-cultural life of Macao during its long history of cross-cultural encounters. A search of the existing research on translation (including interpreting) in Macao only yields very few results. These include: (1) Macao's translation history (Zhang and Wang, 2006; Barreto and Li, 2013; Li, 2016), (2) general translation practice and research (Lin, 2006), (3) legal translation (Calado, 1995, 1999; Long, 1998/2008; Li, 2002/2008; Chan, 2012), (4) public notice translation (Zhang, 2006, 2012; Chen, 2014; Zhang and Pan, 2015; Lim and Loi, 2015), (5) translation education and translator training (Escaleira, 2013b; Escalera

and Bizarro, 2013; Lim, 2013; Leong, 2014; Vong and Wong, 2014; Escaleira, 2016), (6) social role of interpreters/translators (Paiva, 2001, 2004), and (7) translation market (Escaleira, 2013a). It is not without surprise to find that barely any attention has been given to research of literary translation in Macao! This negligence has made the present study all the more timely and significant in terms of both theoretical and practical contributions to translation in Macao.

1.4 Research objective and questions

The present research aims to describe and examine the relationship between literary translation as a form of cultural production and the (re)construction of cultural identity in contemporary Macao between 1980 and 2018. The year 1980 or the period of 1980s marks a watershed in the contemporary history of Macao in the sense that it not only ushered in the political and social transitions of Macao, but also a new era of cultural development for Macao, which was most notably characterized by the growth of its literary field that saw a sudden boom of literary publication and translation. By conceptualizing literary translation as a socio-culturally situated practice, the present research is built on the hypothesis that literary translation is motivated by ideological interests in mediating and (re)constructing the cultural identity of the given society and group.

Through a diachronic survey of literary translation produced within the historical and socio-cultural contexts of contemporary Macao between 1980 and 2018, combined with a synchronic study of selective cases of literary translations by means of textual/discourse analysis and a study of the agents of literary translation through ethnographic methods, the present research aims to address this question: To what extent has literary translation mediated and (re)constructed the cultural identities of Macao and Macanese in contemporary Macao? This question can be understood and addressed in terms of the following specific questions at three different yet interrelated aspects:

- (1) **PRODUCT**: What literary translations are produced in contemporary Macao? How and why are they produced?

(2) **PROCESS**: How are the cultural identities of Macao and Macanese mediated and reconstructed in the process of translation? Through what translation strategies and solutions?

(3) **PARTICIPANT**: What are the motivations of the agents' (primarily, the translators' and publishers') agency in their translation and mediation?

The product-oriented aspect, which is closely related to the notion of the field of cultural production, entails a comprehensive survey of the field of literary production and translation in Macao as contextualization for the present research. But for an in-depth investigation of how the Macao and Macanese cultural identities are mediated and reconstructed through literary translation production, it is crucial to look at the process-oriented aspect which calls for situating the practice of literary translation in specific textual and contextual conditions, where such mediation and reconstruction occur through the translator's decision-making of strategies and solutions during the translation process. In addition, the participant-oriented aspect is conducive to better understanding the motivations and habitus behind such decision-making through ethnographic methods. Overall, these questions are essential to the understanding of the **PRACTICE** of literary translation in the socio-cultural context of Macao where cultural identity is always in play. By adopting descriptive and sociological approaches to literary translation, the present research seeks to highlight the potential role of literary translation to socio-cultural formation, in which the agents of literary translation play an active role.

1.5 Originality and significance of the research

The present research is a comprehensive, in-depth study of literary translation in Macao. The originality of this research can be seen at many levels: (1) in terms of its contribution to new knowledge, the research presents a first-hand and the first systematic study of literary translation and its relationship with cultural identity in the specific context of Macao. The fact that literary translation as a cultural phenomenon in Macao has not yet been studied makes the current research a highly original contribution; (2) in terms of interdisciplinarity, this study construes the object of study – literary

translation – as a form of cultural production, a socially situated activity and a discursive practice by incorporating interdisciplinary approaches into the descriptive study of literary translation; (3) in terms of methodology, the research presents an innovative, comprehensive methodological framework for descriptive and sociological approaches to the study of literary translation by combining macro- and micro-analyses with mixed methods of quantitative and qualitative analyses, as well as detailed case studies representing a variety of genres; (4) in terms of resources, the research has been informed by extensive consultation of existing literature across the Chinese, Portuguese and English languages to investigate the socio-cultural contexts of literary translation production in Macao, thus filling the gap in the existing research due to the absence of trilingual approaches.

It is hoped that the present research could make potential social and cultural impacts by shedding more light on the important role of literary translation in the socio-cultural dynamics of a given society and drawing the attention of the agents, i.e., translators, publishers, critics and readers, as well as the policy-makers and funding bodies, of cultural production (translation and publication in particular), to support and invest in the cultural production of Macao. By stimulating the interest of the general public in the cultural production of Macao, it is hoped that the present research could enhance cross-cultural understanding and bring positive effects on the cultural image and identity building of Macao in the long run.

By offering first-hand, original and up-to-date research on the cultural and social aspects of literary translation practice in Macao, the present study may be able to contribute to the widening of current research scope of Macao Studies – an emerging academic field also known as Macaology – from the interdisciplinary perspective of Translation Studies.

1.6 Structure of the thesis

The thesis is structured as follows: Chapter 1 provides an introduction to the background of the study by examining the various aspects of the Macao context where the issue of cultural identity comes to the fore. It then states

the research objective and presents the research questions, as well as highlights the originality and potential impacts of the research.

Chapter 2 outlines the theoretical preliminaries of this study, including review of existing literature on descriptive translation studies, sociological approaches to translation, cultural approaches to translation, and translation strategies and solutions, in order to provide a theoretical framework for the study.

Chapter 3 constructs a comprehensive methodological framework of the research by combining macro- and micro-levels of analytical approaches and mixed methods of quantitative and qualitative analyses. A detailed account is given on the analytical methods and tools, research procedures, data collection and analyses, case studies, as well as ethical considerations for the ethnographic method.

Chapter 4 is a contextualization of the 'field' of Macao literature. By conceptualising literature as a system and reviewing the debates on the notion of 'Macao literature', it offers a systemic view of the field of Macao literature and examines its development from a diachronic dimension.

Chapter 5 provides a comprehensive picture of the phenomena of literary translation production in contemporary Macao, using mixed methods of quantitative and qualitative analyses. It is argued that literary translation as cultural production is a complex process of the interplay among context, discourse, actor and practice. These factors are analysed in terms of the context of the field as well as the production, participants and practice of literary translation in contemporary Macao.

Chapters 6 to 8 presents three selected case studies of literary translation in Macao, including poetry, fiction, and short story translation respectively.

Chapter 6 focuses on a case study of poetry translation in Macao. By arguing that Macao is a cross-cultural space of poetry, the chapter examines the linguistic and cultural plurality and hybridity of Macao poetry. It then offers a close reading of the Chinese and English translations of a Macanese poem 'Sabem quem sou?' to examine how the Macanese cultural identity is interpreted and reconstructed in the Chinese and English TTs respectively. Using habitus and network as key sociological concepts, it

examines the poetry translation projects by Kit Kelen and argues that collaborative translation through the translator's habitus and network is a prominent feature of poetry translation in contemporary Macao, which is conducive to the representation of a new hybrid cultural identity of Macao.

Chapter 7 is a case study of the Chinese and English translations of the Macanese novel *A Trança Feiticeira* by Senna Fernandes. It is argued that the selection and translation of this novel converts significant cultural capital and helps represent the Macanese cultural identity in the respective target cultures. A corpus-assisted analysis of the translation of culture-specific references in the TTs shows the translators' mediation of the Macanese cultural identity through different translation strategies and solutions. Such decision-making in their translation behaviours are proved as a result of their habitus and agency, which account for their respective reconstruction of Macao and Macanese cultural identity in the TTs.

Chapter 8 presents a case study of short story translation and rewriting in *Amores do Céu e da Terra*, in which selected Chinese *sanwen* essays about Macao and the Macanese people are translated and rewritten as Portuguese version of short stories. Through the lens of narratology, this chapter analyses the representation, renegotiation and reconstruction of the Macao and Macanese narratives through rewriting at generic, textual, intertextual and paratextual levels.

Chapter 9 is the conclusion which summarizes the major findings and results of the present research, the limitations of the study, as well as suggestions for future research.

1.7 Summary

This chapter has introduced the background of the present research by providing relevant historical and socio-cultural contexts of Macao, from which the underlying issue of cultural identity arises and evolves. It has also provided an overview of translation practice in Macao's history, society and cross-cultural communications, in an attempt to offer a detailed contextualization of the evolving roles of translation in the socio-cultural context of Macao. The objective and questions of the research are then

formulated based on these contextual observations. Through this piece of highly original research, it is hoped that impacts could be made on the role of literary translation in the cultural production of Macao and its various stakeholders. An outline of the thesis structure is also provided at the end of this chapter.

Chapter 2

A Descriptive Approach to Literary Translation as a Socio-culturally Situated Practice

In his co-edited book *Socio-cultural Aspects of Translating and Interpreting*, Pym (2006, p.2) points out that 'the whole thrust of Descriptive Translation Studies, since the 1970s, has been to bring wider contextual considerations into the study of translation'. The move from the traditional focus on texts to the socio-cultural contexts of translation had prompted the 'cultural turn' in TS during the late 1980s and early 1990s (Snell-Hornby, 1990; Bassnett and Lefevere, 1990). While the mushrooming cultural approaches to TS have shown enormous potentials of how translation could be studied in its broader socio-cultural contexts, 'there has been a growing focus on mediators and their social contexts' (Pym, 2006, p.3). This increasing tendency eventually gave rise to a sociological turn in TS in the 2000s (Wolf and Fukari, 2007; Angelelli, 2014). While these changing foci of TS represent the major, logical developments of DTS, these various 'turns', whether cultural or social, are essentially shifts of paradigms (Snell-Hornby, 2006) towards an interdisciplinary metamorphosis of TS, moving to 'a more relative but fruitful position among the plurality of languages and cultures in the globalized world of today' (Snell-Hornby, 2006, p.164).

This chapter aims to lay the theoretical foundation for the present research by highlighting its descriptive nature. While Toury's DTS provides a fundamental framework for the study of literary translation, the present research draws on the polysystem theory to conceptualize the field of literary translation through a relational, structural thinking by interconnecting Bourdieu's sociological concept of the field of cultural production, thus foregrounding literary translation as a socially and culturally situated activity at the macro-level of the socio-cultural context. At the micro-level of the textual production, translation as a discursive practice is governed by norms and influenced by the social agent's agency through their behaviours in the translation process.

2.1 Descriptive Translation Studies (DTS) as an overarching framework

The present research draws primarily on Gideon Toury's (1995, 2012) conceptual framework of Descriptive Translation Studies (DTS), which is one of the sub-branches outlined by Holmes (1988[1975]) as shown in Figure 2.1, and further developed by Toury (1995, 2012) as shown in Figure 2.2.

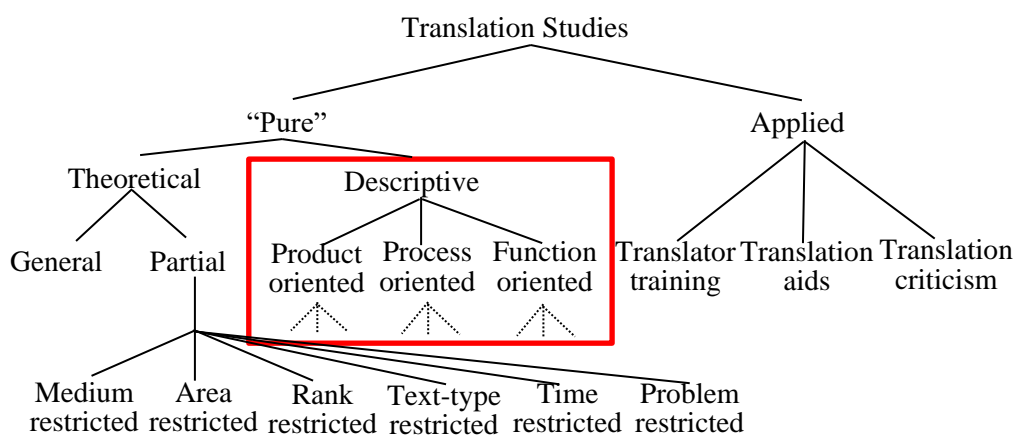


Figure 2.1 Holmes' basic 'map' of TS (from Toury, 2012, p.4)

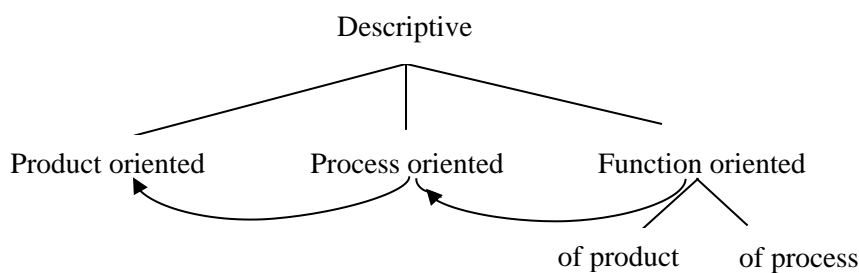


Figure 2.2 The main relations within DTS (from Toury, 2012, p.7)

According to Toury (1995, 2012), product-oriented DTS examines translations as products. It may involve description or analysis of features between ST and TT, and can become 'a larger body of translation analysis looking at a specific period, language or text/discourse type' (Munday, 2016, p.17). Process-oriented DTS looks at 'the process or act of translation itself' (Holmes, 1988[1975], p.72) which primarily concerns the translator's

cognitive mechanism. Function-oriented DTS is the description of the functions of translations in the target culture, or in Holmes' (1988[1975], p.72) words: 'it is a study of contexts rather than texts'.

Toury (1995, 2012) proposes an underlying, systemic logic that products, processes and functions are interrelated with and inseparable from each other, all of which form a complex whole, an organic system. According to Toury (2012, p.6):

It is the prospective function of the translation, via its required textual-linguistic make-up and/or the relationships which would tie it to the original, which yields and governs the strategies which are resorted to during the production of the TL (target language) text in question, and hence the translation act as a whole.

It is therefore self-evident that the intended function of a translation in the target system, i.e., the target context, is the central concern of DTS.

According to Toury (2012, p.22, bold in original), '**no translation should ever be studied outside of the context in which it came into being**'.

From this target-oriented perspective, Toury (2012, p.197) argues that:

when a translation is looked at from the point of view of the culture which hosts it, it can be assumed that it was designed to fulfil certain needs of that culture. It does so by introducing into the culture a version of something which has already been in existence in another culture, which is deemed worthy of introduction into it.

It is from this target-oriented approach, based on the view of translations as 'cultural facts' (Toury, 2012, p.20) in the target system, that the present research sets out to study literary translation as a form of cultural production and its intended functions in the socio-cultural system of Macao.

Literary translation is defined as 'every literary text in the *target* literary system (and in TL) which is equivalent to another text in SL' (Toury, 1981, p.11, italics in original). According to Toury (2012), two senses of literary translation are distinguishable from either source-oriented or target-oriented perspectives: one that is 'translation of texts which are regarded as literary in the *source culture*' (Toury, 2012, p.199, italics in original), the other is 'translation of a text ... in such a way that the product is acceptable as a literary text in the *recipient culture*' (Toury, 2012, p.199, italics in original). Despite their essential difference, they may concur under the following three conditions (1) when both the source and the target cultures have very similar literary traditions due to close contacts, (2) when the target system is weak, or (3) when the translator is in the position to introduce changes into the target culture (Toury, 2012, p.200). As we shall see from our discussions later, all these conditions can be found in the literary and cultural (poly)systems of Macao, which enable both of the two senses of literary translation to be accepted as legitimate.

2.2 Polysystem theory and the literary field

Toury's systemic thinking of DTS was partly built on and evolved from the polysystem theory developed by Even-Zohar since the 1970s. On the other hand, the polysystem theory also 'fed into developments in descriptive translation studies' (Munday, 2016, p.170).

Built upon the works of the Russian Formalist Tynjanov, the notion of 'system' gave rise to Even-Zohar's 'systemic' theorization of the polysystem as a theoretical rejection to the 'traditional aesthetic approach' to literature, 'which prevented any preoccupation with works judged to be of no artistic value' (Even-Zohar, 1978, p.22). In other words, apart from 'high' literature, other literary genres that are regarded as 'low' or unimportant should occupy their own positions and operate as separate systems within the literary system. Translated literature is a case in point. In Even-Zohar's view, translated literature is conceived 'not only as a system in its own right, but as a system fully participating in the history of the polysystem' (Even-Zohar, 1978, p.22).

According to Even-Zohar (1990b, p.27; 2005, p.1, italics in original), a system is defined as '*networks of relations that can be hypothesized for a certain set of assumed observables*'. By virtue of that, a polysystem is thus defined as:

a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent (Even-Zohar, 2005, p.3).

Even-Zohar's view of the polysystem is essentially a dynamic, diachronic, heterogeneous and open structure in which the various socio-semiotic aggregates function and interact in constant change, as opposed to the static, synchronic, homogeneous and closed system.

According to Even-Zohar (1979, p.288; 1990a, p.9; 2005, p.1), literature as one of the 'semiotic phenomena, i.e., sign-governed human patterns of communication' can 'more adequately be understood and studied if regarded as systems rather than conglomerates of disparate elements'. Based on this conceptualization for the systemic description of literature, Even-Zohar (1990b, p.28, bold in original) defines the 'literary system' as:

The network of relations that is hypothesized to obtain between a number of activities called 'literary', and consequently these activities themselves observed via that network.

Or:

The complex of activities, or any section thereof, for which systemic relations can be hypothesized to support the option of considering them 'literary'.

While emphasizing the 'network of relations' or 'systemic relations' of the 'observables' within the literary system, Even-Zohar (1990b) suggests the following scheme of literary system, as shown in **Figure 2.3**, to account for the interrelated factors within the literary (poly)system, drawing on Jakobson's scheme of communication and language. This suggested scheme 'is mainly designed to represent the *macro*-factors involved with the function of the literary system' (Even-Zohar, 1990b, p.32, italics in the original).

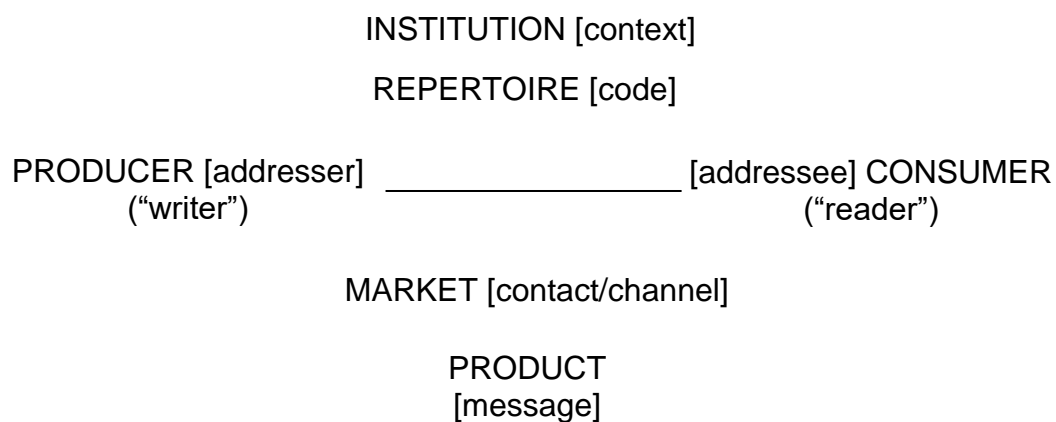


Figure 2.3 A scheme of the literary system (from Even-Zohar, 1990b, p.31)

For Even-Zohar, the literary system comprises of 'all factors that are involved with the set of activities' which are labelled 'literary' (Even-Zohar, 1990b, p.33). These factors are interrelated to each other with an inherent logic of structure:

a CONSUMER may 'consume' a PRODUCT produced by a PRODUCER, but in order for the 'product' (such as 'text') to be generated, a common REPERTOIRE must exist, whose usability is determined by some INSTITUTION. A MARKET must exist where such good can be transmitted.

Both the 'producer' and 'consumer' are participants of the literary system. A 'producer' refers to an individual or a collective body that produces a literary

product, i.e., the text, and a 'consumer' is an individual or a group (e.g. the public) that 'consumes' the product. The 'institution' refers to the governing body which 'consists of the aggregate of factors involved with the maintenance of literature as a socio-cultural activity' (Even-Zohar, 1990b, p.37). By this definition, the institution includes part of the producers, critics, publishers, government bodies, educational institutions, the mass media, etc. Even-Zohar has made a connection of his discussion of institution with Bourdieu's (1993a) conception of the field of cultural production, in the sense that it is the institution that governs the production and consumption. The institution operates under a 'repertoire' – 'the aggregate of rules and materials which govern both the making and use of any given product' (Even-Zohar, 1990b, p.39). This notion of 'repertoire' presupposes the shared knowledge and agreement among the agents of the system. It is pointed out by Even-Zohar that Bourdieu's (1977, 1990, 1991) concept of habitus has made an important link 'between the socially generated repertoire and the procedures of individual inculcation and internalization' (Even-Zohar, 1990b, p.42). The 'market' refers to 'the aggregate of factors involved with the selling and buying of literary products and with the promotion of types of consumption' (Even-Zohar, 1990b, p.38). Without a market, 'there is no socio-cultural space where any aspect of the literary activities can gain any ground' (Even-Zohar, 1990b, p.39).

This scheme thus foregrounds the agency of the producer, the consumer and the institution, as well as their interplay and interaction among each other and with the market. According to Even-Zohar (1990b, p.33), '[t]he "text" is no longer the only, and not necessarily for all purposes the most important, facet, or even product, of this system'. Within the system, there is 'no *a priori* hierarchies of importance between the surmised factors' (Even-Zohar, 1990b, p.34, italics in original). Under this suggested scheme, all the involving factors are interdependent upon and interrelated with each other as they cannot function in isolation from each other, and 'the kind of relations that may be detected run across all possible axes of the scheme' (Even-Zohar, 1990b, p.34). This structural, relational thinking of the literary system bears striking similarity to Bourdieu's field theory.

Just as Bourdieu (1993a, p.29, italics in original) states: '[f]ew areas more clearly demonstrate the heuristic efficacy of *relational* thinking than that of art and literature'. His field theory is fundamentally structuralist and relational. Field is one of the central concepts of Bourdieu's sociology of culture and practice, which he developed from his analysis of the French literary field at the end of the 19th Century. Bourdieu (1990, p.140) regards the literary field as a subfield under the field of cultural production which is defined as the 'altogether particular social world referred to in the traditional notion of a republic of letters'. In Bourdieu's (1993a, 1996) analysis of the French literary field, the literary field is positioned within the broader 'field of power' which is 'the space of relations between agents or between institutions having in common the possession of the capital necessary to occupy the dominant positions in different fields (notably economic or cultural)' (Bourdieu, 1996, p.215). Within this structure of relations, the literary field contains different 'players', i.e. individuals, groups and institutions, who occupy different positions within the field. At the centre of their relations is the agents' habitus. Torres Feijó (2011, p.2) has interconnected Even-Zohar's polysystem and Bourdieu's structure of the field by pointing out that:

The understanding of literary activity as a heterogeneous and dynamic network composed of a series of macro-factors including institution, market, product, repertoire, producer, and receiver enables us to pay attention to the structures of the fields, the positions and functions occupied by different participants, and the modes of relation between the fields of literature and power.

2.3 A systemic approach to the study of literary translation

Toury's comprehensive DTS approach has offered a theoretical framework to the systemic study of translation in its socio-cultural conditions. According to Toury (1981, pp.9-10), the study of translation should move from the traditional prescriptive and normative orientation towards ST/SL, which has

been found generally inadequate for empirical phenomena, to the systemic description of translations as 'actual textual-linguistic products (instances of performance), which belong first and foremost to the system of texts written in TL'. This proposition is based on the assumption that '**translations be regarded as facts of the culture that would host them**', as well as the claim that 'whatever their functions and systemic status, these are constituted within the target culture and reflect its own systemic constellation' (Toury, 2012, p.18, bold in original).

Toury's distinction of the two senses of literary translation originates from 'the fact that literature does not boil down to a body of texts, much less so a repertoire of features...inherently "literary"', but rather, 'literature is first and foremost a kind of cultural **institution**' (Toury, 2012, p.201, bold in original). In other words, the 'literariness' of a text is 'established **in terms of a given cultural system**' (Toury, 2012, p.201, bold in original). It is therefore argued by Toury (2012, p.201) that literary translation as 'literary facts' should be looked at from its 'systemic constellation' or the 'network of ad hoc relationships' into which it enters, or simply put, from the perspective of the target system. Hence, Toury's proposed target-oriented approach to literary translation aims to provide the theoretical framework 'for a descriptive study of translated texts and corpora of texts in their environment, the target literary polysystem and the systems and subsystems comprising it' (Toury, 1981, p.16). It is pointed out by Toury (1981, p.17, italics in original) that:

When one's purpose is the descriptive study of literary translations in their environment, the initial question is not whether a certain text *is* a translation (according to some preconceived criteria which are extrinsic to the system under study), but whether it is *regarded* as a translation from the intrinsic point of view of the target literary polysystem, i.e., according to its position within the polysystem.

Even-Zohar's systemic, relational view of literary polysystem is applicable to the study of literary translation in exploring its relationship with the target

cultural system. This is based on the assumptions that literary translation is intrinsically a literary activity and that literary translations 'occupy a position in the social and literary systems of the target culture' (Munday, 2016, p.175). In fact, when expounding on the relations within the literary polysystem, Even-Zohar (1978, p.15, italics in original) points out that:

it is necessary to include *translated literature* in the polysystem. This is rarely done, but no observer of the history of any literature can avoid recognizing as an important fact the impact of translations and their role in the synchrony and diachrony of a certain literature.

Even-Zohar (1990c) puts forward the hypothesis that translated literature operates as a system itself by arguing that translated works correlate in ways as their STs are selected by the target literary system, and their norms, behaviours and policies are shaped by other co-systems of the literary polysystem. According to him, translated literature occupy a certain position within the literary polysystem, and whether that position is central or peripheral, primary or secondary, innovatory or conservatory, 'depends on the specific constellation of the polysystem' (Even-Zohar, 1990c, p.46). He then outlines three major situations where translated literature may occupy a primary position in the literary polysystem: (1) when a 'young' literature is in the making, (2) when a literature is 'peripheral' or 'weak', and (3) when there is critical turning point or vacuum in a literature (Even-Zohar, 1990c, p.47; see also Gentzler, 2001, p.116; Munday, 2016, p.172).

One of the advantages of such a systemic approach to the study of literary translation is that it 'moves away from the isolated study of individual texts towards the study of translation within the cultural and literary systems in which it functions' (Even-Zohar, 1990c, p.173). Lambert (1995, p.118) holds that polysystem theory has 'linked rather than separated literature and translation'. As pointed out by Hermans (2014[1985], p.11): '[t]he theory of the polysystem sees literary translation as one element among many in the

constant struggle for domination between the system's various layers and subdivisions'.

The polysystem theory has been increasingly applied to the study of literary translation in different cultural contexts. For example, Blodget (1989) looks at the relationship between translated literature and the literary polysystem in the Canadian context by focusing on a case study of Le May's translation. Berk (2006) examines the history of translation in Turkey and the position of translated western literature within the Turkish literary polysystem in order to explore the role of literary translation in the modernization of the Turkish society. Looking at the Chinese context, Chang (2005) problematizes the concept of the 'nationality' of translated literature by discussing the ambivalence, duality and fluidity of the identity of translated literature from the polysystemic perspective. Kruger (2012) examines the production and reception of translated children's literature in the South African context with a combination of polysystem and postcolonial theories.

Nevertheless, there have also been various criticisms of the polysystem theory from TS scholars. For example, Hermans (1999) casts doubts on some fundamental assumptions of the theory and points out its limitations by saying that 'studies of this nature are not only ferociously abstract and depersonalized, they also run the risk of being ultimately deterministic' (Hermans, 1999, p.118). This is because, according to Hermans (1999, p.118), the polysystem theory pays little attention to 'actual political and social power relations or more concrete entities such as institutions or groups'. It also fails to delve into 'the underlying causes of such phenomena as changes in genres, norms, and the concepts and collective practices of translation' (Hermans, 1999, p.118). What draws criticisms also from sociologists such as Bourdieu is that it disregards the driving forces or 'factors motivating literary or cultural developments' (Hermans, 1999, p.118). Gentzler (2001, pp.120-121) points out that the polysystem theory tends to 'propose universals based on very little evidence', and that it hardly looks at texts in 'the "real conditions" of their production' but only relies on abstract models.

In this regard, it is important not just to see what relationships literary translation establishes in the target literary and cultural systems, but also how these relationships are realized in the 'real conditions' of literary translation production at the textual and discursive levels. While DTS and the polysystem theory have offered a systemic, relational thinking for the study of literary translation, the gaps between the abstract structures and the real conditions of the social reality may be bridged by bringing in sociological perspectives to look at the agency of the social agents (e.g. individual translators, groups, institutions) of literary translation through their social relations, networks and behaviours.

2.4 Translation as a socio-culturally situated practice

In his seminal paper which laid the foundation for TS, Holmes (1988[1975], p.72) proposed the function-oriented DTS which gave prominence to the description of the function of translations 'in the recipient socio-cultural situation'. Toury's further development of the DTS, which shifted the focus of TS from text to the target socio-cultural context, and his sociological stand of translation norms, have advanced TS greatly towards orientations that are more social and cultural in nature.

The process of translation, as pointed out by Wolf (2007a), is conditioned by two levels: the social and the cultural. While the social level 'concerns the agents involved in the translation process', the cultural level is manifested as structures encompassing power, ideology, religion and economic factors, (Wolf, 2007a, p.4). By internalising these structures, the agents 'act in correspondence with their culturally connoted value systems and ideologies' (Wolf, 2007a, p.4).

Pym (2006, p.14) notes the relativism between the 'social' and the 'cultural', suggesting that 'the "social" is also the "cultural", in the sense that both are opposed to the "eternal" or the "ontological"'. Social factors are 'the preserve of Sociology' and 'associated with relations between people', whereas cultural factors are related to signifying practices (texts, discourses)' (Pym, 2006, p.14). Cultural factors tend to be those we observe in our studies,

whereas social factors tend to be those we use to explain the cultural factors under our study (Pym, 2006, p.15).

2.4.1 Sociological approaches to translation

As pointed out by Wolf (2007a, p.1), '[a]ny translation, as both an enactment and a product, is necessarily embedded within social contexts'. Holmes' assertion that '[g]reater emphasis on it [the social context] could lead to the development of a field of translation sociology' or 'socio-translation studies' (Holmes, 1988[1975], p.72). Holmes' emphasis on the social aspects of translation has laid the foundation for a whole range of social or sociological approaches to translation. Starting from this point, Toury (1995) introduced the notion of norms into TS by conceptualising translation as a norm-governed activity from a sociological perspective:

'translatorship' amounts first and foremost to being able to *play a social role*, i.e., to fulfil a function allotted by a community – to the activity, its practitioners and/or their products – in a way which is deemed appropriate in its own terms of reference (Toury, 1995, p.53, italics in original).

Toury's conception of norms is directly linked to sociology, based on which he stated that: '[n]orms are acquired by the individual during his/her socialization' (Toury, 1995, p.55). Although Toury's primary concern is not to theorize a sociology of translation norms, he has left the door open for future endeavours:

In fact, the relative role of different agents in the overall dynamics of translational norms is still largely a matter of conjecture even for times past, and much more research is needed to clarify it (Toury, 1995, p.62; 2012, p.86).

According to Wolf (2014, p.11), '[t]he milestones which marked the development of a "sociology of translation" are characterized by the insight that translation is an activity deeply affected by social configurations'.

In general, there are three types of sociologies of translation: (1) a sociology of translation as cultural product, (2) a sociology of translation process, and (3) a sociology of agents, focusing on 'the agents active in translation production' (Wolf, 2007a, p.13; Chesterman, 2017, p.309).

According to Chesterman, the polysystem theory originally developed by Even-Zohar as 'a theory of culture and cultural transfer' (Chesterman, 2017, pp.307-308) has also been extended by other scholars to cover sociological issues such as patronage in the production of translation (Lefevere, 2017[1992a]), which falls within the ambit of the first type: sociology of translation as cultural product.

Since its emergence in the 1990s, the sociology of translation has developed as a new domain of research encompassing diverse perspectives (Sapiro, 2014). The recent decades have seen a wide range of different theories from social research borrowed into TS, but Pierre Bourdieu's sociology of cultural production, Niklas Luhmann's social systems and Bruno Latour's Actor-Network Theory (ANT) have been the most influential ones (Inghilleri, 2005, 2009; Saldanha and O'Brien, 2014).

So far, Bourdieu's sociology of cultural production remains the most widely applied sociological approach to TS. It has demonstrated rigorous theoretical and analytical relevance to translation (and interpreting) research from a diverse range of perspectives (see, e.g., Simeoni, 1998; Lefevere, 1998; Yang, 2003; Inghilleri, 2003, 2005; Sapiro, 2003, 2008; Sela-Sheffy, 2005; Gouanvic, 2005, 2010; Li, 2007; Mialet, 2010; Haddadian-Moghaddam, 2014; Wang, 2014; Hanna, 2016; Chen, 2016; Wang, 2016; Blakesley, 2018a, 2018b).

Bourdieu's key sociological concepts of 'field', 'capital' and 'habitus' have proven very useful in the study of literary translation as a form of cultural production. The notion of 'field' is central to the understanding of Bourdieu's theory of cultural production. According to Bourdieu, a field is 'a structured social space' which contains social agents at different (dominating or

dominated) positions. It is 'a space in which various actors struggle for the transformation or preservation of the field'. It may also be defined in analytic term as 'a network, or a configuration, of objective relations between positions' (Bourdieu and Wacquant, 1992, p.97). All the agents involved in the field 'bring to the competition all the (relative) power at their disposal', which 'defines their position in the field and, as a result, their strategies' (Bourdieu, 1998b, pp.40-41). This notion of the field is analogous to a soccer field in which 'players' have their different positions, play the 'game' according to the rules and compete for 'capital' which in turn also determines the positions of the 'players'.

In Bourdieu's view, the field is a highly structured concept, as the structure of the field 'is nothing other than the structure of the distribution of the capital of specific properties which governs success in the field' (Bourdieu, 1993a, p.30). The field of cultural production is structured by two sub-fields: the field of restricted production, and the field of large-scale production. The former concerns what we normally think of as 'high arts' or 'serious literature', and the stakes of competition among agents in this sub-field are largely symbolic. The latter concerns 'mass' or 'popular' culture, and is dominated by economic capital (Johnson, 1993, p.15).

According to Bourdieu (1993a, pp.37-40), the literary field is 'contained within the field of power' and is engaged in the constant struggles between two principles of hierarchization: 'heteronomous' vs. 'autonomous', the former being 'favourable to those who dominate the field economically and politically', whereas the latter tending to 'to identify with degree of independence from the economy'. In Bourdieu's view, the literary field 'is relatively autonomous from the demands of politics and economics' (Johnson, 1993, p.12).

Bourdieu sees the competition of agents as 'a universal invariant property of fields' (Johnson, 1993, p.7). In the literary field, such competition 'often concerns the authority inherent in recognition, consecration and prestige' which is 'purely symbolic and may or may not imply possession of increased economic capital' (Johnson, 1993, p.7). As a result of competition, '[t]he dynamics of a field are governed by the agent's attempts at acquiring

symbolic capital (i.e. a synthesis of economic, social and cultural capital)' (Buzelin, 2013, p.187).

Bourdieu's reintroduction of the notion of 'capital' from the economic sphere to the field of cultural production provides useful and powerful tools of conceptualization for TS. His extended meaning of 'capital' is symbolic in the sense that it is used 'in a wider system of exchanges whereby assets of different kinds are transformed and exchanged' (Moore, 2008, p.102). Under its general symbolic form, symbolic capital is 'the form that the various species of capital assume when they are perceived and recognized as legitimate' (Bourdieu, 1989, p.17). In other words, symbolic capital is represented, recognized and legitimized through other forms of capital, be they economic, social or cultural. An agent possessing more economic, social or cultural capital will no doubt be distributed more symbolic capital. On the other hand, symbolic capital can be converted into other forms of capital for different purposes, e.g. to make economic profit (economic capital), to improve social status (social capital) or to consolidate cultural privilege (cultural capital).

Another central notion of Bourdieu's theory is habitus. According to Bourdieu (1977, p.72), habitus is defined as 'systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures'. It is 'an objective basis for regular modes of behaviour, and thus for the regularity of modes of practice' (Bourdieu, 1990, p.77). It is a 'practical mastery of the logic' or 'practical sense' (Bourdieu, 1990, p.61), a 'feel for the game' (Bourdieu, 1990, p.63). Habitus is the result of an agent's long process of inculcation and internalization, 'the elaborate result of a personalized social and cultural history' (Simeoni, 1998, p.32). To enter a field, one must possess the habitus which predisposes him/her to enter that field.

It is noteworthy that the sociological concepts of habitus and agency have been extensively applied to TS in recent years since Simeoni's (1995, 1998) pioneering work. The notion of 'translational habitus' has attracted increasing interest, bringing the translator (including interpreter) to the fore (see, e.g., Inghilleri, 2003; Sela-Sheffy, 2005; Meylaerts, 2010; Wolf, 2013;

Vorderobermeier, 2014; Xu and Chu, 2015; Sayols, 2016; Bai, 2017; Yang, 2018). Along with this trend is the growing attention which sees the translator as an active social agent in the translation process (see, e.g., Milton and Bandia, 2009; Kinnunen and Koskinen, 2010; Buzelin, 2011; Haddadian-Moghaddam, 2011; Marais, 2011; Khalifa, 2014; Munday and Blakesley, 2016). These new developments of sociological approaches have significantly enriched a seemingly missing aspect of the translator in Toury's DTS and Even-Zohar's polysystem theory, contributing significantly to the participant-oriented paradigm of TS which Chesterman (2009) has termed as 'Translator Studies'.

The relationship among the above three Bourdieusian concepts is summarized by Bourdieu himself as this equation: [(habitus)(capital)] + field = practice (1984, p.101). This might seem all very abstract, or perhaps the following quote from Johnson (1993, p.18) can best explain how Bourdieu's theory can be effectively applied to our analysis:

Bourdieu's model necessarily involves different levels of analysis which account for different aspect of cultural practice, ranging from the relationship between the cultural field and the broader field of power to the strategies, trajectories and works of individual agents. All levels of analysis, each composed of multiple components, must be taken into consideration to gain a full understanding of cultural works.

In this sense, it can be said that the translation practice is a result of the relation and interaction between the agents' disposition (habitus) and position (capital) within the field. Bourdieu's sociology of cultural production can thus serve as a useful conceptual and theoretical tool in analysing the literary translation practice: the field of literary translation, the flow and transaction of capital within the literary field, and the roles of the agents in the process of literary translation.

Drawing on Bourdieu's sociological theory, Heilbron and Sapiro (2007, p.104) highlights the political, economic and cultural dynamics of the 'structuring power relations' of the international field by pointing out that:

These dynamics confer on the products of this activity their social and symbolic value and the diversity of its functions, from consecration to the accumulation of symbolic capital, or else the construction of collective identities. Each of these logics is enacted by a set of agents who are to greater or lesser degrees specialized in intermediation, who collaborate in the activity of translation while struggling to preserve or subvert the hierarchy of values within this space.

Comparatively speaking, the other two major sociological approaches have been accorded much less attention partly due to their theoretical abstraction. Luhmann's social system theory was introduced and discussed by Hermans (1999) to study translation as a social system which consists of communications. It has later been developed substantially by Tyulenev (2009, 2012, 2014) into three paradigms of analysing translation as a system, as a sub-system of the literary system, and as a boundary phenomenon (Buzelin, 2013, pp.187-188).

Latour's ANT, on the other hand, is 'an explanatory metaphor' that is 'generally used to account for the spread of ideas or technological innovations' (Buzelin, 2013, p.189). It provides complementary perspectives to the Bourdieusian sociological approach to TS (Buzelin, 2005). By adapting the notion of actor-network to literary translation, this approach can help us understand 'the many strategies, negotiations, struggles, conflicts – but also alliances – and consequently the modalities and reasons underlying the importation of foreign literature in a given context' (Buzelin, 2005, pp.208-209). The concept of network and network approaches are further explored by Folaron and Buzelin (2007) through various facets such as translators' social, professional and interpersonal networks, translation in the

production networks, etc., all of which are directly relevant and complementary to the sociological study of literary translation.

According to Buzelin (2013, p.187), these three major sociological approaches that have been brought to TS have their own 'framework for explaining the social world', and they rely on 'very distinct assumptions about what "social" means and about what societies consist of', thus making them 'at once conflicting and mutually enriching'. Nevertheless, the common sociological concepts such as field, system, norms, habitus, agency and networks are all useful theoretical and explanatory tools that can shed light on the analyses of literary translation from the sociological point of view.

2.4.2 Culture and translation

So far, much emphasis has been put on the functions of translation as a product from the perspective of the target cultural system. As is argued by Toury (2012, pp.21-22, italics and bold in original), 'translation activities and their products not only can, but very often do cause changes in the *target culture*', based on the rationale that 'cultures resort to translating precisely as **a way of filling in gaps**', for which the newness introduced by a translation into the target culture 'always entails some change'.

Before our further discussion, it is necessary to define what we come to understand as 'culture'. Culture is an all-encompassing concept that can be defined in multitudinous ways, and the way it is defined will delimit how it is perceived, understood, interpreted, studied and applied. An old and oft-quoted definition from the English anthropologist Edward Barnett Tylor refers to culture as 'that complex whole which includes knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society' (Tylor, 1871/1958, p.1; quoted in Katan, 2004, p.25). In 1952, American anthropologists Kroeber and Kluckhohn reviewed a comprehensive list of 164 definitions of culture, based on which they proposed their own lengthy definition:

Culture consists of patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the

distinctive achievements of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional (i.e., historically derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other as conditioning elements of further action (Kroeber and Kluckhohn, 1952, p.181; quoted in Katan, 2004, p.25).

Developed from and for the field of anthropology in the 1950s, this classic and seemingly inclusive definition of culture now seems somewhat inadequate for other disciplines with an inter/cross-disciplinary interest in culture. Moving from the traditional 'functional and structural definitions of culture' (Baldwin, Faulkner and Hecht, 2006, p.16), contemporary understanding of the notion of culture has embraced three 'turns': (1) interpretivism, which views culture as a dynamic process of creation; (2) intergroup relations, which 'defines the essence of culture as group membership and community'; and (3) cultural studies, which emphasizes ideology and power and focuses on 'the "practice" of communication, but especially on how popular cultural artifacts ... are produced, represented (in terms of cultural identities), and regulated' (Baldwin, Faulkner and Hecht, 2006, pp.16-20). What these three approaches to culture share in common is that they all 'emphasize the role of language and discourse in constructing cultures, and all, in differing ways, are concerned with how culture is constructed' (Baldwin, Faulkner and Hecht, 2006, p.22).

In the field of TS, the notion of culture has been put under the spotlight since Bassnett and Lefevere's (1990) manifesto advocated the 'cultural turn' in TS. Since then, TS has moved from 'translation as text to translation as culture and politics' (Munday, 2016, p.198). In their book '*Constructing Cultures: Essays on Literary Translation*', Bassnett and Lefevere (1998) even go further to suggest that cultural studies take the 'translation turn' to open up avenues for interdisciplinary exploration. They argue that 'the study of translation *is* the study of cultural interaction' (Gentzler, 1998, ix, italics in original).

TS scholars have tried to relate the notion of culture to translation in different ways. Nida (2001, p.78) views culture as ‘the totality of beliefs and practices of a society’, which foregrounds language as an essential vehicle through which beliefs are expressed and social interactions take place. In discussing the relationship between translation and culture, Newmark (1988, p.94) defines culture as ‘the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression’. Again, this idea emphasizes language as central to the representation of culture. Thus, ‘where there is cultural focus, there is a translation problem due to the cultural “gap” or “distance” between the source and target languages’ (Newmark, 1988, p.94).

Katan (2004[1999]) reviews the varying definitions of culture as well as different approaches to the study of culture. His conception of culture is ‘a system for making sense of experience’ (Katan, 2004[1999], p.3), ‘a shared mental model or map of the world’ (Katan, 2004[1999], p.26), or ‘a system of frames’ (Katan, 2008, p.70). The difference between ‘frame’ and ‘context’ is that the former is ‘an internal psychological state’ that forms ‘our map of the world’, while the latter is ‘an external representation of the reality’ (Katan, 1998, p.49). Since ‘cultures operate within different interpretative frames’ (Katan, 2004[1999], p.168), translators as cultural interpreters and mediators must be aware of the shift between frames, and capable of shifting frames by employing different strategies in the process of cross-cultural communication.

Katan (2018) further adopts the terms of ‘cultural translation’ and ‘Third Space’ popularized by Bhabha (1994) to discuss such notions as ‘in-betweenness’ and hybridity in relation to culture and translation, although these notions have little to do with the text or the ‘translation proper’ but more to do with people, migration and displacement, all of which are also major issues of concern to TS in cross-cultural and transnational contexts.

Stemming from a post-colonial perspective, the notion of ‘cultural translation’ is used by Bhabha (1994) as a metaphor to theorize ‘a set of discourses that enact hybridity by crossing cultural borders’ (Pym, 2014, p.143) and ‘as a tool ... to challenge oppressive or restrictive social norms’ (Conway, 2012,

p.23). As pointed out by Bhabha (1994, p.228): '[t]ranslation is the performative nature of cultural communication'. Associated with the idea of (un)translatability, translation is thus seen as performativity of cultural identity, difference, hybridity, resistance, subversion, and survival (Bhabha, 1994).

2.4.3 Identity and translation

Identity is a notoriously complex notion and 'one of the most commonly studied constructs in the social sciences' (Schwartz et al., 2001, p.1). It has also been one of the central concerns in cultural studies in recent years in the context of globalization.

There are many different approaches to identity, e.g. psychological, anthropological, ethnographic, sociological, cultural, just to name a few. These approaches 'typically focus on one or more of three different "levels" at which identity may be defined: individual, relational, and collective' (Sedikides and Brewer, 2001; cited in Schwartz et al., 2001, p.3).

The present research takes a socio-cultural approach to understanding the notion of identity and focuses on cultural identity as a collective identity. Cultural identity refers to 'people's identification with the groups and social categories to which they belong, the meanings that they give to these social groups and categories, and the feelings, beliefs, and attitudes that result from identifying with them' (Schwartz et al., 2001, p.3). According to Smith (1990, p.179), a collective cultural identity is:

those feelings and values in respect of a sense of continuity, shared memories and a sense of common destiny of a given unit of population which has had common experiences and cultural attributes.

Cultural identity is a discursive construct. 'The philosophical argument that identity is not a universal entity but a culturally specific discursive construction is grounded in the anti-representationalist understanding of language.' (Barker and Galasiński, 2001, p.29) In other words, identity is a

culturally specific discursive construct through language that constitutes, rather than reflects and represents, the object world and the self. This echoes with what Hall (1990, 1992) views as the anti-essentialist approach, which 'stresses that identity is a process of *becoming* built from points of similarity and difference' (Barker and Galasiński, 2001, p.30, italics in original). According to Hall (1990, p.225), cultural identity 'is a matter of "becoming" as well as of "being"', undergoes 'constant transformation' and is 'subject to the continuous "play" of history, culture and power'. Cultural identity should be thought of 'as a "production", which is never complete, always in process, and always constituted within, not outside, representation' (Hall, 1990, p.222).

Cultural identity is also a social construct. In the light of Bourdieu's (1977, 1986, 1991) concept of capital, identity can be seen as a representation of one's symbolic (economic, social, cultural) capital. Economic and social capital is closely related to one's social identity, while cultural capital can be a manifestation of one's cultural identity, which can either be 'embodied', e.g. one's accent, dialect, stances, lifestyle, etc.; 'objectified', e.g. the material objects such as clothing and food; or 'institutionalized', e.g. a predisposition or way of doing things that conforms to the social rules or conventions (Bourdieu, 1986, pp.46-58). These three forms of capital can be seen as indicators of the collective identity of a given social group or community.

Research into the complexity of (cultural) identity from the perspective of TS is a fairly new endeavour and has become an increasingly popular subject of research enquiries in the recent decades. Simon (1996) in her seminal work addresses for the first time the issues of gender identity in translation, where she shows how women translators as activists and feminists have contributed to contemporary cultural debates. Cronin (2006) explores the crucial role of translation in the context of globalization by examining issues of cosmopolitanism, cultural survival, migration and diversity which are centred on identity. Washburn (2007), on the other hand, looks at the role of cultural translation in the changing Japanese national identity. Gentzler (2008) shows with an abundance of examples how the cultures and identities of the Americas are constituted or changed by translation. Israel

(2011) examines the translation of The Bible into Tamil in colonial South India through a narrative of difference to create a 'Tamil Protestant' identity. Santo (2016) takes a semiotic approach to translation in investigating the links between food and the construction and expression of socio-cultural identity. In their co-edited book *Key Cultural Texts in Translation*, Malmkjær, Şerban and Louwagie (2018) dedicate the first part of the book to 'gender and identity', exploring how issues of sex, gender and sexuality are expressed through textual and intersemiotic translation respectively.

As one of the major translation practices, literary translation offers valuable and sustained resources for research into cultural identity. Heilbron and Sapiro (2007, p.103) suggest that 'literary translation may play a role in the creation of collective identities', giving evidence from the Hebrew, Brazilian and Argentinian contexts. Literary translation as symbolic goods is used in the construction of various identities including social, religious, genre and local. In his book *The Scandals of Translation: Towards an Ethics of Difference*, Venuti (1998b) challenges the conventional view of fluent, domesticating translation strategies which produce certain cultural and political effects by asserting that 'the most consequential of these effects – and hence the greatest potential source of scandal – is the formation of cultural identities' (Venuti, 1998b, p.67). Liu (2010) explores the relationship between literary translation and cultural identity in the Chinese translation of the Chinese-American literature in the postcolonial context. By presenting two case studies of literary translation across the Atlantic, Alexandru (2012) argues that translation as an identity-mediating discourse serves 'as an instrument for opening up the meanings of a culture to a wider, global space'. Chan (2014) examines the relationship between theatre translation and the construction of identity in the socio-cultural context of Hong Kong. By examining contemporary autobiographical narratives of mother-daughter relationship through translation, Maestri (2018) explores how various types of identities are constructed in translation across different cultural contexts. Luo and Zhang (2018) explore the role of paratexts in reconstructing the Chinese strategic cultural identity in Lionel Gile's English translation of the Chinese classic *The Art of War*, pointing to the suggestion that paratextual elements can empower translators in reconstructing the identity of the

source culture. All these existing studies have provided us much food for thought and may lend both theoretical and analytical insights to the present research.

2.5 Translation as a discursive practice

Since the cultural turn of TS, the move of translation from the mere linguistic transfer in the text to the more complex process of interaction and intervention in the socio-cultural context suggests that translation is increasingly viewed as a discursive practice by which social and cultural meanings are interpreted, understood and constructed through discourse. As stated by Lefevere (2017[1992a], p.9), translation is 'potentially the most influential because it is able to project the image of an author and/or those works beyond the boundaries of their culture of origin'.

2.5.1 Translation as rewriting

In a broader sense, translation is, in Bassnett and Lefevere's (1990, vii) words, 'a rewriting of an original text'. This idea is based on a function-oriented view of translation that such rewritings 'reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way' (Bassnett and Lefevere, 1990, vii). According to Lefevere (2017[1992a], p.9), who was the leading advocate of the theory of rewriting:

Translation is the most obviously recognizable type of rewriting, and... it is potentially the most influential because it is able to project the image of an author and/or those works beyond the boundaries of their culture of origin.

Lefevere's theory of rewriting thus treats translation essentially as 'a discursive activity embedded within a system of literary conventions and a network of institutions and social agents that condition textual production' (Asimakoulas, 2009, p.241). Lefevere (2017[1992a]) outlines two major determining factors in the literary field where literary translation functions, which are (1) the professionals within the literary system, who are 'critics,

reviewers, teachers, translators' (Lefevere, 2017[1992a], p.14), all of whom have the influence in shaping the repertoire and poetics of the literary field; (2) the patrons outside the literary system, who are referred to as persons and institutions that have the power to determine the ideology of the field, which may include influential individuals, groups of sponsors, publishers and the media, as well as the regulating institutions of literary distribution (Lefevere, 2017[1992a], p.15; Munday, 2016, p.200). They form what Bourdieu calls the 'field of power'. The interrelations of the two can be illustrated by the following figure (adapted from Munday, 2016, p.201).

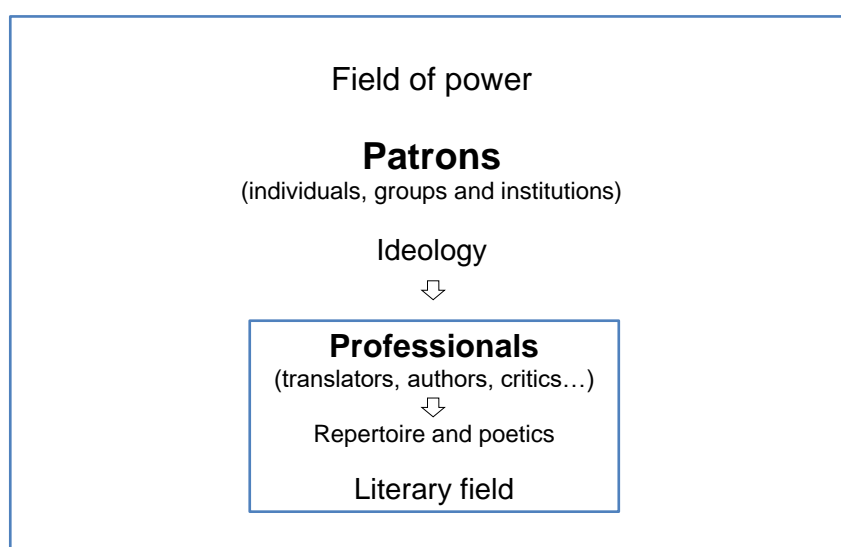


Figure 2.4 Major players of the field of literary translation production

According to Bourdieu (1993a, 1996), the field exists in a hierarchical structure where the overarching field of power governs the various sub-fields and exerts ideological influences over the sub-fields through patronage. The patrons are the game rulers, while the professionals the game players in the field.

According to Lefevere (2017[1992a]), rewriting may be motivated by poetological considerations (i.e., complying with to or acting against the dominant poetics/norms of the target culture) or ideological considerations (i.e., complying with or acting against the dominant ideology imposed by the patronage). These two major considerations can 'dictate the translation strategy and the solution to specific problems' (Munday, 2016, p.203).

2.5.2 Translation as renarration

Narrative theory is first introduced to translation studies by Baker (2006/2019) as a tool to unpack the role of translation in socially and politically contested situations. According to Baker (2006/2019, p.19), narratives are:

public and personal 'stories' that we subscribe to and that guide our behaviour. They are stories we tell ourselves, not just those we explicitly tell other people, about the world(s) in which we live in. The terms 'narrative' and 'story' are interchangeable in this context.

A narrative can be seen as a text (form), a story (content) or a *fabula* (construction) (Bal, 1985/2017, p.5; Harding, 2012, p.295). One of the most crucial assumptions of the narrative approach to translation is that 'narratives do not merely represent, but constitute, the world' (Harding, 2012, p.287). As a powerful conceptual tool, 'narrative shapes people's views of rationality, of objectivity, of morality, and of their conceptions of themselves and others' (Bennett and Edelman, 1985, p.159; quoted in Baker, 2006/2019, p.19).

Baker (2006/2019) elaborates on four types of narratives: ontological (personal), public, conceptual (disciplinary) and meta- (master) narratives. Personal narratives are 'personal stories that we tell ourselves about our place in the world and our own personal history'; they focus on 'the self and its immediate world', and thus are 'interpersonal and social in nature' (Baker, 2006/2019, p.28). Public narratives, or shared/collective narratives in Harding's (2012) typology, are 'stories elaborated by and circulating among social and institutional formations larger than the individual' (Baker, 2006/2019, p.33). Conceptual (disciplinary) narratives are 'the stories and explanations that scholars in any field elaborate for themselves and others about their object of inquiry' (Baker, 2006/2019, p.39). Meta-narratives are master narratives 'in which we are embedded as contemporary actors in

history' (Sommers and Gibson, 1994, p.61; quoted in Baker, 2006/2019, p.44).

The relationship between personal and public/collective narratives is that of interdependence. Personal narratives 'rely on and invoke collective narratives' (Ewick and Silbey, 1995, p.211-212; quoted in Baker, 2006/2019, pp.28) to make sense, while public/collective narratives rely on 'compatible personal narratives' to 'gain currency and acceptance' (Baker, 2006/2019, p.30; Harding, 2012, p.292). Such an interdependent relationship has crucial implications for translation:

This is one reason why even a concrete personal story told in one language cannot necessarily be retold or translated into another language unproblematically. ...the retelling is inevitably constrained by the shared linguistic and narrative resources available in the new setting (Baker, 2006/2019, pp.28-29).

2.6 Translation as a norm-governed activity

One of the socio-cultural constraints that the process of translation is subject to is the norms, since as 'a culturally-determined kind of activity, translation is basically norm-governed' (Toury, 2012, p.61). According to Toury (2012, p.63), '[n]orms have long been regarded as the translation of general values or ideas shared by a community'. Toury (2012) suggests three types of hierarchical translational norms at work in the translation process: **initial norm**, **preliminary norms** and **operational norms**.

The initial norm in translation calls upon the translator 'to make an overall choice between two extreme orientations' (Toury, 2012, p.79): source-oriented or target-oriented. In this sense, the adequacy or acceptability of the translation produced by the translator is ultimately determined by his/her subscription to the initial norm, which can thus be seen as the top, macro-level norm that that accounts for the translator's behaviours. This, however,

does not mean that 'every single low-level choice was made in full accordance with one and the same initial norm' (Toury, 2012, p.81).

Preliminary norms concern existing translation policy (e.g., the choice of text types, authors, languages, etc.) and the directness of translation, i.e., society's tolerance towards relay translation from languages other than the ultimate source language.

Operational norms concern the decision-making in the process of translation. There are two types of operational norms: (1) *matricial norms*, i.e., the fullness, distribution and segmentation of target textual material, and (2) *textual-linguistic norms*, i.e., the selection of textual material to formulate the target text. Operational norms are therefore closely related to the translator's choice of specific translation solutions in reconstructing the target text.

Chesterman (1997/2016) proposes another set of translation norms from the perspectives of the product and process of translation: **expectancy norms** (product norms) and **professional norms** (process norms). The former refers to 'norms are established by the expectations of readers of a translation (of a given type) concerning what a translation (of this type) *should* be like' (Chesterman, 2016, p.62, italics in original). They are governed by, e.g., the prevailing translation traditions, discourse conventions, economic or ideological factors in the target system. Subordinate to the expectancy norms, professional norms 'regulate the translation process itself' (Chesterman, 2016, p.65) and 'govern the accepted methods and strategies of the translation process' (Baker, 2009, p.191).

Together, these various concepts of translation norms may be able to provide revealing insights into the factors that regulate the translation practice and condition the translator's behaviours in the translating process through detailed investigation of the translator's choices of translation approaches, strategies and solutions.

2.7 Translation as a decision-making process: strategies and solutions

In the process of translation, translators are, more often than not, faced with translation problems that may be caused by various factors and constraints. In seeking solutions to any translation problem encountered, translators have to make a decision on an optimal option from the available choices. Levý (2000[1967], p.148) argues that translation is a decision process which involves 'a series of a certain number of consecutive situations' which are imposed on the translator to make certain choices. Baker (1992) discusses translation problems as a result of non-equivalence at linguistic and extra-linguistic levels, which call for translator's decisions on appropriate strategies. Baker (2009, p.190) also points to the fact that '[t]he notion of norms assumes that the translator is essentially engaged in a decision-making process'. Gambier (2010) mentions translation problems identifiable at different levels (linguistic, textual, extralinguistic, cultural, etc.), which require the translator's problem-solving abilities. Instead of using the notion of problem, Munday (2012, p.41) refers to 'those points and lexical features in a text that in translation are more susceptible to value manipulation' as 'critical points' for translator's decision-making. By arguing that translation as a problem-solving and decision-making process, Wilss (1994) discusses the so-called macrocontextual problems which entail a holistic, consistent strategy, and microcontextual problems which require more specific solutions. Toury (2012, pp.35-46) has given a rather detailed overview of the notion of 'translation problem'. He delineates three types of discourse on translation problem from the source-oriented, target-oriented and process-oriented perspectives respectively, which are complemented by notions of initial *solvability* (translatability), realized *solution*, and procedural (interim) *solutions*. The latter two notions of 'solution' to translation problems are what could be understood as decision-making at a macro-level and decision-making at a micro-level, which also correspond to Wilss' (1994) notions of macrocontextual and microcontextual problem-solving.

Over the years, there has been a proliferation of taxonomies in TS regarding translation solutions, e.g. strategies, methods, procedures, tactics,

techniques, etc. However, as pointed out by Chesterman (1997/2016): 'the result has been considerable terminological confusion' (Chesterman, 2016, p.85). Gambier (2010) explains the possible reasons for such diverse terminological variation, and proposes a two-level intervention by the translator: (global) strategy, which applies to the translation event, and (local) tactics, which applies to a translation act (cf. Chesterman, 2016, pp.112-113). Pym (2016) simply resorts to the term 'solution types', because according to him, what those numerous terms refer to 'are all based on the *solutions* identified in translations, not on the way translators think' (Pym, 2016, x, italics in original).

In line with the thinking of the scholars mentioned above, and for the purpose of the present study, the notions of '**strategy**' and '**solution**' are adopted, in the sense that 'strategy', deriving from its military origin, implies a general, global and holistic plan to reach an objective, and 'solution', as suggested by Toury (2012) vis-à-vis the notion of 'translation problem' and as observed by Pym (2016), is a target-oriented construct of the translator's decision-making and problem-solving at the specific, local and procedural levels in the process of translation.

According to Gambier (2010, p.416): '[g]lobal strategies are governed by preliminary norms'. In deciding their global translation strategies, translators have to take into account first the translation brief, e.g., the client's intent of the translation event and the nature of relation between ST and TT. They also have to take into consideration 'economic, cultural, political, ideological, linguistic factors and technical constraints' (Gambier, 2010, p.416). Decision-making is then called for on a spectrum of possible choices between different strategies. A number of major taxonomies of translation strategies are listed below:

Adequacy vs. acceptability

Toury (1995, 2012) proposes two fundamental principles, or 'value', of translation: *adequacy*, which refers to a translation representing in the TL/TC a text from (and occupying a certain position in) the SL/SC, and *acceptability*, which refers to the production of a translation designed to occupy a certain position or fill a certain gap in the TC. These two principles

can be seen as the initial normative strategies at the macro-level in the process of translation, representing two opposing tendencies at the translation continuum: the former being source-oriented, and the latter target-oriented.

Literal translation vs. free translation

These two translation strategies are probably among the earliest in the translation discourse since the early history of translation. Derived from St Jerome's notions of word-for-word and sense-for-sense translation respectively, these two approaches have been the most widely discussed and adopted across different languages and cultures. Other translation strategies that come close to this pair are, e.g., semantic translation vs. communicative translation (Newmark, 1981), and formal equivalence vs. dynamic equivalence (Nida, 1964).

Foreignization (exoticism) vs. domestication (fluency)

Venuti (2008[1995], 1998a, 1998b) proposes the binary notions of foreignizing and domesticating translation strategies. Foreignization 'entails choosing a foreign text and developing a translation solution along lines which are excluded by the dominant cultural values in the target language' (Venuti, 1998a, p.242). Foreignization is considered as 'an ethnodeviant pressure on those [TC] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad' (Venuti, 2008, p.20). Domestication refers to being 'accustomed to fluent translations that invisibly inscribe foreign texts with British and American values and provide readers with the narcissistic experience of recognizing their own culture in a cultural other' (Venuti, 2008, p.15). Domestication involves 'an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home' (Venuti, 2008, p.20), and 'entails translating in a transparent, fluent, "invisible" style in order to minimize the foreignness of the TT' (Venuti, 1998a, p.242). These two sets of macro-level translation strategies, which are most commonly used terms, may represent two opposing directions in the translation continuum: one is source-oriented, and the other target-oriented. The adoption of either side depends very much on

the translator's conception of translation and the textual function, which in turn affects his/her decision-making in the translation process.

Documentary translation vs. instrumental translation

By distinguishing 'between the function of the translation process and the function of the target text as the result of this process' (Nord, 2018, p.45), Nord (2005[1991], 2018[1997]) proposes a typology of basic translation strategies: documentary and instrumental translation. The former 'serve[s] as a document of an SC communication between the author and the ST receiver' (Nord, 2005, p.80), aiming at producing in the TL 'a *document* of (certain aspects of) a communicative interaction' in which an SC sender communicates with an SC audience via the ST under SC conditions (Nord, 2018, p.46, italics in original). This type of translation strategy, according to Nord (2005, p.80), is synonymous with word-for-word translation, literary [sic] translation, philological translation and exoticizing translation. The latter 'is a communicative instrument in its own right, conveying a message directly from the ST author to the TT receiver' (Nord, 2005, p.80), aiming at producing in the TL 'an *instrument* for a new communicative interaction' between the SC sender and the TC audience (Nord, 2018, p.46, italics in original).

In terms of the micro-level translation solutions, a myriad of typologies have been developed over the past decades in an attempt to conceptualize these notions (see, e.g., Newmark, 1988; Chesterman, 2016[1997]; Doorslaer, 2007; Pym, 2016). Pym's (2016) model of solution types is worth noting here. Based on a most updated, comprehensive survey of translation solutions from many different cultural traditions and for many different languages, Pym (2016) proposes a typology of seven key solutions types that have been observed. His typology is mapped out in Table 2.1 below:

Table 2.1 Pym's typology of translation solution types for many languages (from Pym, 2016, p.220)

Copying	Copying Words	Copying Sounds Copying Morphology Copying Script...
	Copying Structure	Copying Prosodic Features Copying Fixed Phrases Copying Text Structure...

Expression Change	Perspective Change	Changing Sentence Focus Changing Semantic Focus Changing Voice...
	Density Change	Generalization/Specification Explication/Implication Multiple Translation Resegmentation ...
	Compensation	New Level of Expression New Place in Text (notes, paratexts)...
	Cultural Correspondence	Corresponding Idioms Corresponding Culture-Specific Items...
Content Change	Text Tailoring	Correction/Censorship/Updating Omission of Content Addition of Content...

According to Pym (2016, p.221), the first column is a simple categorization of levels of change, the second column lists the seven major types of solutions to translation problems, and the third column presents ‘an open-ended list that can be extended to include numerous tricks of the trade’.

Although this typology ‘is supposed to be pedagogical’ (Pym, 2016, p.221) and its applicability has been tested in classroom, since it was empirically induced and generalized from the actual translation practices across different languages and cultures, it merits further application and testing in descriptive research as a prototypical model of analysis of translation solutions adopted by translators in the process of translation. Therefore, this typology of translation solutions serves as the basis on which the specific translation solutions are adopted for detailed textual analysis. For example, ‘copying words’ (either sound or script) can be transliteration or loan, depending on the TL; ‘density change’ can involve generalization or explication, depending on how much information being rendered in the TT; ‘text tailoring’ can lead to omission or addition. These specific solutions derived from the typology are used for detailed textual-linguistic analysis in the case studies.

2.8 Summary

This chapter has provided an extensive literature review relevant to the present research in order to lay a theoretical foundation for the study. By adopting Toury’s DTS as the overall theoretical framework, the present

research draws on the polysystem theory, cultural studies, and sociological approaches to translation, in an attempt to conceptualize literary translation as a socio-culturally situated practice from the product- and function-oriented perspectives. It is also argued that translators in the process of translation are subject to norms and decision-making, for which they resort to a set of global strategies and local solutions.

Chapter 3

Methodological Considerations for an Interdisciplinary Approach to Literary Translation

This chapter provides a detailed account of the methodology of the present research by constructing a methodological framework under which a set of analytical approaches, methods and tools are employed and integrated.

Before presenting the methodology for the present research, it is of crucial importance to give a brief account of the positioning of this research within TS as well as at the intersection of the related disciplines. As pointed out by Flynn and Gambier (2011, p.88): 'a discussion of methodology should also include the position(ing) of the scholar or school with regard to it, both inside any given approach and other approaches adjacent to it and within the discipline as a whole'.

In fact, the recent decades have seen increasing characteristics of interdisciplinarity and multidisciplinary in TS with regard to its objects of study and methodologies. While past research on literary translation traditionally fell under the area of comparative literature with the text as its main focus, more and more recent research has embraced new methodologies and approaches from a diversity of other disciplines. The present research is no exception. Interdisciplinary and multidisciplinary in nature, this research draws on approaches primarily from TS, literary studies, cultural studies and sociology, in an attempt to investigate the phenomena of literary translation and (re)construction of cultural identity in contemporary Macao.

In terms of epistemological positioning, this research takes a constructivist position in studying literary translation as socio-cultural phenomena which 'are only real in the sense that they are constructed ideas which are continually being reviewed and reworked by those involved in them [the social actors] through social interaction and reflection' (Matthews and Ross, 2010, p.25; quoted in Saldanha and O'Brien, 2013, p.11).

3.1 An Integrative Methodological Approach

It should be highlighted that the interdisciplinarity of this research does not mean a simple assemblage of different approaches or methods borrowed from the relevant disciplines, but rather, an integrative methodological approach to the study of literary translation as a socio-culturally situated practice. It attempts to build a systematic framework of methodology for a descriptive study of literary translation.

3.1.1 Methodological underpinning

Being a descriptive and interpretive study, the present research combines product-, process-, and participant-oriented approaches (Saldanha and O'Brien, 2013) to the study of the relationship between literary translation as a socio-culturally situated practice and the mediation of cultural identity. It should be noted that Saldanha and O'Brien's (2013) methodological model of product-, process-, participant- and context-oriented translation research, which is determined 'by the ultimate aims of the researcher' (Saldanha and O'Brien, 2013, p.5), is derived from empirical observations of translation phenomena. Their model can be seen as a variation of Holmes' (1988[1975]) and Toury's (1995, 2012) theoretical framework of DTS in Figures 2.1 and 2.2 presented in Chapter 2. Saldanha and O'Brien's (2013) product- and process-oriented approaches are derived from Toury's (1995, 2012) product and process oriented description of translation as a product and a process, while their context-oriented approach is used to explain the function of a translation in the target cultural system, which is what Toury (2012, p.6) regards as 'a strong governing factor of the very make-up of the product' as well as the process. However, the element of the participant/agent of translation was largely ignored in Toury's and Even-Zohar's frameworks (c.f. Hermans, 1999; Buzelin, 2005; Chesterman, 2006; Pym, 1998, 2006; Munday, 2016). The participant-oriented approach to studying the role of translators can provide fertile ground for translation research from a sociological perspective.

As the central object of investigation in this research, literary translation is first of all a form of cultural production and a product of translation act. This therefore invites description and analysis of the existing literary translations

as cultural and textual products. This product-oriented approach entails diachronic, quantitative analysis of literary translation production, as well as qualitative, synchronic and comparative analyses at the concrete textual-linguistic levels.

On the other hand, literary translation is also a norm-governed activity and a decision-making process, in which translators are subject to translation norms and constantly faced with decision-making. Investigation of their translation strategies and solutions in the translation product (including textual and paratextual elements) can effectively reveal how they deal with various translation problems, constraints or critical points in the translation process. As Saldanha and O'Brien (2013, p.111) have argued, 'a combined process- and product-oriented approach provides a richer analysis and understanding of translation'.

In understanding the process of translation, Muñoz Martín (2010) defines the notion of 'translation process' at three levels: a fundamental level of the mind, 'comprised of sets of mental states and operations' of translating (Muñoz Martín, 2010, pp.178-179), a second level of the act, encompassing 'the variable set of sub-tasks and observable operations' (such as reading, writing, revising and proofreading) when translating (Muñoz Martín, 2010, pp.178-179), and a third level of circumstance, or 'situatedness' (Saldanha and O'Brien, 2013, p.110), referring to the entire period from the commencement to the end of the translation job, including 'everything and every agent engaged' (Saldanha and O'Brien, 2013, p.110) in the whole process. This third level of understanding the circumstances of the translation act can improve the 'ecological validity' of empirical research of translation process (Muñoz Martín, 2010, p.179; also in Saldanha and O'Brien, 2013, p.110).

Literary translation is viewed as a construct of social reality, in which the products and the production of literary translation are situated in the social context and social relations, where the social agents (participants) play a role in negotiating the formation of cultural identity through field, capital and habitus in Bourdieu's terms. In this regard, contextualization helps us construct the social reality in which literary translation is situated, and

analysis of the social relations and agency of the social participants facilitates our understanding of literary translation as 'a socio-cultural fact' (Toury, 1995, 2012; Flynn and Gambier, 2011).

3.1.2 Analytical approaches, methods and tools

The present research employs mixed methods (Saldanha and O'Brien, 2013) which combine quantitative and qualitative approaches to analyses. It is argued by Creswell and Plano Clark (2007, p.5) that 'the use of quantitative and qualitative approaches in combination provides a better understanding of research problems than either approach alone'. While the present research is primarily a qualitative one, the use of quantitative data serves as supporting accounts for the investigation of the object under enquiry.

The analytical framework for the present research is built upon the theoretical foundations that have been laid down in the previous chapter. First of all, at the macro level, a descriptive contextualization of the field and polysystem of Macao literature and literary translation entails bibliographic methods which would involve both quantitative and qualitative analyses of literary translation production; second, at the micro level, in order to explore the real conditions of literary translation production and process, case study method is crucial for the understanding of how the cultural identities of Macao and Macanese are mediated in literary translation as an important form of cultural production and a norm-governed discursive practice through the active participation of the social agents.

The analyses in the present research comprise two major aspects: (1) a diachronic survey of the literary translation field of Macao, which is conducted through a quantitative analysis of the bibliographic data of literary publications and translations in Macao, combined with some qualitative contextualization of the literary field of Macao; (2) a synchronic study of three selected cases of literary translations and their translators, conducted through qualitative (combined with some quantitative) analyses of the textual and paratextual data. The method of case study is used to investigate the discourses and practices of different genres of literary translation in contemporary Macao through detailed textual, paratextual and contextual

analyses. For the analyses of the textual and paratextual data, a combination of micro- and macro-analysis are used. The micro-analysis focuses on the textual-linguistic units such as lexical items, textual segments and paratextual elements, whereas the macro-analysis accounts for the contextual factors. The method of semi-structured interviews, as well as biographical data of the translators collected online, are used to investigate the habitus and agency of the translators/publishers in the translation process and their mediation of cultural identity. As regards the specific tools for both quantitative and qualitative analyses, Microsoft Excel is used to conduct the statistical analysis of the bibliographic data, and the UAM corpus tool is used for analysing some of the textual data. The detailed analytical approaches, methods and tools are shown in Figure 3.2 below:

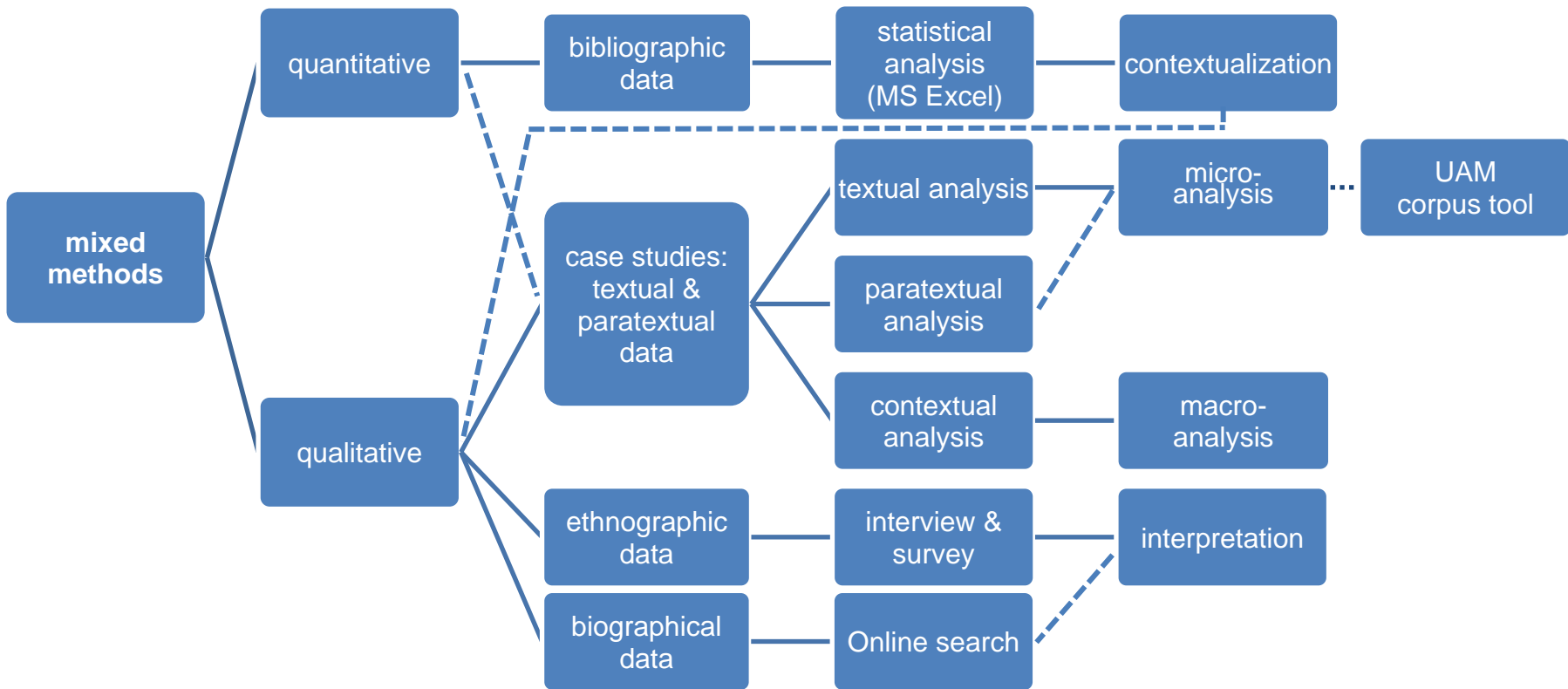


Figure 3.1 Analytical framework: approaches, methods and tools

3.1.3 Research procedures

The research was conducted under the following procedures:

The first stage of the research was the collection of the titles of literary publication and translation through bibliographic data mining from online catalogues and databases as well as offline publications of literary bibliography and anthologies. The collected bibliographic data of literary publications and translations are listed chronologically in Microsoft Excel, with their publication details including titles, authors, translators, languages, genres, publication years, publication places and series titles (if any). A statistical analysis is then conducted to identify the patterns of tendencies as well as the representation of literary translations in relation to the overall literary publications during the said period.

At the second stage, three illustrative cases of literary translation, which also represent three genres of literary translation, i.e., poetry, fiction, and short stories, are selected for study. The textual and paratextual data are collected from both of the target texts and their source texts using digital methods of scanning and optical character recognition (OCR) conversion technology. The textual data are either compiled as parallel corpus using Microsoft Word for ST-TT comparison and analysis, or built into corpora by using the UAM corpus tool for a corpus-assisted analysis. These corpora are examined to identify patterns and tendencies of textual-linguistic features. The paratextual data are also examined and analysed. The results from the textual and paratextual analyses, combined with contextual analysis, are discussed in relation to the research questions.

The third phase is the collection of ethnographic data through semi-structured interviews in person or online (through phone call, video-conferencing or email) using digital methods such as recording and email correspondence. Some biographical data about the translators and publishers are also collected online as supplementary information to better map out their habitus.

Finally, the results and findings derived from the above three stages are discussed, interpreted and triangulated to arrive at a conclusion.

3.2 Data Collection and Analyses

The entire collection of data for this research consists of three data sets: the bibliographic data, the textual and paratextual data, as well as the ethnographic and biographical data. Each set of data were collected and analysed through different approaches and methods elaborated below.

3.2.1 The bibliographic data

The bibliographic data were collected from the publications of Macao literature (which include literary translations) in the form of published books between 1930 and 2018. Although the scope of the present study is literary translation in contemporary era, or more specifically, between 1980 and 2018, the reason for extending the scope of the bibliographic data to as early as 1930 is that there has been a general consensus among the academia that the local literary system/field in Macao emerged in the 1930s (this will be discussed in more details in Chapter 4). Therefore, it is believed that contextualization of Macao's literary field from its emergence to its present status between 1930 and 2018 will be helpful for us to situate the literary translation phenomena in that context. For this reason, a corpus of bibliographic titles of literary publications during the said period, which forms the 'macro-level data' (Saldanha and O'Brien, 2013, p.23), were collected online and offline through searching from the following two types of bibliographic sources:

(1) online catalogues of major libraries in and out of Macao, as well as major online databases of Macao, including:

- The Macao Public Library: <http://www.library.gov.mo/en/>
- The University of Macau Wu Yee Sun Library (which houses a Macau Corner that hosts a comprehensive catalogue of publications related to Macao): <http://library.umac.mo>
- The Macao Polytechnic Institute Library: <http://library.ipm.edu.mo>
- The University of Leeds Library: <https://library.leeds.ac.uk/>
- The British Library: <http://www.bl.uk/>
- The US Library of Congress: <https://www.loc.gov>

- The Library of the Faculty of Arts and Humanities of the University of Lisbon: <http://www.lettras.ulisboa.pt>
- WorldCat (which claims as 'the world's largest network of library content and services'): <https://www.worldcat.org/>
- The publications database of the Cultural Affairs Bureau of the Macao SAR: <http://www.icm.gov.mo>
- The publications database of the Macao Foundation: <http://www.fmac.org.mo>
- Instituto Português do Oriente: <http://ipor.mo>
- Macaudata (a virtual library of Macao Studies, set up and managed by Macao Foundation): <http://www.macaudata.com>
- Macao ISBN Agency publication database: <http://isbn.library.gov.mo>

(2) Published bibliographies and anthologies of Macao literature, including:

- *Aomen wenxue mulu chubian* [*A bibliography of Macao literature*] (1600-2014), edited by Dr Wong Kwok Keung, published in 2015 by the Instituto Cultural de Macau;
- *De longe à China: Macau na historiografia e na literatura portuguesas* [*Far away from China: Macao in Portuguese historiography and literature*], Volumes I-V, edited by Carlos Pinto Santos and Orlando Neves, published between 1988 and 2000 by the Instituto Cultural de Macau;
- *Aomen tusheng wenxue zuopinxuan* [*Selected works of Macanese literature*], edited by Wang Chun and Tam Mei Leng, published in 2001 by University of Macau Publication Centre;
- *Aomen huawen wenxue yanjiu ziliao mulu chubian* [*A preliminary compilation of bibliography of Macao Sinophone literature*], edited by Tang Chun Chit, published in 1996 by the Macao Foundation.

It should be highlighted that Wong's (2015) *A Bibliography of Macao Literature (1600-2014)* has provided valuable reference to the study of literary translation of Macao because it contains a comprehensive, if not exhaustive, bibliography of literature related to Macao, which also includes

the body of translated literature. Nevertheless, extreme caution has been exercised to avoid relying on a single source of reference. The relevant data contained in this bibliography are screened and checked as carefully as possible against other sources of data collection in order to generate a set of relevant and reliable data for analysis.

Altogether, 1,505 titles of literary publications of Macao between 1930 and 2018 were collected from the above methods, which included 185 titles of literary translations in Macao. More specifically, there were only 11 literary translations produced before 1980, while the total number between 1980 and 2018 was 174. These collected bibliographic data were arranged chronologically with detailed information such as the title, author(s)/editor(s), translator(s), publisher(s), year and place of publication, language(s), genre, series title (if any) and other additional information. These indicators formed a set of key variables in the statistical analyses. Statistical results of different variables, including the global tendencies, language and genre variables, were generated by Microsoft Excel for further discussion and interpretation in Chapter 5.

3.2.2 The textual and paratextual data

While the above bibliographic data was collected for the purpose of mapping a general, diachronic survey of the literary field of Macao, the in-depth analysis and discussion of the production and practice of Macao literary translation rely on a closer examination of literary translation discourses including texts and paratexts. Three case studies, each exemplifying a genre variable from the bibliographic data, were selected for a synchronic examination of literary translation in contemporary Macao (The criteria for selecting the case studies are laid down in 3.3 below.). The textual and paratextual data under investigation were therefore collected from the STs and TTs of the case studies.

The collected textual data were scanned and transcribed from the selected STs and TTs using digital technology including scanner and optical character recognition (OCR) conversion softwares. The digitized textual data were then built into corpora using either Microsoft Word or the UAM Corpus Tool to build a corpus for textual-linguistic analysis.

Results generated from the corpus analysis were further contextualized and interpreted using discourse analysis for a better understanding of the translator's strategies of textual reconstruction. The paratextual elements were also examined and analysed to see how the agents of translation, including translators and publishers, negotiated and mediated the paratextual representation and the power relations in translation process.

3.2.3 The ethnographic and biographical data

Drawn on the Bourdieusian sociological paradigm, this research also adopts a participant-oriented approach to literary translation by investigating the roles of the social participants (or actors/agents) in the cultural production of literary translation. It is therefore of crucial importance to collect and elicit data from the participants for a more in-depth understanding and interpretation of their motivations and rationales behind their translation behaviours.

According to Spradley (1979, p.3): '[e]thnography is the work of describing a culture'. Asare (2016, p.212) points out that translation as cross-cultural communication 'lends itself well to ethnographic studies', partly because 'ethnography is concerned with detailed descriptions of people and their activities'. Ethnographic research in TS, according to Asare (2016, p.214-215), 'can focus on descriptions of routine practices, processes, and roles that form part of the culture of the actors in a setting'. Koskinen (2008, p.6) also contends that 'ethnography aims at understanding a social phenomenon by making sense of it' through the interactive process of data collection and qualitative interpretation of the ethnographic data elicited and gathered from multiple methods such as field observation, interview, focus group, questionnaire, etc.

Since the proposed ethnographic methods involve living human participants, it must be subject to ethical review in accordance with the University of Leeds Research Ethics Policy and relevant regulations. Before conducting the ethnographic study, ethical approval (see Appendix 1) had been sought from the University of Leeds Faculty of Arts, Humanities and Cultures Research Ethics Committee. Details of the ethical considerations for the present research are given in section 3.4 below.

The ethnographic data of the present research were collected through interviews online or offline, depending on the accessibility of the participants. The participants could choose to do face-to-face or Skype/WeChat interviews, or answer questions through email. Semi-structured interview questions were designed for the purpose of exploring the questions of the research in a more in-depth way.

For this purpose, the potential participants were selected from among the translators identifiable from the bibliographic data, in particular from the three selected case studies. Shortlisted candidates were invited to participate in the interviews. Participants who had accepted the invitation were given an information sheet detailing their participation in the research project, as well as a consent form to sign before the interviews took place. The participants could withdraw from taking part at any time before or during the interviews, or up to one month upon the completion of the interviews.

The data elicited from face-to-face and video-conferencing interviews were digitally recorded as audio files and transcribed into textual data. The other textual data collected from email interviews were also digitally documented. These data, together with the participants' consent forms, have been securely stored, managed, protected and utilized under a well-devised data management plan (see Appendix 4) in accordance with the Data Protection Act (DPA) and the University of Leeds's Policy on Safeguarding Data – Storage, Backup and Encryption.

As for the biographical data about the translators and publishers, it is necessary because such information can help piece together their personal/institutional trajectories, identity make-up and social networks, which are useful for us to study the translators' habitus. Such biographical data were mainly gathered online if the translators were inaccessible at the time of this research, e.g. if they were deceased, unavailable or unapproachable for some other reasons.

3.3 Case Studies

According to Yin (2018), case study is an empirical research method which aims at investigating a contemporary phenomenon in depth and within its

real-world context. Case study method is popular not just in social sciences research, but has also been extensively adopted in disciplines such as humanities and cultural studies 'because of its flexibility in terms of drawing on a wide range of sources of data' (Saldanha and O'Brien, 2013, p.206). In TS, case study method has been used to investigate various socio-cultural phenomena. Depending on the object of enquiry, a case can be a person (e.g. a translator), a text (a translated text), an institution (a publisher) or even an entire literary system (Saldanha and O'Brien, 2013).

Case study method has been popular in researching translation (and interpreting) phenomena. According to Boase-Beier, Fisher and Furukawa (2018, p.5):

When we do research of any type in the area of Literary Translation, we need to be aware of the ways in which our practical examples interact with the theory, and individual case studies can provide detailed areas of description that allow us to examine exactly this interaction.

A case-study research can either be a single- or multiple-case study. As suggested by Saldanha and O'Brien (2013, p.212), '[d]ata from several similar cases can help us present cumulative evidence about a single phenomenon', whereas 'cross-case studies of heterogeneous cases can provide a particularly rich picture'. The present research thus employs a multiple-case study by selecting from the collected bibliographic data three illustrative cases for investigation. Each case represents a literary genre: poetry, fiction, and essay (short story). These three cases present themselves as the 'Key Cultural Texts' of Macao, to borrow the term from Malmkjær, Şerban and Louwagie (2018, p.1):

In every literate culture, texts of many types, genres and forms (textual, audiovisual and visual) play central roles in presenting

and representing the culture to itself and in defining its cultural others (people, places, and customs).

Each of these three cases carries high symbolic (cultural) capital in representing the cultural identities of Macao and the Macanese, which will be explained below case by case. Through translation, such symbolic capital is transferred across the linguistic and cultural borders for the 're-investment' of Macao and Macanese cultural identities in the target language and cultural systems.

3.3.1 Case Study 1: poetry translation

ST: 'Sabem quem sou?' is a poem written in the Portuguese language by the Macanese poet Leonel Alves (1920-1980), published in his posthumous poetry collection *Por Caminhos Solitários* in 1983.

CN-TT1: '知道我是誰?' (BT: Know who I am?), Chinese translation by Wang Chun, published in *Macao Daily News* in 1997.

CN-TT2: '你們知道我是誰?' (BT: Do you know who I am?), Chinese re-translation by Yao Jing Ming, included in the Portuguese-Chinese bilingual *Antologia de Poetas de Macau*, jointly published by Instituto Camões, Instituto Cultural de Macau and Instituto Português do Oriente in 1999.

EN-TT1: 'Do you know who I am?', English translation by Anita Leong and Christopher Kelen, included in Kelen and Vong's edited volume *I Roll the Dice: Contemporary Macao Poetry*, published by the Association of Stories in Macao in 2008.

EN-TT2: 'Do you know who I am?', English re-translation by Anita Leong, David Brookshaw and Kit Kelen, in Kelen and Han's co-edited Portuguese-English bilingual anthology *Portuguese Poets of Macao*, published by the Association of Stories in Macao in 2009 (second edition in 2010)

Rationale for selection: This poem is widely regarded as a manifesto by the Macanese of their cultural identity. It has been cited numerous times in academic and non-academic discourses about the Macanese cultural identity. The original Portuguese version and its Chinese and English

translations have been included in many anthologies of Macao literature (or poetry). The translations re-negotiate different cultural alignments and reconstruct different cultural identities for the target cultures through the translators' agency. In addition, Kelen's role in his poetry translation project makes an interesting case of translator's habitus and agency in collaborative translation which sets a unique model of literary translation in Macao.

3.3.2 Case Study 2: fiction translation

ST: *A Trança Feiticeira* is a novel written in Portuguese by the Macanese author Henrique de Senna Fernandes (1923-2010). It has gone through three editions: in 1993 and 1998 by Fundação Oriente (Macao), and in 2015 by Instituto Cultural de Macau. The 1993 edition is chosen for the case study because it is the ST of the two translations.

TT1: 大辮子的誘惑 (*Dabianzi de youhuo*, BT: Temptation of the big braid), Chinese translation (in Traditional Chinese) by Yu Huijuan, published in 1996 jointly by the Instituto Cultural de Macau and Huashan Literature and Art Publishing House in Mainland China.

TT2: *The Bewitching Braid*, English translation by David Brookshaw, published in 2004 by Hong Kong University Press in conjunction with Instituto Cultural de Macau.

Rationale for selection: This is perhaps the best known piece of Macanese fiction at home and abroad, thanks to translation. The significance of choosing this text is many-fold: (1) the symbolic capital possessed by the author Henrique de Senna Fernandes as an iconic Macanese writer; (2) the symbolic (cultural) capital that the original work carries in consolidating the Macanese cultural identity and representing the cultural image of Macao, and (3) the effect that translation has brought to make this piece of literary work an iconic representation of the Macanese cultural identity.

Both the Chinese and English translations provide valuable access for readers from other cultures to understanding the cultural identity of the Macanese ethnic group as a result of cultural hybridity and of Macao as a cross-cultural space.

3.3.3 Case study 3: short story translation

ST: *有情天地* (*You qing tian di*, BT: A loving world) is a collection of *sanwen* (Chinese short prose essays) originally written in Chinese by the local Chinese writer Ling Ling (1939-), published in 1991 by Starlight Publishing House in Macao.

TT: *Amores do Céu e da Terra - Contos de Macau*, Portuguese literal translation by Stella Lee Shuk Yee and rewriting by Fernanda Dias, published as a Chinese-Portuguese bilingual edition in 2014 by Instituto Cultural de Macau.

Rationale for selection: The Portuguese version is a reframing of the narratives of the Macanese cultural identity through selection and translation of textual and paratextual materials. The original Chinese version contains 56 short prose essays, centred around the themes of indiscriminate love for the people and the place of Macao. The Portuguese version contains 13 pieces, of which 12 are selected from the Chinese original collection, reframed as short stories of Macao under the meta-narratives of the Macanese cultural identity. The translation also makes a strong case of literary translation as rewriting. It is of particular interest to see how the agents of translation play their role in the translation process.

3.4 Ethical Considerations of the Research

As pointed out by Saldanha and O'Brien (2013), any translation research has to take into account the implicit and explicit ethical issues, and researchers should also consider what kind of impact their research will bring. 'No matter what the core data source is, ethical issues should be given careful consideration' (Saldanha and O'Brien, 2013, p.41). Ethical issues usually arise from research involving any human participants, however, attention should also be paid to the ethics of the researchers themselves as participants in the research, who 'are equally obliged to consider the impact of their choices and findings from an ethical viewpoint' (Saldanha and O'Brien, 2013, p.41).

3.4.1 Ethical positioning of the researcher

As pointed out by Saldanha and O'Brien (2013, pp.41): '[a]ll research is influenced by the values and ideology of the researcher, which drive topic selection and focus'. This is particular the case for qualitative research which relies primarily on the researcher's interpretation and interrogation.

As mentioned above, the present research takes a constructivist approach. Myself as a 'participant' (Saldanha and O'Brien, 2013, p.41) in the research, I cannot be totally free from value- and ideology-laden assumptions, interpretations, opinions, statements or conclusions. However, I am obliged to ensure that the research is conducted in an ethical manner, bearing in mind the good research practices and standards laid down by the University of Leeds² and the academia. I am also obliged to make sure that my motivations are duly justified, that the research is conducted in accordance with relevant laws, regulations, policies, requirements and code of conducts, that cultural difference and diversity is respected, and that potential impact on the research participants, e.g. any hazards or risks to their physical or mental wellbeings, have been properly addressed.

3.4.2 Ethical review and approval

In the present research, potential ethical issues were identified under the ethical framework and policies laid down by the University of Leeds³, in particular in accordance with the University of Leeds Research Ethics Policy (University of Leeds, 2015). These ethical concerns include the processes of recruiting and engaging the participants, data generation and management, information protection, health and safety, etc. All these issues were properly addressed in the ethical review with thoroughly prepared participant's information sheet and consent form (Appendix 2), data management plan (Appendix 4), and fieldwork assessment for low risk activities (Appendix 5). Proper trainings of interview and fieldwork skills were also received

² University of Leeds Good research practice & research ethics:
<http://ris.leeds.ac.uk/goodpractice>

³ The University of Leeds ethics policy: <http://ris.leeds.ac.uk/ris/info/70/ethics>

beforehand to ensure that the research is conducted to the required ethical standards.

The ethical approval for this research was granted with a favourable opinion by the Faculty of Arts, Humanities and Cultures Research Ethics Committee of the University of Leeds dated on 21 October 2016. The approval letter PVAR 16-011 is attached in Appendix 1.

3.5 Summary

This chapter has outlined the methodological framework of the research, with detailed analytical approaches, methods and tools devised for data collection and analyses. The research adopts mixed methods of qualitative and quantitative analyses, with a combination of bibliographic, case study and ethnographic methods. Three sets of data were collected for qualitative and quantitative analyses: (1) the bibliographic data were collected using bibliographic methods for a diachronic survey of literary translation through quantitative analysis and contextualization; (2) the textual and paratextual data were collected from the three selected case studies for in-depth investigation of individual, synchronic phenomena of literary translations in the socio-cultural context; (3) the ethnographic and biographical data were gathered from ethnographic methods of online and offline interviews as well as online search respectively for analysis and interpretation of the translators' habitus and agency in the translation process. Finally, ethical issues were properly addressed to ensure that the research is in line with good practices and ethical standards.

Chapter 4

Mapping the Literary Field of Contemporary Macao

In spite of its diminutive size, Macao once played a very significant role in world history by liaising between the East and the West. It has been positioned at the crossroads of different cultures, civilizations and peoples but never the centre. This characterization of intermediacy and peripherality has had a profound influence over Macao's economic, political, social and cultural development in its local and global contexts.

According to Liu (1999), although the trade between the East and the West during the 16th and 17th Centuries was directly conducted in Macao, there had been little cross-cultural communications between the two sides – which would extend more far-reaching influence thereafter, for Macao only served as a cultural courier or intermediary. This view also echoes Gunn's (1996, p.30) proposition of Macao's 'externality' in that Macao failed to integrate into 'a European-centered capitalist world economy' (Gunn, 1996, p.30). This led to the formation of Macao's peculiar cultural ecology which gradually developed into a space of cultural diversity, but fundamentally it was just the coexistence of different cultures with little mutual integration. In Liu's (1999) view, Macao's cultural ecology is diverse, yet each cultural layer is clear-cut and separated from one another. Using Huntington's oft-quoted theory of the clash of civilizations, Hao (2011) explains why the cross-cultural communications between different cultures and peoples in Macao remain superficial by adopting the notions of ethnocentrism, racism and discrimination.

Rao and Mok et al (2008) refer to Macao as a cross-cultural field characterized by its cultural diversity and the plethora of cross-cultural phenomena in terms of their differences, commonality and multi-dimensionality. Due to Macao's long history of cultural marginality, ethnocentrism is replaced by the coexistence of difference cultures, be they Sinophone or Lusophone, high or popular, traditional or modern, eastern or western, all of which exist harmoniously in diversity without major conflicts.

According to Tang (1996), Macao once saw a moment of cultural prosperity driven by incoming and converging heterogeneous cultures. However, due to the decay of its trade since the mid-17th Century, its cultural development had experienced a long period of stagnancy. For this reason, there had been many voices criticizing and lamenting Macao being a 'cultural desert'. In his preface entitled: 'Desert and oasis' to *Haohai Congkan* (Macao Books Collection) published in 1995, Wu Zhiliang as the editor-in-chief of the book series contended that the criticism of Macao being a 'cultural desert' from people unfamiliar with Macao would prove itself unfounded by the systematic consolidation and publication of Macao literature. The logic presupposes that literature is the most prestigious form of culture.

Not surprisingly, similar testimony that 'Macao is not a literary desert' is also found by the late Lei Pang Chu, a celebrated local critic and pressman, in his much-reprinted article entitled: 'Aomen wenxue de guoqu, xianzai ji jianglai' (The past, present and future of Macao literature), which was first delivered at the Symposium on Macao Literature held in January 1986. The same statements can also be found in some recent publications (see, e.g., P.C. Lei, 2009; Xu, 2009; Yin, 2016).

An interesting question here is not whether it should be argued that Macao was *not* a cultural or literary 'desert', but rather, why was it so anxiety-inducing for Macao to disprove that it was not? This is perhaps one of the key questions that needs to be addressed before we look at the phenomena of literary translation in the literary field of Macao.

4.1 Problematizing the notion of Macao literature

Before we discuss the literary system/field and literary activities of Macao, including the phenomena of literary translation, it is of critical relevance that the notion of 'Macao literature' be problematized for a better understanding of the literary field of Macao. Debates and controversies centred on the definition of 'Macao literature' have been circulating in and out of Macao since the 1980s, yet a consensus has not been reached up to the present day.

4.1.1 In search of a 'literary identity' of Macao

The term 'Macao literature' or '澳門文學' (Aomen wenxue) has been spoken of or used in a very loose sense by the general public. Even academic views on its definition differ to a greater or lesser extent. Generally speaking, there should be no controversy when it is used by convention to refer loosely to Macao's literary production. However, if we examine the history or the reality of Macao literature or want to carry out concrete studies on it, we will find ourselves faced with this tricky problem, since the notion of Macao literature is always under construction and subject to controversy (Zhang and Lu, 2013).

The term 'Macao literature' did not come under the spotlight until the beginning of the 1980s when Macao was preparing itself for the handover of its sovereignty to China. Against this historical background, the anticipated handover had provoked heated debate to the issue of identity for Macao, which in effect led to the growing anxiety on the part of the local literati and their questioning of a literary identity of Macao, in an attempt to disprove the general perception of Macao as a cultural or literary 'desert'. It started in 1984 with writer Han Mu's⁴ call for 'building up the image of Macao literature' (Han, 1988[1984]) at a colloquium of Hong Kong and Macao writers. This brought about a significant ripple effect in the local literary field at that time. In 1986, one year before the signing of the Sino-Portuguese Joint Declaration, a Symposium on Macao Literature was jointly organized by East Asia University⁵ and *Macao Daily News*. This event ushered in a new era for Macao literature (Wu, 1998). The papers presented at this Symposium were published as a collection *Aomen Wenxue Lunji (A Collection of Essays on Macao Literature)* in 1988, which was 'the first collection of essays on Macao literature, and also the first work on genre studies of Macao literature' (Zhu and Xu, 2007/2009, p.221, my translation).

⁴ Han Mu (1938 -), original name He Sihui, born and educated in Macao, later moved to Hong Kong and gained his literary fame there. Now living in Canada.

⁵ Founded in 1981, the private East Asia University was the first modern higher education institution in Macao. It was later renamed as the University of Macau in 1991 after it was acquired by the Portuguese Macao government in 1988.

It signalled the dawn of research on Macao literature out of the self-consciousness of the local literati and academia (Wang and Long, 2014).

Just as how the notion of Hong Kong literature was brought to the spotlight in the 1980s before Hong Kong's handover, or a series of debates about the concept of Taiwan nativist literature were sparked off during the late 1970s, '[t]he reiteration of the attributes of Macao literature after the 1980s was in fact a phenomenon of identity anxiety arising from the ambiguity of ethnic identity' (Wang and Long, 2014, p.5, my translation). The emergence of the very notion of 'Macao literature' is a growing articulation of Macao's desire for its unique identity, both literary and cultural.

4.1.2 The name and nature of Macao literature: debates and issues

The concept of 'Macao literature' (Aomen wenxue) is often conveniently and conventionally referred to in Chinese academic discourse as the Sinophone literature of Macao from a Sinocentric point of view (see, e.g., Lei, 1988; Han, 1988; Gu, 1999; Liao, 1999; Jiang, 1999; Jiang, 2000; Wong, 2001; Zhou, 2002; Zhang, 2009a; Zhang and Lu, 2013, Wang and Long, 2014). It is a general consensus among the Chinese academia that Macao literature, being a regional literature, has its roots in China and is part of Chinese literature (He, 1988; Zhang, 2009c; Zhang, 2010a; Long, 2012; Zhang and Lu, 2013).

Cheng (1988[1986]) is the first scholar to have theorized the concept of Macao literature. He proposes the following five criteria for consideration: (1) the works by any locally born and raised author who is a permanent resident of Macao; (2) the works by any locally born and raised author who has immigrated to place outside Macao; (3) the works by any author who is a current resident of Macao; (4) the works by any author who was not locally born and raised but who has/had stayed in Macao for a period of time; and (5) the works whose author has nothing to do with Macao but whose theme is related to Macao. However, without taking into account the language(s) of writing and the time period of the works, Cheng's definition seems too broad and therefore controversial (Zhang and Lu, 2013; Wang and Long, 2014). In subsequent years Cheng continues to refine his definition (Cheng, 1991;

2009[1993]; 1995). In his milestone work *Aomen Wenxueshi (A Literary History of Macao)*, Cheng (2012) considers the following four criteria for defining Macao literature: (1) the language(s) used in writing; (2) the author's identity; (3) the content of the work; and (4) the place of publication. Based on these, Cheng (2012, p.12, my translation) redefines Macao literature as:

(1) any work by a Macao citizen, i.e., the works written by an author who was locally born and brought up in Macao and who is a long-term resident of Macao, or the works written by an author who holds a Macao identity document (the works written after he/she has obtained such ID), and more precisely, the works inspired by his/her life experience in Macao; (2) the works by any author as long as the content of such works is related to Macao or Macao is themed in such works; and, (3) the works by any author whose cultural identity is seen as of Macao, in which case his/her works can naturally be regarded as Macao literature.

Cheng's above definition, albeit seemingly comprehensive, is difficult to operate in practical terms. The second category is fairly controversial in that the content or theme of any given work does not necessarily constitute the basis on which it is judged as belonging to a certain literature. For example, it would not make any sense at all if something written by Shakespeare about China to be included in Chinese literature. The third criterion also seems unrealistic.

In the same vein, in his compilation of *A Bibliography of Macao Literature* – so far the most comprehensive bibliographic reference of Macao literature between 1600 and 2014 – Wong (2015) defines Macao literature from the perspective of bibliographic documentation based on the principle of 'including what is more than necessary':

- (1) any work whose content or title mentions Macao's place name, institution name, events or people, regardless of its place of publication;
- (2) any work whose responsible person(s) (including author, editor and translator) is/are Macao citizen or closely related to Macao, including those born in Macao...; died in Macao...; immigrated to Macao...; sought asylum in Macao...; and worked, did missionary work or studied in Macao..., regardless of its place of publication; and
- (3) under the conditions of (1) and (2), any edition of the works, including republication, reprint, revision, or different editions published in different places (Wong, 2015, p16, my translation).

Since the purpose of his book is to, as Wong (2015, p.3) puts it, 'provide a valuable reference for the study of development history of Macao literature', as a result, his definition of Macao literature is as broad, tolerant, general and ambiguous as inclusive of almost everything about Macao. It does not actually answer the pertinent question of what makes Macao literature essentially Macao or what makes it different from other literatures.

Zhang (2009c), on the other hand, takes a different approach by tracing the genealogy of Macao literature. He periodizes Macao literature into the ancient and early literature (from Ming Dynasty till the Republican era), which is labelled 'implanted (or transplanted) literature', and the 'new literature' since the end of the Pacific War (1945). He argues that the origin of Macao literature is from China, and that Macao literature should be regarded as a branch of Chinese literature. He then proposes the following five criteria for defining Macao literature: (1) the language(s) used in the work; (2) the identity of the author; (3) the content of the work; (4) the place of publication; and (5) works published by Macao authors outside Macao.

Zhang's (2009c) views are largely echoed by a number of other scholars (see Long, 2012; Zhang and Lu, 2013; Wang and Long, 2014). Zhang and Lu (2013) propose three principles of defining Macao literature: its

background of Chinese literature, its history and reality, as well as a case-by-case basis. Adopting a more practical approach, Rao and Mo et al (2008) categorize three components of Macao literature: (1) the works related to Macao in Eastern and Western literatures; (2) the indigenous Chinese literature in Macao; and (3) the Portuguese literature by the Macanese. Liu (1998) also adopts a broad definition by defining Macao literature in terms of 'literature about Macao' and 'literature belonging to Macao'.

Yao (2014), however, disapproves of all the above views, criticising that such definitions are too broad. He argues that it is 'of absolute necessity to distinguish between the two concepts [i.e. 'works about Macao' and 'Macao literature'] in defining what Macao literature is' (Yao, 2014, xx). As rightly pointed out by Bruno (2014, p.766), one of the extreme approaches on the study of Macao literature has tended to be 'widely inclusive to the point of gathering together indiscriminately writings that have Macau as their subject matter or setting'.

As a compromise, Loi (2009, 2011) proposes the method of subcategorization according to the relevance of content or theme, and assigned the works by authors of non-residents of Macao to a newly minted category of '*Ya Aomen Wenxue*' (Sub-Macao Literature). This is considered plausible by Long (2012) as well as Wang and Long (2014), although they suggest an alternative term 'Pan-Macao literature' to cover the works about Macao in order to disambiguate the connotation of the prefix *sub-* (Wang and Long, 2014, p.11).

In comparison, there has been very little research or discussion from the non-Macao academia on the topic of Macao literature. This is most probably due to their language constraints or a general lack of interest. However, it can still be found that they seem to have different perceptions of Macao literature from their Chinese counterparts.

While making a clear distinction between Macanese Literature ('*a Literatura Macaense*') and Macao Literature ('*a Literatura de Macau*'), Espadinha (2010, p.2, my translation) defines the former as 'texts produced by Macanese authors', whereas the latter refers to 'all the literature produced in Macao, whether its authors are Portuguese, Macanese or of any other

nationality'. In her definition, the place of production (i.e. in Macao) is the sole criterion with which she defines Macao literature. It is without doubt that Macanese literature is part of Macao literature.

Bruno (2014, p.752) thinks that 'although most of Macau literature is Sinophone, a substantial part of it is also Lusophone and Anglophone'. She draws our attention to the Anglophone literature as a subcategory of Macao literature, which is often neglected by many people.⁶

In her recent article 'Macau: A plural literature?', Simas (2016) discusses the notion of Macao literature from the perspectives of multiculturalism and in the light of literary historiography. Simas (2016, p.53) argues that:

The analyses of the region's literary repertoires appear to call for a reflection on the very definition of a literary system which up until now has been studied within the framework of linguistic monocultures situated beyond the canons produced outside of their own physical territory. To envision Macau literature is to test the validity of national or regionalist values as well as the modifications undergone by literary historiography itself since the 1970s.

In her critical review of Cheng's (1995a) article (translated into Portuguese) on the Sinophone literature of Macao, Simas (2016) cites Brookshaw and Laborinho's (2010) proposed term 'Macau writing' which indicates that the formation of Macao literature 'is not necessarily linked to the question of authorship or themes, but rather to the ways in which the place is inscribed in texts as cultural space' (Simas, 2016, p.55). She also relates Macao literature to the case of the literature of São Paulo, Brazil. She reviews the Chinese-language literature of Macao comparatively with the Portuguese-

⁶ Cheng (2012, pp.171-175) does discuss some English works such as W.H. Auden's poem *Macao* (1958), Austin Coates's *City of Broken Promises* (1960), and Timothy Mo's *The Monkey King* (1978) in a separate section entitled: 'Literary works of Macao in other foreign languages'.

and English-language literatures of the region, in her attempt to justify Macao literature as a plural literature based on its multilingual and multicultural characteristics:

From a multicultural perspective the literature of Macau shows itself as particularly rich and thought-provoking, with a vast repertory. In its pluralist form, this literature is a unique contribution to the definition of literary phenomena, elaborating on the processes of those axial limits where it is produced with a sense of 'otherness' more than previously thought (Simas, 2016, p.66).

Brookshaw (2010c) points out that the language and origin of the author remain a fundamental and sensitive question in defining Macao literature. In his view, the best solution may be to leave the possibility of some sorting, for which he proposes an equally ambiguous term '*escrita em Macau*' (writing in Macao) to replace the controversial notion of '*literatura macaense*' (note that his use of the word *macaense* denotes 'of Macao', not in the sense of the Macanese group) by arguing that 'writing in Macao has been a product of extraliterary circumstances' (Brookshaw, 2010c, p.28, my translation).

Zhu (2010a, 2018) proposes to conceptualize Macao literature as an integral component under his proposed new paradigm of 'New Literature in Chinese' which expands the literary borders to cover all literatures in Chinese language in the global literary context. However, this proposal seems rather Sinocentric because it excludes the non-Chinese-language literatures in Macao. As such, it is dismissed by Bruno (2014, p.760) that 'in the case of Macau, it [Zhu's proposal] appears to be a reductive misinterpretation, excluding or ignoring the linguistic and cultural hybridity of Macau literature'. Based on this observation, Bruno (2014) proposes to conceptualize Macao literature from the perspective of literary transnationalism or translocalism in the sense that the border-crossing spaces and practices of Macao literature is a process of transnational or translocal exchanges and hybridization.

In summary, these various attempts to define the notion of Macao literature from different linguistic-cultural traditions and discourses show differing perceptions and understandings of the subject matter. Despite some common grounds based on which the above debates and discussions have evolved, the boundaries of Macao literature still seem blurred and unresolved. Nevertheless, the evolution of this issue itself suffices to reveal the conceptual and ideological changes in the discourse and power relations between different linguistic, literary and cultural systems within and beyond the literary field of contemporary Macao.

4.1.3 An indefinable identity?

While it may be counter-productive to adopt a simplistic definition of Macao literature as literature from Macao which is delimited by its physical or geographic boundaries, it may be more productive to look at Macao literature from a system point of view. In fact, if we take a more global perspective by positioning Macao literature within the larger literary polysystem of Chinese literature or even world literature, we might find the anxiety-inducing conceptualization of Macao literature at the turn of the 1980s less difficult to understand. Against the historical background, with the rising local self-awareness in Hong Kong during the 1950s-60s and in Taiwan during the 1970s, the notions of Hong Kong Literature and Taiwan Literature came into being and established themselves as emergent sub-systems under the Chinese literary polysystem. However, the neighbouring Macao did not experience such internal impetus of local awareness until the 1980s which saw an emerging public discourse of handover and eminent change of political status of Macao. After Portugal and the newly founded PRC formally established their diplomatic relations in 1979, both sides hinted at the question of Macao's return to China, which became anticipated in the territory in the 1980s. It was precisely against such backdrop that Macao people found themselves in an anxiety-ridden situation where, in the wake of the political and social transition, there had been a lack of public discourse about their cultural identity (Li, 2005). This issue was immediately and acutely felt by the literati first, because when they were anxious to prove that Macao was not a 'cultural/literary desert', they found that the representation

of Macao was absent in the Chinese literary (poly)system where Hong Kong and Taiwan had occupied their own positions. They also found that Macao literature was literally absent from major discourses of Chinese literary history before then, let alone world literature. The question of whether Macao had its own literature became eminently pertinent for most local literati at that time. This was precisely why there was a surge of public and private initiatives of literary activities and projects that aimed to make Macao's literary image visible.

If Han Mu's proposal of creating a literary image of Macao in the early 1980s could be seen as some sort of manifesto of an awakening local self-awareness, it can be said that since the 1980s, the whole range of debates and discussions about Macao literature was the burning desire and growing awareness of promoting the public discourse of Macao's literary (cultural) identity. According to Wang and Long (2014), defining the notion of Macao literature is not only closely related to the building up of its literary identity, but also the primary issue that needs to be addressed in Macao literary studies as an emerging discipline. Indeed, the name and nature of Macao literature, as well as the call for creating a literary image of Macao, have revealed the rather acute anxiety about the cultural identity and cultural self-awareness of Macao.

On the other hand, the majority views in the above debates that adopt a rather broad, liberal and open attitude about Macao literature may well reflect a lack of local cultural confidence. Such an attitude is somehow understandable because Macao literature has been in a peripheral and weak position in the whole literary polysystem, hence the strong desire to include as much as possible. However, this all-inclusive approach of defining Macao literature is questionable because it somehow dissolves the very essence of what makes Macao literature Macao and what makes it distinguishable from other literatures such as the Chinese or the Portuguese literature. As Macao literature does not fit easily in any conventional postulates of regional, national, world or postcolonial literature, it may need a different new approach of theorization which merits further research.

It may be inspiring to see Macao literature in the light of Antonio Candido's (2000[1959]) conception of the formation of the Brazilian literature, where he distinguishes 'literary manifestations' from 'literary systems'. The latter 'displays a network linking writers, works and public', whereas the former 'shows no such ongoing relationship between these spheres and no consciousness of system formation' (Garmes and Melo e Castro, 2019, p.25). In this regard, the external literary influences and residuals from either the Chinese, Portuguese or English literatures before the emergence of an autonomous local literary system or field of Macao in fact can be considered as literary manifestations of Macao literature.

While it remains a moot point to give a clear-cut definition for the notion of 'Macao literature' from the perspective of literary historiography, the present research looks at Macao literature from interdisciplinary approaches. Apart from positioning Macao literature in the literary polysystem, Bourdieu's field theory may also contribute to the understanding of some literary phenomena in the literary field of Macao (Wang and Long, 2014). In fact, Bourdieu's sociology of cultural production, of which literature is considered an important form, offers us an alternative perspective of looking at the notion of Macao literature. In our attempt to conceptualize Macao literature, rather than by adopting the existing problematic formalist or ethnocentric or text-language-centred approach, it may be more fruitful to look at Macao literature by mapping its literary field in terms of its system or structure of production, relations, networks and agents. That is to say, instead of looking at it as a literary concept that is bound by the physical border of Macao, the notion of Macao literature can be seen as a socio-cultural concept that refers to the body of literary texts produced within the structured socio-cultural space (field) of Macao and by different social agents (e.g. authors, translators and publishers) at different positions in this field for acquiring certain form of capital.

Just as it is difficult to define one's identity, the identity of Macao literature is also not readily definable given its complexity, as the cultural plurality and hybridity of Macao and its blurred linguistic and socio-cultural boundaries are subject to constant change and formation. As Zhang (2009c) suggests, it is perhaps too early to give a clear-cut definition of Macao literature at this

stage since its literary resources are still under exploration and consolidation, and research on Macao literature still requires further self-initiated and local efforts. Nevertheless, while the present research does not claim to solve the issue in question, it aims to shed some light from an interdisciplinary perspective.

4.2 Mapping the field of Macao literature

Rather than chronicling a literary history of Macao, the purpose of this section is to contextualize the relations between the socio-historical situations (the field of power) and literary activities (cultural production), so as to map out the literary field of contemporary Macao for later discussion of translated literature and literary translation within the literary polysystem of Macao. The development of Macao's literary field has undergone several major stages, each of which is directly related to the historical and socio-cultural conditions of Macao during the given period.

Before 1980s, there was a strong suspicion as to whether Macao had literature, hence the label of 'literary desert'. This metaphor, in its pejorative sense, implied that Macao had no 'soil' to 'grow' literature, suggesting that there existed no literary field in Macao at all.

However, increasing studies since 1980s from the Chinese academia have rejected the above view, providing ample evidence that Macao did have literature, and arguing that Macao literature has its origin in China, i.e. Chinese culture and literature (see Lei, 1988; Gu, 1999; Jiang, 1999; Cheng, 2000; Zhou, 2002; Zhang, 2009c; Zhang, 2010a; Long, 2012; Wang, 2012; Zhang and Lu, 2013).

Lee (2000), on the other hand, carried out a comprehensive survey of Macao Portuguese literary writers and their works from 16th to 20th centuries in her doctoral thesis. She argues that the literary works in Portuguese language in Macao are precious heritage for Macao, which may reveal the regional significance for the history of Macao literature and even world literature.

Nevertheless, any collected corpus of literary works does not necessarily prove the existence or status of the literary field. In order to understand the literary field, one must examine the social space of literary production and activities from a systemic and relational perspective by positioning the text within the social settings governed by a particular set of social relations and the position-taking of the agents. According to Bourdieu (1993, p.163):

The literary field ... is an independent social universe with its own laws of functioning, its specific relations of force, its dominants and its dominated, and so forth. Put another way, to speak of "field" is to recall that literary works are produced in a particular social universe endowed with particular institutions and obeying specific laws.

4.2.1 Emergence of a local literary field: 1930s–1940s

Although it was only until the 1980s that the notion of Macao literature was brought to public attention, one pertinent question is when Macao began to have its own literature. Or more precisely put, when did Macao begin to form its literary field that would give rise to its own literary system?

It has been argued by many Chinese scholars (e.g. Gu, 1999; Jiang, 1999; Zhang, 2009c; Cheng, 2012; Zhang and Lu, 2013) from an ethnocentric point of view that the genesis of Macao literature dates back to the first written record found so far of some Chinese poems about Macao written by the famous Chinese playwright Tang Xianzu⁷ in 1591 in Ming Dynasty on his visit to Macao after he was demoted by the emperor. It therefore seems to be a mainstream conclusion that Macao literature originated during the Ming Dynasty. Cheng (2012) meticulously examined a collected corpus of traditional Chinese poetry about Macao between Ming Dynasty and the Republican Era, written by a number of Chinese poets who travelled to

⁷ Tang Xianzu (1550-1616), ancient Chinese playwright, author of the *Peony Pavilion*. He is also known as the Shakespeare of the Orient.

Macao or fled to Macao during wartime. Nevertheless, even though those poems are thematically or content-wise related to Macao, they do not fall within the literary field and literary system of Macao and thus cannot be regarded as part of Macao literature. They are essentially, in Liu's (1998) or Yao's (2014) opinion, works *about* Macao. The production and consumption of those works are not situated in the social space of Macao, and the habitus and social trajectory of their authors have nothing to do with the structured social relations of Macao. Those writings may, however, be taken as useful reference in looking at how the early history and culture of Macao was represented in Chinese literature. The same logic applies to some early writings about or related to Macao written by some Portuguese authors, e.g. Camões (1524-1580), whose alleged stay in Macao is still moot and remains a mystery to this day (Yao, 2012).

While tracing the emergence of the literary field of Macao, we have to locate it within the context of what Bourdieu (1993) calls the field of power and also the broader socio-cultural context beyond Macao. Since its early history when Macao was open to foreign trade in Ming Dynasty and since the Portuguese established permanent settlement in Macao in 1557, Macao's social structure had been featured by the dominant economic and political power during the colonial period, whereas cultural production had been subject to a dominated position with the least attention from the dominant class of the colonizer. As a result, in terms of literary production, Macao did not have literary writers or institutions of its own until the early 20th Century. The early writings about Macao before the 20th Century were either produced outside Macao by non-Macao writers or by visitors from outside Macao. As a matter of fact, this characteristic of externality suggests that Macao had not formed its own literary field before the 20th Century. The so-called Chinese- or Portuguese-language writings about Macao are in fact extended or displaced Chinese and Portuguese literary phenomena respectively. These are, in Candido's (2000[1959]) term, the literary manifestations of Macao literature at the periphery of its literary system.

Macao literature is also referred to by some, in a narrow sense, as the 'New Literature' emerged under the influence of the New Culture Movement (also known as the May Fourth Movement) in China during the 1910s and 1920s

(see Long, 2012; Wang and Long, 2014). This is because, while it signalled a break-away from the traditional literary canons of Mainland China, the influence of the Movement began to see in Macao a feature of internality of literary activities arising from within its social conditions. According to Cheng (2012, p.58), it was not until the Republican Era that Macao started to have its localized and indigenous writers who formed into communities, took root in the literary field of Macao and gradually bore fruit. However, due to Macao's peripheral position, the Movement did not exert a simultaneous effect in Macao. According to Lei (1988/2009), it was only after the Mukden Incident of 1931 that the New Literature gradually emerged in Macao. His view, according to Loi (2011), has been widely cited and accepted in Macao's literary studies circle, and is also regarded as a legitimate view about the inception of Macao's New Literature. It is argued by Long (2012) as well as Wang and Long (2014), however, that the emergence of the New Literature in Macao was not a literary revolution caused by the intrinsic logic of Macao's own literary development, but rather an 'implantation' phenomenon, although such implantation process is necessary for the dissemination and growth of any imported culture into the local.

Nevertheless, during the 1930s under the socio-political context of the Second Sino-Japanese War, literary activities emerged in Macao with a political mission to bolster the morale of Chinese people's resistance against the Japanese invasion. In the late 1930s, a number of newspapers such as *Tai Chung Evening Post*, *Va Kio Daily* and *Hok Sang Post* all set up their supplements to publish war-themed literary works (Jiang, 1999).

It should be noted that newspaper supplements had played an indispensable role in the formation of Macao's literary field. Before the 20th century, the publishing industry in Macao did not enjoy much development. 'Before 1911, the number of Chinese books published in Macao was almost zero, therefore we may know that Macao barely had any Chinese press' (Lin, 2000, pp.57-58, my translation). On the other hand, Macao was one of the first places in China to develop a newspaper industry in modern times. (ibid., p.59) Newspaper thus became the major medium for publishing literary works. According to Wang and Long (2014, p.54), as the primary communication medium for Macao literature, newspaper supplements are

not only the vehicle and intermediary of Macao literature, but also constitute a context or 'field' in which Macao literature comes to exist. They argue that the strong relationship between Macao literature and newspaper supplements constitutes the most salient characteristic of dependence shown by such 'small town literature' (Wang and Long, 2014, p.32). Local writer and journalist Lio Chi Heng (2000, p.10, my translation) also notes that:

Macao's new literature grew up in the cradle of newspaper supplements. To date, the columns on newspaper supplements still remain a solid base for fostering Macao literature. This is one of the major characteristics of Macao literature.

Wong (2009[2005], p.207, my translation) even goes further to state that: 'Macao literature is the literature of newspaper supplements. As absolute as that may sound, it is an undeniable fact'.

Despite the feeble emergence of this new literary phenomenon during the 1930s, it is of profound significance that the early literary field of Macao began to take shape on newspaper supplements under the particular social, political and economic contexts of Macao.

On the other hand, this period saw the formation of literary organizations and associations. As a result, literary journals, which were affiliated to those literary organizations and associations, became another institutional platform for the literary practices of local writers. According to Cheng (2000), in 1933 there had been publication of a new literary journal *Xiao Chi Lun* (小齒輪) which showed the leftist influence from Mainland China. Founded in 1940 as a local journal, *Yi Feng* (藝峰) featured mainstream realism and patriotism themed by anti-foreign aggression. Another literary journal *Xun Lei* (迅雷), founded in 1945, was pro-Kuomintang under the context of the Chinese Civil War.

This emerging literary field, gradually shaped by newspaper supplements and literary journals, not only started to provide 'soil' for the indigenous

literature of Macao to grow, but also interacted closely with the socio-political field of Macao.

Unfortunately, due to the dominant and long-lasting influence of the wars, including the Second Sino-Japanese War (1937-1945), World War II (1939-1945) and the Chinese Civil Wars (1927-1937, 1945-1949), Macao became a haven of refugees and its socio-economic situations became stagnant. Against this background, the literary field of Macao in the 1940s remained quiet and inactive (Jiang, 1999).

4.2.2 Lingering development: 1950s–1970s

Post-war Macao started to enjoy a period of gradual growth, both politically and economically. The social stability saw a developing literary field both in terms of the expanded space for literary publication and the growing number of writers.

According to Lio (2000), it was after the founding of the PRC that Macao's new literature found its stable literary space in two journals: *San Yuen Dei* (新園地) and *Xue Lian Bao* (學聯報), both founded in 1950. 'These journals had significant contribution to the nurturing of the first generation of writers of new literature' (Lio, 2000, p.11, my translation), including Lou Mau (魯茂), Lam Chong Ying (林中英) and Chao Tong (周桐). In 1958, *San Yuen Dei* was incorporated into the newly founded *Macao Daily News* as its comprehensive supplement, which would later offer more literary columns and nurture a great number of local writers (Lio, 2000). A literary journal *Hong Dou* (紅豆) was also founded in 1963, which is said to be 'the first journal of new literature' and 'can be seen as a significant literary assembly of Macao local writers' (Gu, 1999, p.16, my translation).

Due to its close connections with Mainland China, Macao was greatly influenced and inspired by the founding of PRC. During the 1950s, tensions grew between the Macao Chinese population and the Portuguese colonial rulers, because the former felt they had been under the suppression of the latter and the Macanese. The Macao Chinese people were therefore pinning their hopes on the newly founded PRC to become stronger. These

sentiments were rendered into criticism of social realities and a growing sense of patriotism in their literary works (Lio, 2000).

The continued social and political tensions culminated in serious riot and uprising of the Chinese on 3 December 1966, the so-called '12-3 Incident' in Macao's history. Coupled with influence of the Cultural Revolution (1966-1976) in Mainland China, the writings on newspaper supplements embodied the social and cultural trends of thoughts at that time, but as a result, they were also divorced from real life by going too radical (Lio, 2000).

In the 1970s, thanks to the gradual socio-economic developments in Macao, the tensions and conflicts between the Chinese and Portuguese communities were easing. Meanwhile, major political developments also had significant impacts on Macao. The success of the Portuguese Carnation Revolution in 1976 and Portugal's ensuing decolonization policies led to Macao's change of political climate. Macao was recognized by the Portuguese Constitution of 1976 as a Chinese territory under the Portuguese administration. In 1979, official diplomatic relations were established between the PRC and the Republic of Portugal, which would lead to subsequent negotiations on the question of Macao. All these would have far-reaching influence over Macao's society as a whole. At the same time, the end of the Cultural Revolution in 1976 and the subsequent economic reform in 1978 in Mainland China also facilitated the socio-economic development of Macao. Under this context, the literary activities in Macao began to take a new shape. 'Writers began to review the past and engage in literary production from new perspectives, either consciously or unconsciously, while they were faced with the impact of the new social changes' (Lio, 2000, p.11, my translation).

4.2.3 Formation of an autonomous literary field: 1980s–1990s

'Since the 1980s, Macao literature entered into a stage of autonomous development' (Gu, 1999, p.16, my translation). In a relatively relaxed socio-political environment influenced by China's reform and opening up, Macao witnessed a rapid economic development, which created very favourable conditions for the growth of Macao literature (Gu, 1999). As Lu (2014, p.254) notes, Macao at that time began a series of modernization processes,

achieving considerable progress in enhancing local people's livelihood. Macao entered into a new era of development. Against this background, Macao literature also saw significant growth.

The symbolic significance of the 1984 Sino-British Joint Declaration on the question of Hong Kong was profound for Macao, being Hong Kong's counterpart. The question of Macao's return to the Chinese sovereignty was also high on the political agenda. Following the Portuguese president Eanes's visit to China in 1985, the Macao issue was officially put on the table of diplomatic negotiations between 1986 and 1987. The signing of the Sino-Portuguese Joint Declaration in 1987 finally set the agenda for Macao's return to Chinese sovereignty in 1999. This period was regarded as the transition period for Macao, although the informal transition was said to have begun earlier. The transition was a process of gaining political autonomy for Macao, even though power struggles still persisted under Macao's historically ambiguous sovereignty between China and Portugal.

On the socio-cultural front, Macao witnessed tremendous changes during this period. A wave of new immigrants came to Macao, which not only changed the local demographic structure but also brought in new blood for the local literary field. The founding of the first modern university in Macao – the University of East Asia in 1981 (the predecessor of the University of Macau) – changed the local educational landscape with increasing impact for nurturing more local intellectuals for the accumulation of Macao's cultural capital.

Therefore, under such political, social and cultural contexts, nothing could be more telling and timely than the manifesto of 'building up the image of Macao literature' in 1984. It was also a manifesto of the rising autonomy of the local literary field. It signalled the rise of a sense of self-consciousness among the local literati and an increased sense of searching for a new identity for Macao. In response to the above call, the local literary agents, including writers, critics, literary associations and institutions, had taken an active part in developing the local literary field through a growing number of literary activities and production. This period saw unprecedented developments in the literary field of Macao. First of all, the 'soil' of literary

production was ever expanding. In 1983, the first purely literary supplement in Macao – *Keng Hoi* (鏡海) – was launched by *Macao Daily News*. Different from the previous comprehensive supplement *San Yuen Dei, Keng Hoi* published exclusively purely literary works, and thus played an important role in invigorating literary creation in Macao (Gu, 1999). The first purely literary journal in Macao *Aomen Bihui* (澳門筆匯) was launched in 1989, and the journal *Aomen Xiandai Shikan* (澳門現代詩刊) (*Macao Modern Poems*) was launched in the following year. In the same year, a poetry journal *Jing Hai Shi Ci* (鏡海詩詞) was launched, and a literary journal *Aomen Xiezuoxuekan* (澳門寫作學刊) was launched in 1992. These newly created spaces for literary publication had significantly enriched and diversified the literary field of Macao.

Second, there was a significant growth of literary agency with increased autonomy from the agents including writers, critics and institutions. While the group of indigenous writers was enlarging, a new generation of writers of new immigrants also joined the force, e.g. Tao Kong Liao (陶空了), Gao Ge (高戈), Liu Xing Zi (流星子), Wei Ming (葦鳴), Shu Wang (舒望), Hu Xiao Feng (胡曉風), Tao Li (陶里) and Ling Dun (凌鈍). Different from those visiting writers in the early history of Macao, this new generation of writers saw Macao as their new home and became localized by integrating themselves into the social life of Macao. According to Liu (1999, p.19), such enhanced characteristics of ‘indigenusness’ and ‘at-homeness’ enabled Macao literature to gain an impetus of internal growth which was totally different than before.

Another increased voice was heard from the Macanese ethnic group during this transition period in search of their cultural identity. The Macanese authors such as José dos Santos Ferreira (1919-1993) and Henrique de Senna Fernandes (1923-2010) gained much prominence and cultural capital through their writings. At the same time, it was also during this period that some major Macanese works were translated into Chinese under the sponsorship of the Cultural Institute and were introduced to the wider Chinese readership.

Local literary criticism and studies began to take shape during this period. According to Zhang (2008), since the manifesto of 'building up the image of Macao literature', a local force for literary studies began to grow, and in the mid-1990s it achieved fairly good results. This was mainly owing to the founding of the East Asia University, the launch of the literary supplement *Keng Hoi*, as well as the establishment of more and more literary organizations whose members were actively engaged in the literary development of Macao.

On the other hand, the unprecedented activity of cultural and literary institutions and organizations during this period had significantly increased the autonomy and competition within the literary field. For example, the PEN of Macao (澳門筆會/Associação dos Escritores de Macau) was founded in 1987 and became home to the majority of local writers (Jiang, 1999). The inauguration of the May Poets' Society (五月詩社) in 1989 was a milestone in Macao poetry circles. The Association of Chinese Poetry of Macao was founded in the following year, followed by the Literary Writing Association of Macao in 1992. Apart from these literary organizations which had their own media of literary publication such as literary journals, there was also significant increase of private and commercial publishing houses for literary production. But most importantly, it was the establishment of the Instituto Cultural de Macau⁸ in 1982 and Macao Foundation in 1984 that had extended the most far-reaching influence on the development of the literary field of Macao during this period. They became two major agents in the local literary field in terms of promoting and sponsoring literary participation and production.

With an aim to formulate and implement Macao's policies on culture and academic research by organising activities for Sino-Portuguese cultural interchange and stimulating an interest in Portuguese language and culture

⁸ Since its establishment, the Cultural Institute has retained its Portuguese name *Instituto Cultural* to date. Its Chinese name, originally 文化學會 (literally: Cultural Academy), was changed to 文化司署 (literally: Cultural Department) in 1989, and again to 文化局 (official English name: Cultural Affairs Bureau) in 1999 up till now.

in Macao⁹, the Instituto Cultural de Macau began to actively promote literary activities and publications relating to Sino-Portuguese cultural exchange. This included publication of a large number of literary works in Chinese and Portuguese languages, as well as sponsoring and publishing a significant number of literary translation projects. On the other hand, Macao Foundation was set up to promote, develop and study the cultural, social, economic, educational, scientific, academic and philanthropic activities of Macao, including those aimed at promoting Macao¹⁰. Although literary production was not its major focus, Macao Foundation did invest a significant amount in the building up of Macao's literary image through publication of literary works and sponsoring of literary activities.

Third, there was increased literary engagement and interaction. More and more literary activities such as symposiums, seminars, competitions and exhibitions were organized. Literary participation was not merely confined to the small circle of literati, but also began to extend to the general public. This also greatly facilitated the development of the literary field. Institutional cooperation was also established in literary publication projects. A case in point was the publication of a 20-volume *Collection of Macao Literature (Aomen Wenxue Congshu)* jointly by Macao Foundation, the UNESCO Centre of Macau and the China Federation of Literary and Art Circles Publishing House in 1999. This project was hailed as 'unprecedented' (Lio, 1999). Since 1994, the biennial Macao Literary Awards (*Prémio Literário de Macau*) under the joint organization of Macao Foundation and the PEN of Macao provided an important platform for the literary practices of local writers, with the aims to 'encourage literary creation, advance literary prosperity, as well as engage in and promote the development of Macao's indigenous literature' (Wu, 1998, p.1, my translation).

Four, thanks to the development of the modern publishing industry, the literary production in Macao enjoyed a boom during this period. Apart from

⁹ Cited from the website of Instituto Cultural de Macau:
<http://www.icm.gov.mo/en/introduction>

¹⁰ Cited and translated from the website of Macao Foundation:
<http://www.fmac.org.mo/summary/summaryIndex?lgType=zh>

publishing new literary works, an observed tendency of this period was the republication of literary writings, which were originally published on newspaper supplements between the 1950s and 1970s, in the form of books. As a result, a notable number of literary collections and anthologies were published, which reflected the agents' efforts of consolidating the local literary resources while promoting a distinctive literary identity of Macao.

4.2.4 Creating a literary hotspot: post handover

In the new millennium, profound changes have taken place in Macao's socio-economic development. The liberalization of the gaming industry in 2002 ushered in a stage of soaring economic development, achieving a double-digit growth in the local GDP. Relevant industries such as tourism, sales, finance, conventions and exhibitions have enjoyed unprecedented prosperity. The city has also undergone rapid urbanization, with new infrastructure and casino compounds being built. Macao has transformed itself into an international city. Within this context, while enjoying sustained momentum for growth, the literary field of Macao continues to thrive.

In the meantime, faced with the criticism of a single economy heavily dependent on the gaming industry, the Macao SAR government has been actively promoting economic diversification through its increasing investments in the cultural industry. Under such a policy, cultural production has been enjoying unprecedented support and consumption.

Since its return to the Chinese sovereignty, Macao has been making every effort to showcase its new-found identity under the 'One Country, Two Systems' policy. This is particularly the case in the cultural industry. In terms of quantity, this period marks the culmination of literary publications (Wong, 2015). The two major players – the Instituto Cultural de Macau and Macao Foundation – have much bigger roles to play in the literary field. An increasing number of large literary projects have been initiated or undertaken by these two agents. For example, while continuing to sponsor and publish literary works, Macao Foundation continues to organize the Macao Literary Prize every two years. Following its first publication of the *Collection of Macao Literature*, Macao Foundation published a 33-volume second *Collection of Macao Literature* in 2015 with the joint effort of the

Writers Publishing House and the Chinese Literature Foundation from the Mainland. The Instituto Cultural de Macau, on the other hand, invests heavily in literary translation into Chinese, Portuguese and English languages. Another major project by the Instituto Cultural de Macau is the founding of a Macao Literature Museum which is still under way. Under this initiative, a series of 'Macao Literature Museum Collection' (including subcategories of historical archives and literary works) has been launched, with 6 books already published. A joint effort between these two major organizations is the publication of *Annual Selection of Macao Literature* since 2011. The *Selection* is categorized into different volumes by genre, including fiction, prose and poetry. Besides these, more and more private organizations are also taking an active part in literary activities. A notable one is the annual Macao Literary Festival since 2012, organized by a local newspaper *Ponto Final* under the auspices of a considerable number of local organizations. The Festival is extending its influence beyond the local literary field, which is making Macao a hotspot of literary exchanges in the global literary landscape.

On the other hand, thanks to the increasing visibility of Macao because of the impact of globalization, local writers are expanding their horizons in their writing. While promoting the writings of Macao, they are also bringing the world to Macao and introducing Macao to the world through literary creation, translation and other literary activities. Under the active agency and through the networks of the various literary agents, the literary field of Macao is making an impact in the global literary field. At this moment, the debate is no longer centred on whether there exists Macao literature, but rather, how to make Macao's literary identity more visible.

4.3 Summary

This chapter has contextualized the notion of Macao literature by problematising the notion itself through a detailed overview of the debates and discussions centred around the name and nature of Macao literature as well as indefinable attributes of such identity. By drawing on Bourdieu's notion of the field, the second part of this chapter has mapped out the

literary field of Macao in terms of its periodization of developments and specific historical and socio-cultural contexts in which this literary field has emerged and developed. The detailed contextualization of Macao's literary field will be helpful for our later discussions and analyses of literary translation as cultural production socially situated within this field.

Chapter 5

Literary Translation as Cultural Production: The Production, Participants and Practice of Literary Translation in Contemporary Macao

Since the historio-cultural context of translation in Macao has been outlined in Chapter 1 and a detailed contextualization of Macao's literary field has been provided in Chapter 4, by taking a target-oriented, systemic approach to literary translation and in the light of Bourdieu's sociology of cultural production, this chapter aims to provide a comprehensive overview of the phenomena of Macao's literary translation in terms of its production, participants and practice situated within the literary field of contemporary Macao, for a better understanding of the roles that literary translation has played in the socio-cultural aspects of Macao.

5.1 The production of literary translation in contemporary Macao: quantitative and qualitative analyses

While it has been argued in Chapter 1 that translation is indispensable in the socio-cultural aspects of Macao, literary translation may be able to provide solid, observable and systematic evidence of the translation practice of Macao. Although it may be extremely difficult, if not impossible, to trace the genesis of literary translation activities that have taken place in this small territory due to insufficient historical archives and sources, it is hoped that a general picture of literary translation as a form of cultural production within the socio-cultural space of Macao could be provided through the quantitative and qualitative analyses of the collected bibliographic data of literary translations in Macao.

Based on the data collection methods and approaches described in Chapter 3, the collected 185 bibliographic titles of literary translations are charted in the broader context of the overall 1,505 bibliographic titles of literary publications in the literary field of Macao between 1930 and 2018 in order to

gain a better picture of how the activities of literary translation of Macao have developed over time.

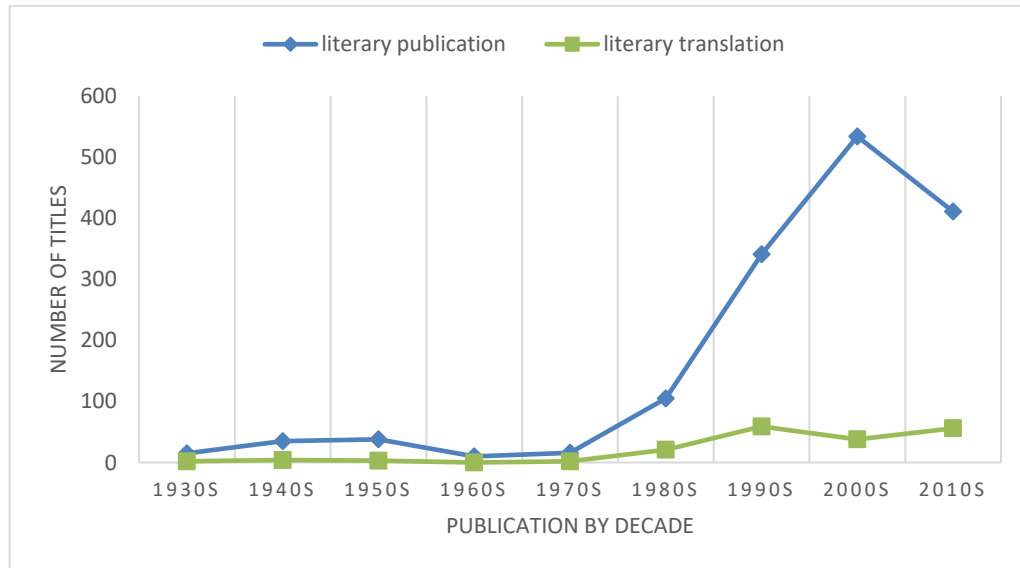


Figure 5.1 Overall trends of literary translation vis-à-vis literary publication by decade

Figure 5.1 shows the respective developmental trends of literary translations vis-à-vis literary publications over a span of nearly 9 decades. Overall, both show an upward trend which means that both numbers have been growing through the years up to 2018. It can be observed that the overall trend of literary publications is in line with our contextual analysis about the literary field of Macao in the previous chapter: the 1930s and 40s saw the initial growth of Macao literature, but before long it became stagnant during the 1960s and 70s. Since the 1980s, there has been an exponential growth of literary publications which hit a climax in the 2000s. On the other hand, the growth of literary translations generally corresponds to the trend of literary publications, although the overall growth of literary translations seems slower and steadier. In fact, in terms of numbers alone, the growth of literary translations since the 1980s is statistically very significant, as can be demonstrated in Figure 5.2 below.

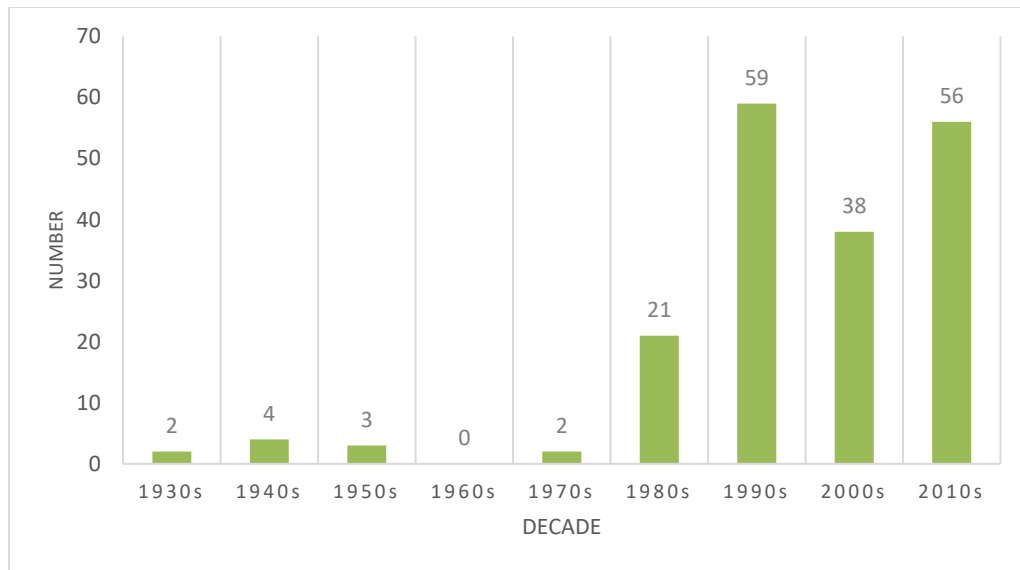


Figure 5.2 Number of literary translations by decade

It can be observed that the number of literary translation production remained rather insignificant and occasional before 1980. This does not mean that the production before 1980 is not important, but there is insufficient number of production during this period to support it as a congruent part of the literary translation phenomenon. On the contrary, the 1980s marks a momentous change in the literary translation production which sees a sudden increase by more than 10 times of the previous decade, suggesting a statistical significance. The 1990s witnesses an even more drastic surge of literary translations with a total production of 59 translated works, followed by a marked decrease in the subsequent decade, and yet another significant increase since the 2010s.

If we examine more carefully the growth of both numbers after 1980, we may be able to have a better idea of the development of literary translations of Macao and see its correlation with the broader socio-cultural context of Macao. Figure 5.3 below shows the numbers of literary translations each year as indicated by the green bars charted against the overall trend of literary publications indicated by the blue line.

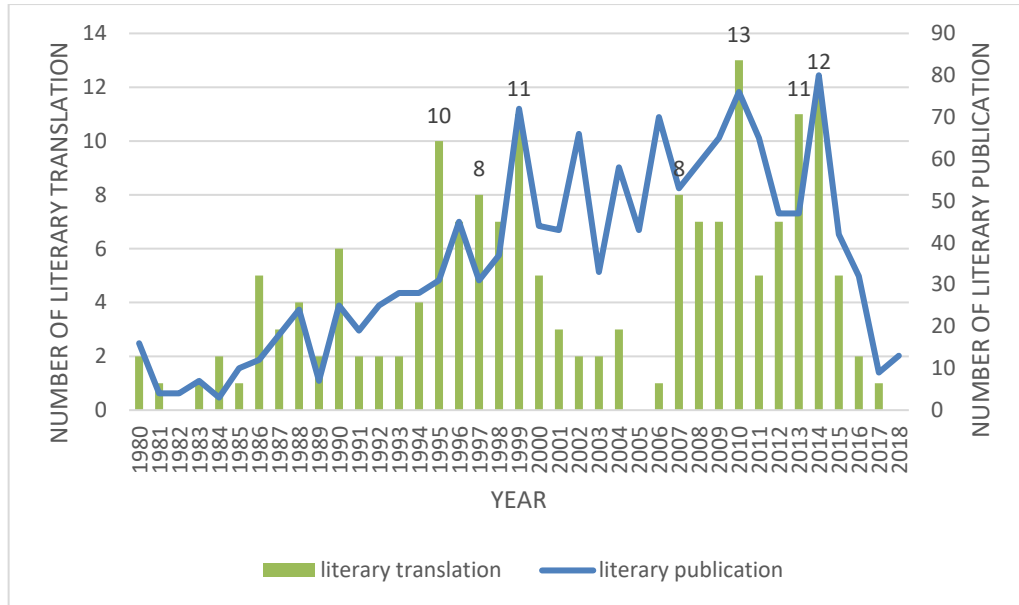


Figure 5.3 Annual growth trend of literary translation vis-à-vis literary publication between 1980 and 2018

It can be observed that the growth trends of literary translations generally match that of literary publication between 1980-2018. This may indicate that literary translation activities are motivated in line with the overall cultural agenda and repertoire of Macao. Another observation is that since 1980, there have been three noticeable climaxes of literary translation activities in general: the first one occurs around 1986-1990 which corresponds to the signing of the Sino-Portuguese Declaration on the Question of Macao. The second climax happens around 1995-1999 which saw the handover of Macao. The last and most recent climax is around 2007-2014, during which Macao celebrated the 10th and 15th anniversaries of the handover. The last two climatic periods mark the most productive periods of literary translations in Macao in terms of the number of production. This may also indicate that literary translation in Macao is strongly motivated by political and social factors.

In terms of the genre of the literary translation production, it can be observed from the collected data that this is highly relevant to the general situation of the literary field of Macao, where poetry has been the most popular genre, followed by novel and short story.

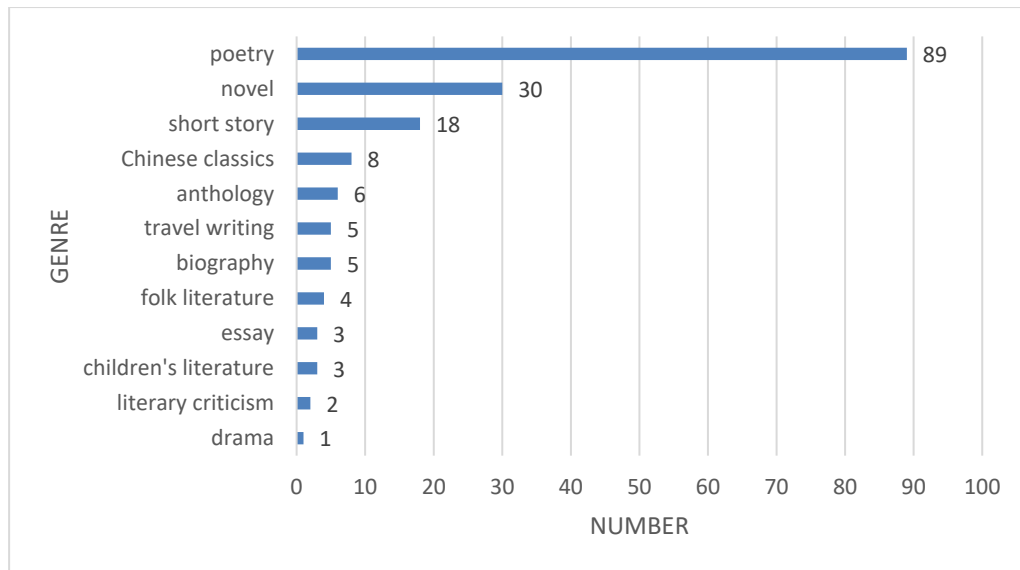


Figure 5.4 Translated literary genres

As shown in Figure 5.4, poetry translation has the largest share of production – with 90 titles – between 1980 and 2018, takes up 51.7% the total number of production of 174 literary translations. The translation of fictional genres, including novel and short story, make up 27% of the total production. Drama, on the other hand, is the least translated genre.

In terms of the target languages of translation, it can be seen from Figure 5.5 below that Chinese has been the most translated target language, followed by Portuguese and English. The number of translations into Chinese from various languages makes up more than half of the total production, while translations into Portuguese account for about one fourth and English about one fifth. It is evident that there is quite an imbalanced cultural transaction between the SL and TL systems, in that the Chinese TL system apparently enjoys a large surplus against Portuguese and English in terms of translation production.

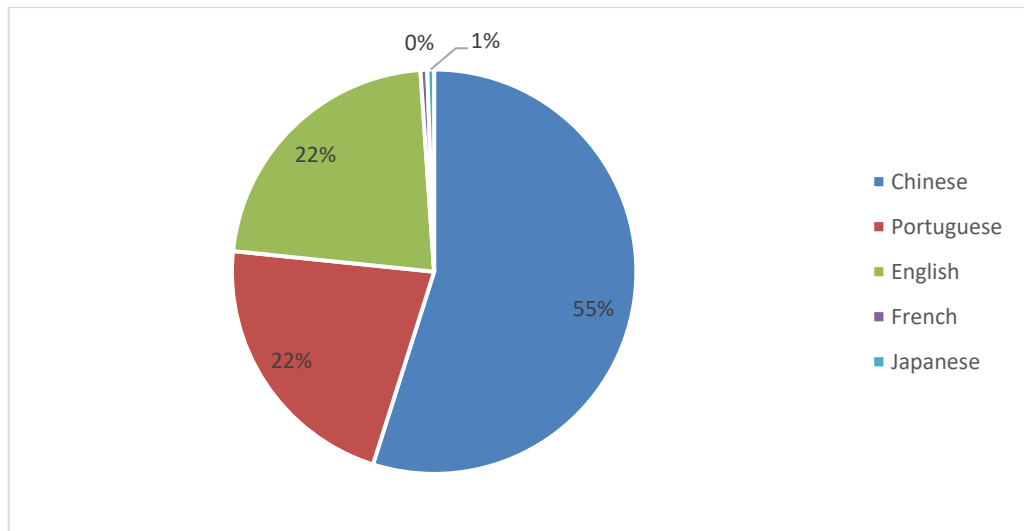


Figure 5.5 Number of literary translations in terms of target languages

If we look at the literary translations into the three dominant written languages in Macao, i.e. Chinese, Portuguese and English, we can see from Figure 5.6 below their respective number of production decade by decade.

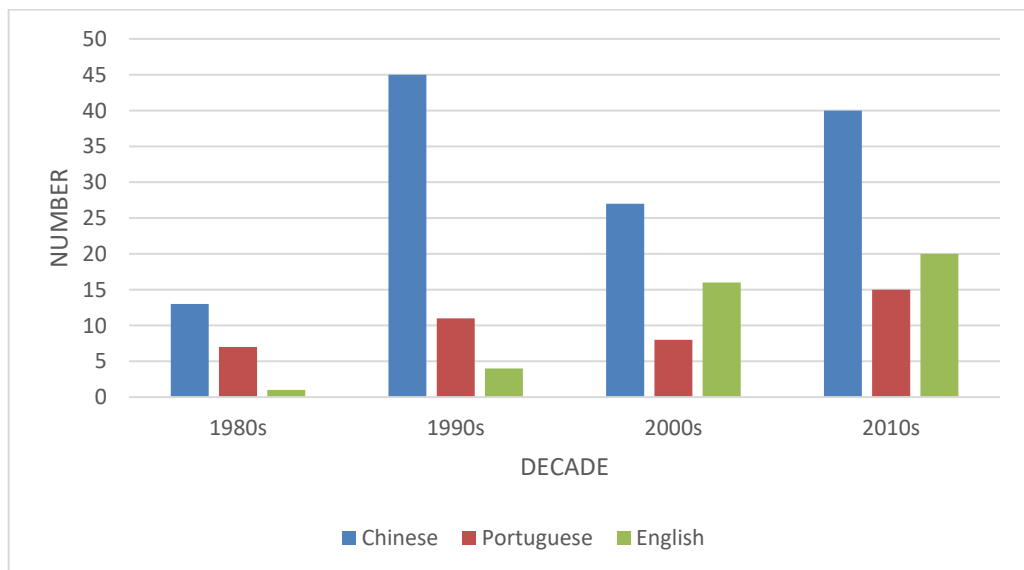


Figure 5.6 Translation into Chinese, Portuguese and English by decade

There are three trends that can be observed: first of all, the production of Chinese translations has always outnumbered that of Portuguese and English translations over these four decades. Second, the production of Portuguese translations remains relatively stable overall. Third, the production of English translations has been on the rise very significantly over this period, especially since the new millennium. The 1990s marked the most productive period of Chinese translations, which may be attributed to

the handover effect. Indeed, it can be seen from Figure 5.7 below of the annual production of literary translations in each target language that the year 1999 marked the culmination of the production of translations into Chinese language, all from the Portuguese source language as observed from the bibliographic data.

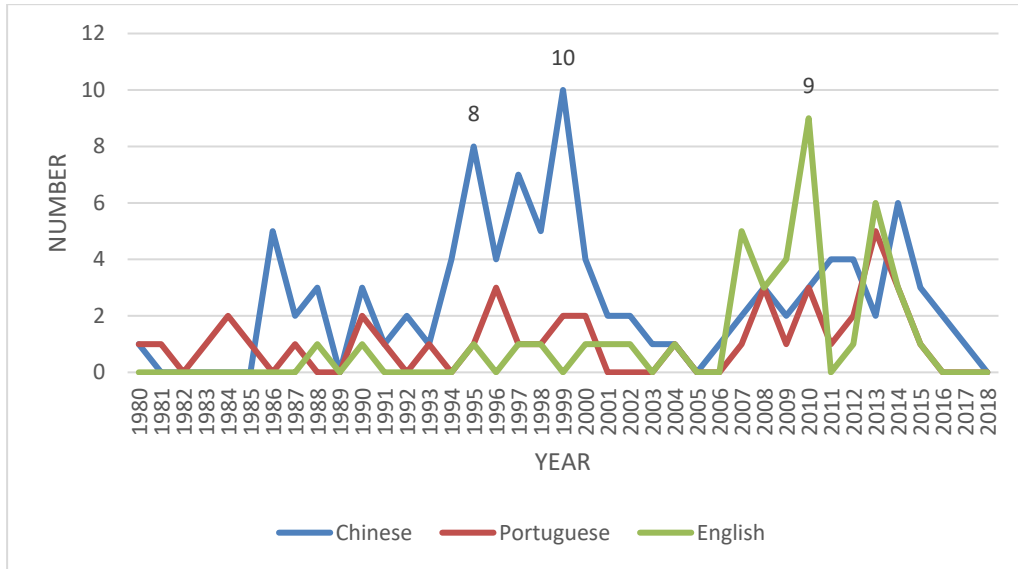


Figure 5.7 Translations into Chinese, Portuguese and English by year

It is also interesting and relevant to see how the production of translations in each language flows from the SL systems to the TL systems, as can be demonstrated in Figure 5.8 below.

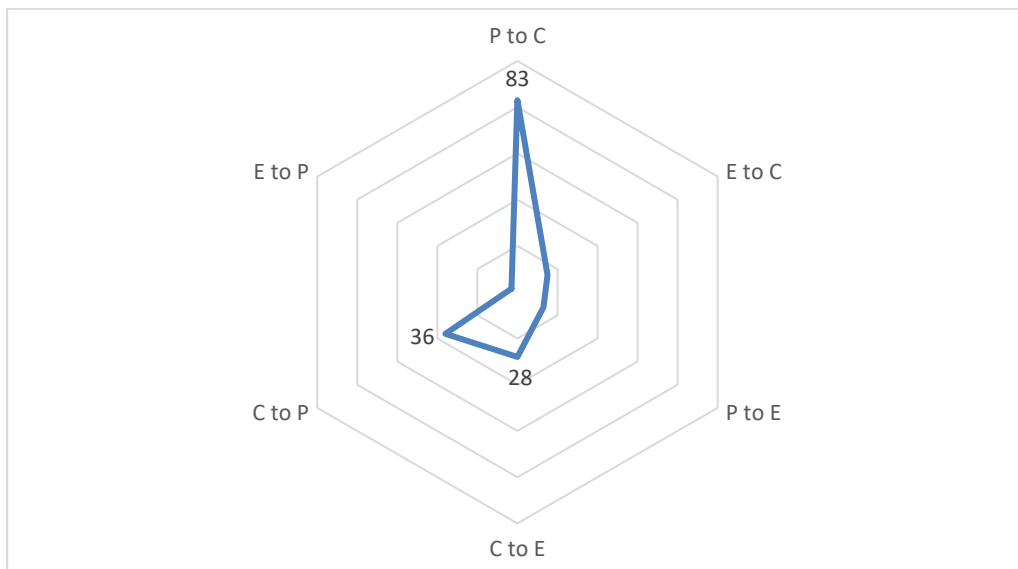


Figure 5.8 Flow of translation from SL to TL

It can be seen that a heavy flow of transaction production goes from the Portuguese language into Chinese (n=83), whereas it remains fairly modest from Chinese into Portuguese (n=36), and slightly less from Chinese into English (n=28).

Having carried out the above general statistical analysis from different angles, we will then move on to a more concrete contextual analysis of the production in relation to the statistical results presented above.

5.1.1 Prelude of literary translation before the 1980s

As we have discussed in the previous chapter, the 1930s saw the formation of a local literary field partly by virtue of the external influence extended from both the Chinese and Portuguese literatures which had been brought into Macao. Since both literatures had their respective self-sufficient native literary traditions which had existed for centuries long, the demand for literary exchange at the beginning was not strong, and as a result, the production of literary translation was infrequent, as can be seen from Figures 5.1 and 5.2.

As analysed in the previous chapter, between the 1930s and 1970s, Macao went through socio-political instabilities under both internal and external influences. As a result, the local cultural industry was very much repressed and inert. Against such backdrop, the limited demand of cultural exchange during that period of time seemed to be reflected by the infrequent literary translation activities. After all, the need for cultural consumption and literary appreciation had been pretty much succumbed to survival in times of war, economic recession and political unrest.

5.1.2 A sudden boom of literary translation in the 1980s-90s

From 1980 to 1999, literary translation activities in Macao underwent a phenomenal growth comparing with the previous decades, as can be seen from Figure 5.2 above. This is largely due to the rapidly growing prosperity of the local literary field which has been described at length in the previous chapter. This sudden boom of literary translation production seems to point to the question of why literary translation would receive such unprecedented attention and enjoy a prominent status during this particular period of time.

Although the production of literary translation before the 1980s was insignificant, the increase after the 1980s, particularly in the 1990s, was dramatic in terms of both the number of works and the rate of growth: the 1980s saw a tenfold increase in the number of production than the previous decade, while the 1990s almost triple than that of the 1980s, as can be seen from Figure 5.2 above.

It can also be seen from Figures 5.6 and 5.7 that during this period, the production of literary translations into Chinese language experienced an exponential growth, particularly towards the year 1999 which marked Macao's handover, whereas the number of translations into the other languages, albeit increasing, remained comparatively small. This stark contrast in terms of the imbalanced flows of translation production into the different TL cultures during this historic period of Macao is highly interesting and therefore worth further exploration.

It is observed from the collected data that during this period, a large amount of Portuguese literature was translated and introduced into the target Chinese cultural system as well as the literary field of Macao. These include works of major Portuguese authors such as Luís de Camões, Fernando Pessoa, Mario Zambujal, José Maria Ferreira de Castro, Miguel Torga, Maria Ondina Braga and Mário de Sá-Carneiro, just to name a few.

Furthermore, what is fascinating about the production of literary translation into Chinese during this period is the publication of a comprehensive collection of works of authors of Portuguese language, which comprises a list of 27 volumes of Chinese translations as listed in Table 5.1 below. This ambitious translation project, led by the Instituto Cultural de Macau and spanning almost a decade from 1994 to 2001, was originally entitled 葡語作家叢書: 文學系列 [Collection of authors of Portuguese language: literature series] (*Biblioteca básica de autores portugueses – série literatura*) and jointly published by the Instituto Cultural de Macau and Huashan Literature and Art Publishing House from Mainland China. After having published 18 translations, there was some changes to the publishing circumstances, so the remaining collection was renamed as 康乃馨譯叢: 文學系列 [Carnation translation collection: literature series] (*Colecção cravo – série literatura*) and

published jointly by Instituto Cultural de Macao and Instituto Português do Oriente of Macao, as well as Hainan Publishing House and Sanhuan Publishing House, both from Mainland China.

Table 5.1 Collection of works of Portuguese authors in Chinese translation

葡語作家叢書: 文學系列 / **Biblioteca básica de autores portugueses – série literatura**

1	巴濟裡奧表兄 (<i>O primo Basílio</i>). José Maria Eça de Queirós; trans. Fan Weixin. 1994
2	新生 (<i>O outro nome da terra</i>). Eugênio de Andrade; trans. Yao Jing Ming. 1994
3	愛情與小腳趾 (<i>Amor e dedinhos de pé</i>). Henrique de Senna Femandes; trans. Yu Huijuan. 1994
4	索菲婭詩選 (<i>Poemas de Sophia</i>). Sophia de Mello Breyner Andersen; trans. Yao Jing Ming. 1994
5	兩姐妹的愛情 (<i>As pupilas do senhor reitor</i>). Júlio Dinis; trans. Chen Fengwu. 1995
6	馬亞一家 (<i>Os Maias</i>). José Maria Eça de Queirós; trans. Ren Jisheng, Zhang Baosheng. 1995
7	痛苦的晚餐 (<i>Angústia para o jantar</i>). Luís de Sttau Monteiro; trans. Chen Fengwu and Yao Yuexiu. 1995
8	一個天使的墜落 (<i>A queda dum anjo</i>). Camilo Castelo Branco; trans. Wang Suoying. 1995
9	短篇小說範例 (<i>Contos exemplares</i>) Sophia de Mello Breyner Andersen; trans. Choi Wai Hao. 1995
10	聖遺物 (<i>A relíquia</i>). José Maria Eça de Queirós; trans. Zhou Hanjun. 1996
11	葡萄牙當代短篇小說選 (<i>Conto Português contemporâneo</i>). trans. Sun Cheng'ao. 1996
12	滴漏 (<i>Clepsidra</i>). Camilo Pessanha; trans. Chen Yongyi. 1997
13	修道院紀事 (<i>Memórial do convento</i>). José Saramago; trans. Fan Weixin. 1996

-
- 14 旗袍 (*Cheong-Sam: A cabaia*). Deolinda Salvado da Conceição;
trans. Yao Jing Ming. 1998
-
- 15 大辮子的誘惑 (*A trança feiticeira*). Henrique de Senna Fernandes;
trans. Yu Huijuan. 1996
-
- 16 惡與善及其它小說 (*O mal e o bem e outras novelas*). Domingos
Monteiro; trans. Sun Cheng'ao. 1998
-
- 17 男兒有淚不輕彈 (*Um homem não chora*). Luís de Sttau Monteiro;
trans. Sun Cheng'ao and Wang Suoying. 1997
-
- 18 英國人之家 (*Uma família Inglesa*). Júlio Dinis; trans. Li Baojun and
Cheng Fengwu. 1998

康乃馨譯叢: 文學系列 / **Colecção cravo – série literatura**

-
- 19 葡萄牙人在華見聞錄 (*Antologia dos viajantes portugueses na China*).
Fernão Mendes Pinto; trans. Wang Suoying. 1998
-
- 20 還魂曲 (*Requiem por Irina Ostrakoff*). Rodrigo Leal de Carvalho;
trans. Yu Huijuan. 1999
-
- 21 貓 (*Os gatos*). Fialho de Almeida; trans. Liu Zhengkang. 1999
-
- 22 葡萄牙民間故事選 (*Antologia do conto popular*). trans. Huang Huixian.
1999
-
- 23 邊界小村 (*Fronteira e outros contos*). Miguel Torga; trans. Fan Weixin,
Wei Ling and Li Xiaoyu. 2000
-
- 24 火與灰 (*O fogo e as cinzas*). Manual da Fonseca; trans. Fan Weixin.
1999
-
- 25 盲人的峽谷 (*Barranco de cegos*). Alves Redol; trans. Wu Zhiliang, Lyu
Pingyi and Sun Cheng'ao. 2000
-
- 26 首都 (*A capital!*). José Maria Eça de Queirós; trans. Chen Yongyi.
2000
-
- 27 毀滅之戀 (*Amor de perdição*). Camilo Castelo Branco; trans. Wang
Suoying. 2001
-

The publication of this collection marks the culmination of literary translation of Macao in this period. The purpose of this collection, as stated in the

postscript of each book by the coordinator, is to 'facilitate [Chinese readers'] better understanding of Portugal and its culture and history, for which Macao serves as a unique platform of exchange and mutual understanding of history and cultures' (Laborinho, 1994, pp.453, my translation). If we look at the selection of ST authors, we may find that some of the authors are canonical (Queirós, Pessanha, Saramago), some are not canonical but might appeal to general readers (Zambujal, Monteiro), others are either Macanese (Conceição, Senna Fernandes) or resident in Macao and writing about Macanese themes (Leal de Carvalho). According to an interview with the general editor of this collection, this translation project was initiated by the Portuguese authorities at the time of political significance. The Portuguese side selected their best authors, with an aim to introduce Portuguese literature from multiple perspectives for the Chinese people to better understand Portugal as well as Macao before its imminent handover (Liu, 1998, p.7).

In contrast, the small production of Portuguese translations is still very much centred on the translation and introduction of Chinese classical literature, e.g. *Poemas de Li Bai* (1990/1996), *Poemas de Bai Juyi* (1991), *Poemas de Wang Wei* (1993) – the original of which are all classical poetry from Tang Dynasty, apart from Joaquim A. de Jesus Guerra's translations of the Chinese classics in the early 1980s and reprint of a couple of Luís Gonzaga Gomes's Portuguese translations of Chinese classics in the 1950s. The only Portuguese translation of contemporary Macao literature is *Sete Estrelas: Antologia de Prosas Femininas* (1998). Overall, there seems to be a general lack of interest from either the Chinese source cultural system or the Portuguese target cultural system in bringing the Chinese-language literature into the Portuguese language and culture.

5.1.3 A new era for literary translation after the handover

The year 1999 marked the historic change of Macao's sovereignty and ushered in a new era for Macao. The post-handover Macao had since then been known as a SAR of PRC and a former Portuguese colony. The change of political status had also led to profound transformations in the social and economic life of Macao, which was particularly evident since the

liberalization of the gaming industry in 2002 and development of Macao into a global tourist destination.

On the cultural front, the Macao SAR had embraced new changes and taken major initiatives to invigorate the cultures of Macao, in the hope of reinventing the cultural image of Macao. Considerable efforts had been dedicated to the protection of cultural relics and historic architecture, as well as the emerging cultural and creative industries of Macao in response to the diversification of Macao's economy. As a result, art and literature also enjoyed an unprecedented development. Evidence can be seen from Figure 5.2 above that the literary field of Macao showed a generally flourishing scene in the new millennium, with an average annual publication of about 50 literary works, which is not a small number for a small market like Macao.

On the other hand, after the dramatic surge of literary translation production in 1999, the zeal of literary translation slowed down in the first half of the 2000s, as is shown in Figure 5.3 above, with even nil production in 2005. However, the number started to grow again since 2006, not without ups and downs though. It reached a new height in 2014 which marked the 15th anniversary of the handover, and then started to drop again. Overall, the average number of literary translation production per year during this period ($n=4.94$) is higher than that the period before the handover ($n=4$). From the trend of the overall production during this period, it seems that each peak of growth is somehow correlated more or less with a significant time, such as 2004, 2009 and 2014, which marked the 5th, 10th and 15th anniversaries of Macao's handover respectively.

In terms of the translation production into the TLs, it can be seen from Figure 5.7 that the respective numbers of translations into Chinese, Portuguese and English grew at more or less the same rate during this period, although Chinese remained the most translated TL. The number of Portuguese translations saw a marked increase in the 2010s, which was higher than any previous decade. Nevertheless, the production of English translations enjoyed an unprecedented prosperity during this period. This was not only due to the increasing popularity of English as a lingua franca in the context of globalization, but also the rising status and widespread use of English in

the public and private sectors including the government, the tourist and gaming industries, education, media and commerce since Macao's handover (Moody, 2008).

Some notable trends of literary production during this period can be observed, which suggest greater width and depth of development of literary translation of Macao. First, there has been an increased effort in translating and introducing the literary works of Macanese authors during this period. These translations are listed in the following table:

Table 5.2 Translation of Macanese literature (2000-2018)

1	<i>澳門土生文學作品選 (Selection of Macanese literary works)</i> . eds. Wang Chun & Tam Mei Leng ; trans. Wang Chun, Tam Mei et al. 2001 . Macao: University of Macau Publication Centre
2	<i>南灣 (Nam Van)</i> . Henrique de Senna Fernandes; trans. Li Changsen and Choi Wai Hao. 2003. Macao: Associação Promotora da Instrução dos Macaenses
3	<i>The bewitching braid (A trança feiticeira)</i> . Henrique de Senna Fernandes; trans. David Brookshaw. 2004. Hong Kong: Hong Kong University Press
4	<i>朵斯姑娘 (Os Dores)</i> . Henrique de Senna Fernandes; trans. Yu Huijuan. 2015. Macao: Instituto Cultural de Macau.

It should be noted that Item 1 in Table 5.2 is the first anthology of Macanese literary works in Chinese translation, which contains a careful selection of Macanese poetry, short stories, prose essays and plays. The other three are translations of the works of the most well-known Macanese writer Henrique de Senna Fernandes.

Second, series of literary translations as a form of government-sponsored translation projects continue to be a successful practice of translation production. There have been two collections produced around 2014 which marked the 15th anniversary of Macao's handover. Both collections are published by ICM and the second one jointly by People's Literature Publishing House from Mainland China.

Table 5.3 中葡文學叢書 [Collection of Chinese and Lusophone literature] /
Colecção escritores chineses e lusófonos

1	賈梅士十四行詩 100 首 (<i>100 Sonetos de Camões</i>). Luís Vaz de Camões; trans. Zhang Weimin. 2014
2	<i>Almas transviadas</i> (迷魂). Tang Hio Kueng; trans. Ana Cristina Alves. 2014
3	<i>Amores do céu e da terra: contos de Macau</i> (有情天地). Ling Ling; trans. Stella Lee Shuk Yee, rewritten Fernanda Dias. 2014
4	朵斯姑娘 (<i>Os Dores</i>). Henrique de Senna Fernandes; trans. Yu Huijuan. 2015
5	<i>Poemas de Du Fu</i> (杜甫詩選). Du Fu; trans. António Graça de Abreu. 2015

Table 5.4 鏡海譯叢 [Mirror Sea translation collection] / Espelho do mar

1	滿大人 (<i>O mandarim</i>). José Maria Eça de Queirós; trans. Zhou Hanjun. 2014
2	內港 (<i>Le port intérieur</i>). Antoine Volodine. trans. Peng Yayun. 2014
3	失約之城 (<i>City of broken promises</i>). Austin Coates; trans. Zhao Yuan. 2014
4	澳門夜曲 (<i>Nocturno em Macau</i>). Maria Ondina Braga; trans. Wei Ling and Zhu Wenjun. 2016

Third, literary translation in this period does not merely concern Macao literature and the local literary field, but starts to open up by bringing in literary works about Macao/China in foreign languages and from world literatures. Meanwhile, Macao literature is being translated and introduced to the global literary field. This indicates a growing global awareness of the local literary and cultural fields. A number of examples are listed in the following table:

Table 5.5 Literary translations from/into other languages (2000-2018)

1	<i>東方文字中的葡萄牙作家 / Autores Portugueses em línguas orientais / Portuguese authors into oriental languages.</i> Margarida Duarte; trans. Wei Ling, Yao Jing Ming et al. 2000. Macao: Instituto Português do Oriente, Fundação Oriente
2	<i>Les hallucinations d'Ao Ge (奧戈的幻覺世界).</i> Lio Chi Heng; trans. Françoise Naour. 2003. Paris: Bleu de Chine
3	<i>The bewitching braid (A trança feiticeira).</i> Henrique de Senna Fernandes; trans. David Brookshaw. 2004. Hong Kong: Hong Kong University Press
4	<i>詩人和詩：葡語國家與中國當代詩人作品選 (Poetas e poemas: vozes poéticas contemporâneas da lusofonia e da China).</i> Luís da Cunha; trans. Yao Jing Ming and Jenny Lao. 2006. Macao: Instituto Internacional de Macau; Lisbon: Fundação Jorge Álvares, Centro Nacional de Cultura
5	<i>As Alucinações de Ao Ge (奧戈的幻覺世界).</i> Lio Chi Heng; trans. Gustavo Infante and Zhang Yunfeng. 2010. Macao: Instituto Português do Oriente
6	<i>失約之城 (City of broken promises).</i> Austin Coates; trans. Zhao Yuan. 2014. Macao: Instituto Cultural; Beijing: People's Literature Publishing House
7	<i>龍思泰和來自中國的信 (Anders Ljungstedt och breven från Kina).</i> Anders Ljungstedt; trans. Wang Mengda. 2015. Macao: Fundação Macau
8	<i>十載遊記：麻六甲海峽、中南半島與中國 (The Straits of Malacca, Indo-China, and China or, Ten years' travels, adventures, and residence abroad).</i> John Thomson; trans. Yen Hsiang-ju. 2015. Macao: Instituto Cultural

Fourth, literary translation into/from English language has gained unprecedented growth during this period. The developing sub-system of English-language literature in the literary polysystem of Macao can be seen

as evidence of Macao's increased English presence in the context of globalization in the 21st Century. This is largely attributed to the social and economic advancement of Macao, e.g. the development of its gaming and tourist industries, education and culture, which have enhanced Macao's international image.

5.2 The participants of literary translation in contemporary Macao

Literary translation as a social practice is being increasingly studied from the perspective of its agents and agency (see Milton and Bandia, 2009; Sapiro, 2013). Literary translation cannot be devoid of the social context in which humans and social entities play a central role. The production of literary translation takes place within the given literary field where various players in different positions compete for capital. These players – or participants – involved in the production process are the agents of literary translation – patrons and professionals – who govern the selection, production and consumption of literary translation products. Both of them are the major factors that shape the field of literary translation of Macao. In this sense, these agents both help construct/reconstruct Macao's cultural identity through their agency of literary translation.

5.2.1 The patrons of literary translation

According to Lefevere, patronage can be understood as power which operates beyond the literary system. 'Patronage is usually more interested in the ideology of literature than in its poetics, and it could be said that the patron "delegates authority" to the professional where poetics is concerned.' (Lefevere, 2017[1992a], p.15) Patronage consists of three elements: the ideological, economic and status components. Depending on the prevalence of these three components, patronage can be 'undifferentiated' or 'differentiated', i.e., whether or not these factors 'are all dispensed by one and the same patron' (Lefevere, 2017[1992a], p.17). In the case of Macao's literary translation, the patronage is usually differentiated because 'economic success is relatively independent of ideological factors, and does not necessarily bring status with it' (Lefevere, 2017[1992a], p.17).

Figure 5.10 below shows a general picture of patronage of literary translation in Macao (joint publications in and outside Macao are considered as local publications, but those only published outside Macao are not taken into account because they are not distributed in the literary field of Macao). Among the collected 174 titles of literary translations, 56% of them are sponsored by public institutions (e.g. government agencies and public entities); 43% by private institutions (e.g. non-profit organizations, associations and publishers); only 1% are sponsored by individuals such as the translators themselves. There is also a 26% of joint patronage between the public and the private sectors, which is a significant feature of the literary translation practice of Macao.

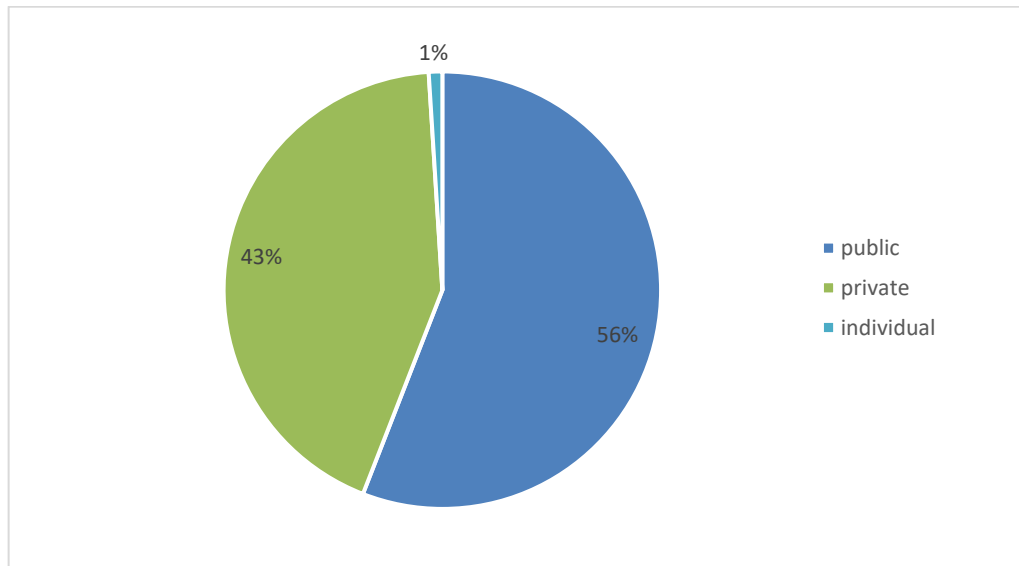


Figure 5.9 Patronage of literary translation in Macao

Table 5.6 below lists the 5 most influential patrons of literary translation in Macao. From the nature of these entities it seems that private patrons take the lead; however, in terms of the sponsored numbers of projects, public patrons have a much bigger competitive edge.

Table 5.6 Major patrons of literary translation in Macao

Name	No. of projects	Nature
Instituto Cultural de Macau (ICM)	77	Public

Association of Stories in Macao (ASM)	39	Private
Instituto Português do Oriente (IPOR)	16	Private
Fundação Macau (FM)	8	Public
Instituto Internacional de Macau (IIM)	5	Private

Among them the most powerful patron is ICM (officially as the Cultural Affairs Bureau of Macao in English), which has initiated/commissioned/sponsored/published a total of 76 literary translation projects during the given period under study. Of these projects, 40 are solely patronised by ICM, accounting for 53%; while for the remaining 36 collaborated projects, 35 are led and supported by ICM.

As we have discussed in 4.4.3 of the previous chapter, since its establishment in 1982, ICM has dedicated itself to the cultural promotion of Macao. According to its 1982 Statute (Decree-Law No. 43/82/M)¹¹, ICM was created to: 1) formulate and execute cultural policies and research; 2) promote the dissemination and preservation of the values of Portuguese culture; 3) promote the dissemination of the Portuguese language and the study of the Portuguese history; 4) encourage and support the artistic and cultural manifestations of Luso-Chinese cultural experience; 5) preserve the cultural heritage; 6) encourage training and retaining of researchers and cultural agents; 7) promote and support cultural exchanges. Although its original statute has gone through major amendments over the years (1989¹², 1994¹³, 2010¹⁴ and 2015¹⁵), ICM still remains committed to the promotion of Luso-Chinese cultural exchanges through various cultural policies, plans, strategies and actions. It should be highlighted in the latest 2015 amendment that ICM aims specifically to promote the development of

¹¹ See <http://bo.io.gov.mo/bo/i/82/36/declei43.asp>

¹² See <http://bo.io.gov.mo/bo/i/89/39/declei63.asp>

¹³ See <http://bo.io.gov.mo/bo/i/94/51/declei63.asp>

¹⁴ See <http://bo.io.gov.mo/bo/i/2010/13/regadm05.asp>

¹⁵ See <http://bo.io.gov.mo/bo/i/2015/50/regadm20.asp>

literature, the arts, academic research and aesthetics, as well as promote research, criticism, publication, dissemination and teaching in the field of culture. It also aims to collect and consolidate information on culture and the arts, conduct research and studies, as well as ensure and support the dissemination of literary works through the publication of books and magazines, prioritizing works whose subject matter is related to the Macao SAR. This adequately explains why literary translation has been actively patronized by ICM in terms of the level of support and relative scale of production. It can be seen from the initiation and sponsorship of the translated projects as well as the selection of texts, e.g., the 27-volume collection 'Biblioteca básica de autores portugueses – série literatura' as well as the two collections 'Coleção escritores chineses e lusófonos' and 'Espelho do mar' mentioned in 5.1, that the ideology of the patron – which is reflected in its mission statements – has permeated through the entire process of literary translation production.

The other public patron Fundação Macau (FM, officially as Macao Foundation in English), on the other hand, has a much broader scope of patronage than ICM. According to its founding Statute in 1984, FM had 'cultural, charitable and educational missions' (my translation).¹⁶ Its latest mission statement was amended in 2001 to: 'The Foundation aims to promote, develop and study cultural, social, economic, educational, scientific, academic and philanthropic activities, including activities aimed at promoting Macao.'¹⁷ Apparently, it is more concerned with cultural activities in general, and therefore literary translation is only a very small part of its mission. This explains the small number of translation projects it has patronized.

Among the top three private bodies of patronage of literary translation, ASM is a prominent one, which has sponsored 39 poetry translation projects. Founded in 2005 as a non-profit organization, ASM's mission is to 'promote

¹⁶ See <http://bo.io.gov.mo/bo/i/84/28/declei74.asp>

¹⁷ See <http://bo.io.gov.mo/bo/i/2001/24/lei07.asp>

writing and other artistic expression in and about Macao¹⁸. According to its official statement:

an important part of the ASM's ongoing activity is poetry translation by Macao poets, involving English, Chinese and Portuguese languages and in all possible directions, as well as publishing works of Macao established authors. The function of ASM's various poetry translation projects is to facilitate the East-West cultural crossing entailed in bringing poetry to the non-native reader; equally important is the goal of providing Macao poets with a cross-cultural apprenticeship in poetry, through the vehicle of translation practice.¹⁹

In fact, founded and led by Professor Christopher (Kit) Kelen – who taught²⁰ creative writing at the Department of English of the University of Macau – and a group of his MA/PhD students, ASM has been a platform for practising their literary ideas and creativity through various forms of writing, translation and publication projects. It can be seen from Table 5.6 above that the active English-Chinese literary translators are all ASM members who are very productive in poetry translation, thanks to the patronage of ASM. Although Kelen himself is not a real bilingual translator, he contributed a great deal by collaborating with his students on the projects in a supervisor-student relationship. This model of translation collaboration can be seen as a new practice of literary translation in Macao. As noted by Wong (2015, p.148), Kelen and his ASM have blazed a new trail for the English-language literature in Macao. Despite that the English literary sub-system in Macao is still very much peripheral in the literary polysystem of Macao, it has contributed positively to a new-found international image of Macao.

¹⁸ Quoted from the official website of ASM: <https://asmacao.org/>

¹⁹ Same as footnote 18.

²⁰ Kelen retired in 2017.

IPOR, on the other hand, was founded in 1989 as a private entity dedicated to the intercultural exchange between Portugal and Macao. More specifically, it aims to:

- a) Preserve and disseminate the Portuguese language and culture in the East, with a view to the continuity and deepening of intercultural dialogue;
- b) Support the communities of Portuguese cultural roots, valuing their connections with Portugal;
- c) Participate, in the specific nature of its intervention, in the exchange and cooperation between Portugal and Macao by enhancing the dissemination of Portuguese language and culture as a privileged instrument for promoting cultural, economic and business cooperation relations;
- d) Contribute to the strengthening of the East-West dialogue in Macao, highlighting its historical importance as a meeting point of cultures (my translation).²¹

The promotion of intercultural exchange must rely heavily on translation. Therefore, IPOR is also one of the influential patrons in literary translation projects between Portuguese and Chinese languages, amongst its other cultural projects, which is in line with its ideology as reflected in its aims quoted above.

Last but not least, IIM, founded in 1999 as an NGO 'with Portuguese matrix and a universalist scope', 'was created to serve the continuity of an identity – Macau's profound identity - to which it intends to contribute with new ways of projection to the future'²². As a result, the literary translation projects it has patronized concern very much the preservation and representation of the cultural identity of Macao.

²¹ See <http://ipor.mo/wp-content/uploads/2013/10/Estatutos-novo-Logo.pdf>

²² Quoted from the official website of IIM:
<https://www.iimacau.org.mo/index.php/about-us/mission>

It can be seen from the above descriptive analyses that the patrons of literary translation in Macao have very clearly defined focus of cultural agenda which concern massively the cultural identities of Macao through the promotion of intercultural exchanges. Their power and ideology seep into the production of literary translation from the initiation of projects, through the process of translating, to the promotion and circulation of end products.

5.2.2 The professionals in the field of literary translation

In light of Bourdieu's (1977) theory of social practice, habitus as the socialized norms that guide the agent's behaviours and thinking, can be seen as one of the most influential factors in governing translation practice. Inasmuch as the subfield of literary translation is a restricted field – a highly specialized field, only the professionals who have acquired the required habitus and capital can enter the field and occupy a position. These professionals, as the agents who take part in the production of literary translation, play an essential role in the cultural formation, transfer and transformation.

5.2.2.1 Literary translators

Central to the process of literary translation production are literary translators who are the primary professionals with the necessary linguistic and cultural competences to undertake the translation tasks. 'Often they are individuals who devote great amount of energy and even their own lives to the cause of a foreign literature, author or literary school, translating, writing articles, teaching and dissemination of knowledge and culture' (Milton and Bandia, 2009, p.1).

In Macao, the situation of the professionals of literary translation seems to be far more delicate and complex. Macao's multilingual and multicultural environment presents a popular demand for translation in the social life both in the public and private sectors. However, in reality, there has been a general shortage of competent translators between Chinese and Portuguese, let alone literary translators. The reasons for this are manifold. On the one hand, due to the disparate differences between the two languages and cultures, qualified translators are rare, and the limited number of professional translators in Macao prefer to work in the civil service

or private businesses, showing little interest in literary translation which enjoys low economic status and provides little economic capital. On the other hand, historically speaking, the Portuguese language and culture had never truly been promoted and permeated in this small territory due to the mere economic and political interests of the then Portuguese administration. The result of this is evident in the embarrassing situation where Portuguese is only spoken by 2.3%²³ of the total population, and the number of Chinese-Portuguese bilinguals is far from sufficient. All this partly explains why the production of literary translation in Macao has been small.

Into the new millennium, with the growing impact of globalization as well as Macao's increasing internationalization attracting more tourists and immigrants from worldwide, the English language is replacing Portuguese as the most popular foreign language in Macao, where it is spoken by 27.5%²⁴ of the total population. As a result, there has been an increased English presence in the literary translation as can be seen from Figures 5.6 and 5.7. This is mainly attributed to the increased agency of English translators.

Overall, the field of literary translation of Macao is dominated by a small number of bilingual elites who occupy different positions and possess different levels of cultural capital in the field. Table 5.7 below lists the 20 most productive literary translators who are identified from the collected data (although it does not mean that the less productive translators are unimportant).

Table 5.7 A list of the 20 most productive literary translators in Macao

Name	Background	No. of (co-) translations (* includes reprints)	Languages (LA/LB)²⁵
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²³ The 2016 Population By-census, see <http://www.dsec.gov.mo>

²⁴ Same as footnote 23.

²⁵ LA: A Language, i.e. mother tongue; LB: B Language, i.e. second language.

Christopher (Kit) Kelen	PhD in poetics and EdD in critical pedagogy in creative writing, university academic, poet, writer	19	English ²⁶
Yao Jing Ming (pen name Yao Feng)	PhD in comparative literature and world literature, university academic, poet, writer, translator	17	Chinese/Portuguese
Chris Song Zijiang	MA student in English studies	13	Chinese/English
Jin Guoping	University academic, researcher	8	Chinese/Portuguese
Joaquim A. de Jesus Guerra	Jesuit missionary	8*	Portuguese/Chinese
Choi Wai Hao	PhD, university academic	7	Chinese/Portuguese
Iris Fan Xing	MA student in English studies	7	Chinese/English
António Graça de Abreu	Portuguese writer, historian, sinologist	7*	Portuguese/Chinese
Fan Weixin	Portuguese translator/proofreader, anchorman, journalist (China Radio International)	6	Chinese/Portuguese
Debby Sou Vai Keng	MA student in English studies	6	Chinese/English

²⁶ Kelen is an unusual case because he does not speak Chinese but collaborates translation with his students. His translation practice is more of rewriting.

Hilda Tam Hio Man	MA student in English studies	5	Chinese/English
Yu Huijuan	Portuguese translator/proofreader, anchorwoman and journalist (China Radio International)	4	Chinese/Portuguese
Wang Suoying	University academic	4	Chinese/Portuguese
Sun Cheng'ao	University academic, researcher	4	Chinese/Portuguese
Stella Lee Shuk Yee & Fernanda Dias)	PhD in literature, researcher at Macao Public Library	4	Chinese/Portuguese
Wu Zhiliang	PhD in history, president of executive council of Macao Foundation, writer, researcher, university adjunct academic	3	Chinese/Portuguese
Wei Ling	Portuguese translator (China Radio International)	3	Chinese/Portuguese
Lyu Pingyi	Civil servant	3	Chinese/Portuguese
Chen Fengwu	Civil servant in foreign and cultural affairs	3	Chinese/Portuguese
Luís Gonzaga Gomes	Macanese teacher, writer, historian, sinologist	3*	Portuguese/Chinese

Despite that they are from diverse backgrounds, none of them are professional literary translators who make a living as a literary translator. If we look at their habitus and social trajectories, 50% (10) of them have/had a

career in academia or research, 20% (4) were students of higher education, and 15% (3) were/are journalistic translators. Among all of them, only 20% (4) were locally born in Macao (Luís Gonzaga Gomes, Debby Sou Vai Keng, Hilda Tam Hio Man and Stella Lee Shuk Yee). As a result of such diverse backgrounds and habitus, the translators are more likely to introduce changes to the literary field of Macao to a greater or lesser extent through their literary translation practice.

It should also be highlighted that most of the Chinese-Portuguese translators have very close connections among each other, given the limited number of bilingual Chinese-Portuguese speakers who have formed a so-called 'small circle'. Among the 11 of them, 8 are alumni of Beijing Foreign Languages Institute (now Beijing Foreign Studies University), 3 are alumni of Beijing Broadcasting Institute (now the Communication University of China). These two institutions of higher education are the first ones to offer Portuguese degree courses in Mainland China, the former in 1961 and the latter in 1960. Macao only saw its modern higher education lagging behind in 1981 when the University of East Asia (now the University of Macau) was founded. This is also why Macao has been relying on the Mainland for human resources in Chinese-Portuguese translation.

On the other hand, as some literary translators themselves are academics, researchers, literary critics or scholars, their multiple identities – especially their professional identities – may exert influence over the selection of STs, their translation strategies, as well as the reception of the TTs, evidence from which can be found in a number of cases where translators write prefaces for or comments about their own translations. Their influence may go even further over the poetics of literature and the ideology of the given society through the functions of literary translation, thus affecting the representation or construction of the SL/TL cultures in which literary translation functions.

5.2.2.2 Literary critics and reviewers

Inasmuch as the literary translator is the producer of the translation products, the literary critic or reviewer is not only the consumer of the products, but also a cultural mediator between the SL and TL literary

systems, between the text and the reader, as well as between the perception and the reception of the text. Literary critics can have great influence over the reception of a text in the target literary field through their literary criticism, value judgement and cultural promotion.

Macao's literary criticism only began to emerge in the 1980s (Gu, 1997; Yu, 2003; Zhang, 2014) when the local literary field entered a stage of autonomous development. The conventional space of literary criticism in Macao consisted of newspaper supplements, literary magazines and academic journals, among which the newspaper supplement *Keng Hoi* [Mirror Sea] of the *Macao Daily News* is the major publication field of literary criticism (Wang and Long, 2014, p.117). Literary critics in Macao are categorized into three types: (1) academics, such as teachers and researchers of literature; (2) writers, who make up the majority of literary critics; and (3) those who are in between but neither of the first two, e.g. newspaper editors. Due to the low economic capital or status that can be gained from literary criticism, there are no professional literary critics in Macao (Zhang, 2014, p.17). This means that the local literary critics are usually the bearers of multiple identities with their dominant identity located in another profession.

Despite that Macao's literary polysystem comprises various subsystems of literature written in different languages which mainly include Chinese, Portuguese and English, interactions between these subsystems have not been possible without the help of literary translation, simply because few writers or readers in Macao are proficiently bilingual or even multilingual. When a literary translation is produced and distributed in the TL system, the translated work is usually reviewed and introduced by literary critics who are part of the distribution process. Sometimes the critics and reviewers are the translators themselves who write critical introduction or review of the work as a preface to the translation. In some other cases, the critics and reviewers are either academics, researchers or teachers of literature, who can have significant influence on the poetics, value judgement and reception of the translated literature.

A case in point is the translation and introduction of the Macanese literature to the non-Portuguese readership. Before they were translated and introduced into the Chinese language, the term 'Macanese literature' (in Chinese: Aomen tusheng wenxue) was even unheard of among the Chinese readers. 'This is mainly due to the language barrier because few Chinese can understand Portuguese, let alone read literary works in Portuguese language, and no one has translated these works.' (Rao and Mo et al, 2008, p.203, my translation) Although the recorded history of Macanese literature can be dated back before the 20th century, and there had been publication of a considerable number of Macanese works since the 1940s (Wang, 1998), it was only until the 1990s that works of major Macanese authors were translated into Chinese, including Henrique de Senna Fernandes's *Amor e Dedinhos de Pé* (*Aiqing yu Xiaojiaozhi*, 1994) and *A Trança Feiticeira* (*Dabianzi de Youhuo*, 1996), and Deolinda Salvado da Conceição's *Cheongsam: a Cabaia* (*Qipao*, 1998; *Changshan*, 1999). Since then, considerable interest in the Macanese literature had been sparked in literary critics. Wang Chun was the pioneering critic-cum-scholar in introducing and studying the Macanese literature. Her study on the Macanese literature and its cultural values was published in *Macao Daily News* (Rao and Mo, 2008, p.16) and *Revista de Cultura* in 1995 (Wang, 2008[1995]). Keen interest in the Macanese then spread across the media. As a result, this distinctive literature as well as this unique hybrid ethnic minority group began to catch public attention.

The significance of this case lies in that it was through literary translation as well as the critics' introduction and study that the wider community of Macao began to be aware of this minority group and developed a deeper understanding of their identity crisis during the critical time of Macao's transition to – and even after – the handover of its sovereignty.

5.3 The practice of literary translation in contemporary Macao

In the light of Bourdieu's (1977, 1984, 1986, 1991, 1993a) sociology of cultural production, the practice of literary translation of Macao is the

synchronic and diachronic result of the relations between the disposition (habitus) of the participants/agents and their position (capital) within the system of literary production of Macao (field). As has been shown in the detailed picture of the field in sections 5.1 and 5.2 above, the literary translation practice of Macao went through two major stages of development between 1980 and 2018, each of which has its own characteristics.

Since 1980, when Macao was in the transition period before the handover in 1999, the practice of literary translation was internally motivated by the political and social factors and thus began to play a greater role in the intercultural communications between the Chinese and Portuguese cultural systems. There was greater demand for introducing translated literature into the local literary field which was under rapid development. There was also a strong motive in promoting literary translation as a means of fostering cross-cultural understanding which was one of the agenda during the transition of Macao's handover. This is because, while politically subscribed to Chinese sovereignty, Macao was culturally aware that it had to preserve and reinforce its unique cultural identity, or in Bourdieu's term, its cultural capital, to avoid being marginalized. The literary translation practice in this period was therefore featured by systematic production and institutional patronage of Chinese translations of Portuguese works, which saw the first peak of literary translation production in Macao with a large number of literary translations introduced from Portuguese into the Chinese literary and cultural systems.

It should also be highlighted that the majority of literary translators were mobilized and commissioned from outside Macao due to lack of local bilingual professionals in Macao. Among the 15 Portuguese-Chinese bilingual literary translators mentioned in Table 5.6 above, with the exception of the only two natives of Macao - Luís Gonzaga Gomes (1907-1976) and Stella Lee Shuk Yee, the rest are/were all non-natives. Three are new immigrants to Macao, e.g. Wu Zhiliang who immigrated to Macao in the 1980s, as well as Choi Wai Hao and Yao Jing Ming (Yao Feng), both of whom immigrated to Macao in the early 1990s. Two are Portuguese sinologists. The remaining 8 are from Mainland China

After Macao's handover in 1999 and into the new millennium, the literary field of Macao has enjoyed unprecedented development, thanks to rapid socio-economic growth. Some notable trends of literary translation practice during this period can be observed. First, there has been an increased effort in translating and introducing the literary works of Macanese authors, notably Henrique de Senna Fernandes, thanks to the constant effort of ICM. Second, publication of collected literary translations as a form of government-patronized projects continues to be a successful practice of translation production. There are two major collections produced by ICM around 2014 in commemoration of the 15th anniversary of Macao's handover, which are listed in Tables 5.3 and 5.4 above.

As can be seen from Table 5.5, literary translation in this period starts to bring in literary works about Macao in foreign languages from world literatures, e.g. from the English and French literatures. The Chinese translation of these works aims to let readers learn about foreign perceptions of China and to promote understanding between the East and the West²⁷.

Meanwhile, literary translation into/from English achieved unprecedented growth during this period, as can be seen from Figures 5.6 and 5.7 above. Macao's increased English presence in the context of globalization has enhanced Macao's international image. As a result, the English translations have also contributed greatly to raising Macao's cultural capital in the English cultural system.

5.4 Summary

By drawing on Bourdieu's sociology of cultural production, this chapter presents a diachronic overview of the phenomena of literary translation as cultural production in contemporary Macao through quantitative and qualitative analyses of the collected bibliographic data. Results of the analyses show that the production of literary translation is in line with the trends in the literary field and strongly influenced by political and social factors. This indicates that, in the light of Bourdieu's field theory, the

²⁷ See <https://www.icm.gov.mo/cn/news/detail/14936> [accessed 30 October 2017]

production of literary translation as cultural products is governed by the field of power, i.e. the socio-cultural context of Macao where the agents of literary translation, such as the patrons of literary translation production and the professionals (translators and critics) in the field of literary translation, have played important roles in shaping the practice of literary translation in contemporary Macao. Through the comprehensive investigation of the products, participants and practice of literary translation in contemporary Macao, it is found that literary translation as a socially situated activity is strongly motivated by the interest of the target cultural system, while translated literature is subsumed to the target cultural repertoire, thus contributing to shaping the cultural identities of Macao in different periods before and after the handover.

Chapter 6

Plurality, Hybridity and Cultural Identity: Poetry Translation in Contemporary Macao

It can be seen from our analysis in Chapter 5 that poetry is the most translated genre in Macao since the 1980s. The reasons behind this phenomenon may be self-evident in that poetry is much shorter in length than any other genre, hence much easier to translate. However, it is also argued that poetry is 'untranslatable' in the sense that equivalence can never be achieved and '[o]nly creative transposition is possible' (Jakobson, 2012[1959], p.131). A general assumption holds that 'translated poetry should be poetry in its own right' (Boase-Beier, 2009, p.194).

The proliferation of poetry translation in contemporary Macao may be attributed to the fact that Macao, as a 'city of poets' (Kelen, 2009b), has a relatively wide readership of this genre, hence a high demand or motivation for poetry translated from and into the different languages of target readership. Also, in Macao, the agents of poetry translation, e.g. poets and publishers, seem to be concerned less about the market factors of poetry (Yao, 2018; Han, 2019). Instead, they are more interested in promoting poetry (including translated poetry) as a way of cultural expression and fostering a cross-cultural experience of poetry translation as a form of cultural production. Poetry translation plays a very important role in the cross-linguistic and cross-cultural experience among the multiple linguistic and cultural communities in Macao. Kelen (2009a, p.3) sees the importance of translation for the poetry community in Macao 'because it has been a means of overcoming the ghetto-isation of literary effort into language separated coteries'. Brookshaw (2010a) contends that Macao is a particularly multilingual space for poetry, but for its writers to have any literary dialogue and for its readers to overcome the linguistic and cultural barriers, they must rely on translation among its constituent linguistic parts. In other words, translation helps bridge the linguistic and cultural gaps in Macao poetry.

While the multi-cultural and pluri-lingual context of Macao entails poetry translation to break through linguistic and cultural barriers, there is, perhaps, another underlying reason for the large production of poetry translation in Macao, as Jones (2011, p.7) has suggested:

poetry carries high cultural prestige – high ‘symbolic capital’, in Bourdieu’s sociology. Thus translating poetry is more prestigious than translating technical handbooks or even crime novels, say. This is not only perceived by audiences in the receptor culture. People from the source culture may also see translation as confirming or even enhancing the symbolic capital of ‘their’ poet, and poetry translators may benefit from this ‘invested’ capital.

Indeed, it is true that in both Chinese and Lusophone cultures, poetry – and poetry translation – has enjoyed a high status in the literary system. It has been long been prestigious for public figures to be poets (and poet-translators) who possess high level of symbolic capital (maybe less economic but certainly more social and cultural capital). Such sociological perspective may offer us a new way to gain a deeper understanding of the potentials of poetry translation and the possible motives behind it through a detailed examination of the context, production and agents of poetry translation in contemporary Macao, in order to find out what implications poetry translation may have for Macao as a cross-cultural space where negotiations of cultural identities are in constant play.

6.1 Linguistic and cultural plurality and hybridity: Macao as a cross-cultural space for poetry and poetry translation

Macao is described by many as a ‘homeland of poetry’ (*shixiang*), ‘city of poetry’ (*shicheng*), ‘island of poetry’ (*shidao*), or ‘base of poetry’ (*shi de jidi*) (Chen, 2009[2002], p.300). According to Loi (2011, p.1, my translation): ‘Macao is a place of poets and poetry. It is said that there’s at least one

famous poet out of every ten thousand of the population. Such density is indeed surprising'. This particular phenomenon can be attributed to Macao's unique intercultural position and its long history of influence from the literary traditions of both the Chinese and Portuguese literary systems where poetry has been the most prestigious genre. As an enclave of both cultures, Macao has inherited the rich legacies of Chinese and Portuguese poetry (Cheng, 2012). In this regard, Kelen (2009b, p.29) argues that:

Macao provides ideal conditions for the making of poetry. It is sufficiently enigmatic and ambiguous to generate the kinds of contradiction productive of poetry. It has a population which, while not predominantly mixed (in say, the Eurasian sense), has important investments in cultural and intellectual hybridity.

Poetry has played an important role in the development of Macao's literary field and contributed significantly to the formation of Macao's literary identity. As Simas (2016, p.51) has observed, '[p]oetry has been a crucial form of production that has showcased the social changes of this multicultural place'. According to Rao and Mok et al (2008), Macao has both 'old-style poetry'²⁸ and 'new poetry'. The former from the previous centuries continued to exist, while the latter emerged in the first half of the 20th Century. 'Since the 1980s, Macao poetry has awakened, ...presenting its appeal to and significance for the local experience of Macao' (Rao and Mok et al, 2008, p.50, my translation). By tracing the developments of Chinese old-style poetry and new poetry in Macao, Zhang (2014) asserts that poetry is an important asset to the development of Macao literature.

While Macao poetry consists of multi-lingual writings and pluri-cultural traditions from Chinese, Portuguese and English, Bruno (2014, p.766) notes

²⁸ The term 'old-style poetry' (*jiutishi*), or 'old poetry' (*jiushi*), as its name suggests, refers to poetry written in classical Chinese and in traditional poetic forms. It is opposed to the 'new poetry' (*xinshi*) which saw its inception in the New Culture Movement (May Fourth Movement) in 1919 and embraced new, experimental poetic styles by employing modern vernacular Chinese and free verse.

that the existing scholarship on Macao poetry ‘tends to separate the corpus of Macao poetry according to the language in which it is written, and clearly privileges the dominant Sinophone group, with its Chinese legacy’. Indeed, this is true because of the dominant position of Chinese poetry in the local literary polysystem. The number of poetry production, poets and poetry societies, as well as the publishing spaces for Chinese poetry in Macao, are much larger than those of the other languages. Besides numerous collections of individual works, there has also been concerted effort in publishing Chinese poetry anthologies since the 1980s, e.g. *Aomen Sibainian Shixuan* [*Anthology of Macao Poetry in Four Hundred Years*] (1990), *Aomen Xinshengdai Shichao* [*Macao New Generation Poetry Collection*] (1991), *Aomen Dangdai Shicixuan* [*Anthology of Macao Contemporary Poetry and Lyrics*] (1992), *Aomen Xinshixuan* [*Anthology of Macao New Poetry*] (1996), and *Aomen Xiandaishixuan* [*Anthology of Modern Poetry of Macao*] (2007, two volumes), to name a few.

Comparatively speaking, poetry written in the Portuguese language – which is the *língua materna* of the colonizer in this territory – seems to have been marginalized due to the peripheral position of Portuguese literature and relatively limited Portuguese readership in Macao. Nevertheless, according to Yao and Arrimar (1999, p.32), since the 1990s, there had been an increased effort to publish poetry in the Portuguese language, with more than 20 books published. This was precisely the result of the Macao Portuguese government’s last-ditch effort to preserve some Portuguese heritage before the handover. Two notable Portuguese poetry series were launched during this period, including the 6-volume *Colecção poetas de Macau* published by Instituto Cultural de Macau, and another 6-volume *Poesia em papel-de-arroz* by Livros do Oriente.

Along with the increased production of poetry in different languages, there has also been a remarkable growth of poetry translation among the three major languages in Macao since the 1980s, as is shown in the following figure:

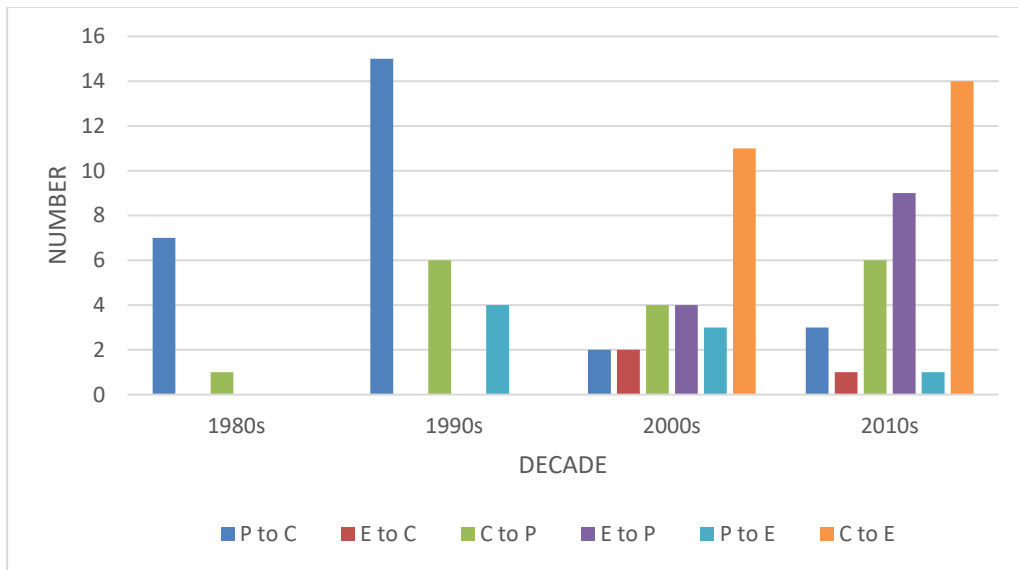


Figure 6.1 Production of poetry translation among the three languages

Three major trends can be identified from Figure 6.1: (1) during 1980s and 1990s, there was a heavy investment in translating Portuguese poetry into Chinese, but this zeal suddenly diminished substantially in the subsequent decades; (2) while there was a marked increase in Portuguese translation of Chinese poetry in the 1990s compared with 1980s, its production has remained relatively stable over the subsequent decades; (3) English translations of Chinese and Portuguese poetry only started to emerge since the 2000s but its growth was very impressive.

The significant increase of both translated Chinese and Portuguese poetry in the 1990s shows how much these translation activities were motivated by the politico-social effect of the handover. It can also be observed from the collected data that notable Portuguese poets translated during this period included, e.g., canonical poets such as Luís Vaz de Camões, Fernando Pessoa and Camilo Pessanha, and contemporary poets such as Eugênio de Andrade, José Augusto Seabra and Alberto Eduardo Estima de Oliveira. While these Portuguese poets were introduced to Macao Chinese readers in an attempt to increase their awareness and understanding of the Portuguese culture, another notable effort that brought Macao poets into the spotlight is the *Antologia de Poetas de Macau / 澳門中葡詩歌選* [Anthology of Macao

Chinese and Portuguese Poetry], co-edited by Yao and Arrimar and published in 1999, exactly the same year as the handover.

This bilingual poetry collection is featured as the first of its kind in Macao, as according to the editors in their preface: 'Macao did not yet have an Anthology where its Portuguese and Chinese-speaking poets were represented.' (Yao and Arrimar, 1999, p.27, my translation). Twenty contemporary Macao Chinese poets, such as Hu Xiao Feng (胡曉風), Tao Li (陶里), Gao Ge (高戈), Tao Kong Liao (陶空了), Wei Ming (葦鳴), Yi Ling (懿靈), Wong Man Fai (黃文輝), Fong Keng Seng (馮傾城), and twenty Portuguese poets, such as Camilo Pessanha, Alberto Eduardo Estima de Oliveira, Fernanda Dias and Jorge Manuel de Abreu Arrimar, are brought into a cross-cultural dialogue and poetic exchange through translation. It is noteworthy that three Macanese poets: José dos Santos Ferreira, Leonel Alves and Carlos Alberto dos Santos Marreiros are also included in this anthology.

According to Loi (2011), reciprocal influence of the Chinese and Portuguese poetic traditions is evident in Macao poetry, of which the Macanese poetry is a case in point. By reading, for example, the poems of José dos Santos Ferreira, Leonel Alves and Carlos Alberto dos Santos Marreiros, Loi (2011, p.19) argues that a complex of the poets' cultural identity can be read from their poetic expressions. The Macanese poetry can be said to exemplify and embody the local colour of Macao poetry, which essentially concerns the underlying themes of displacement, belonging, hybridity and identity.

On the other hand, publications of poetry in the English language, translated or otherwise, were hardly found before 1990s. The situation has changed tremendously thanks to a particular person whose name must be mentioned – Christopher (Kit) Kelen. An Australian poet-scholar, Kelen moved to Macao to teach creative writing and literature since 2000. He has made trailblazing effort in promoting poetry and creative writing in Macao through his mentorship of a group of university students and young writers. Through his founding of ASM as well as his literary projects and numerous publications, Kelen has contributed tremendously to English-language literature in Macao (Wong, 2015, p.55), poetry being the major genre. In his

co-edited anthology *I Roll the Dice – Contemporary Macao Poetry* (2008), Kelen asserts that it is ‘the first serious effort to collect Macao poetry for the English-language reader’, and that it is ‘an important book for Macao poetry – precisely because it is in English, because it thus introduces a wide range of current Macao writing in the genre to an international audience’ (Kelen, 2008, introduction). Another major effort of his is the co-editing of a Portuguese-English bilingual anthology *Portuguese Poets of Macao* (1st ed. 2009, 2nd ed. 2010) which features forty-four poets of Portuguese language, translated into English through a collective effort of fifteen translators.

With all these efforts of poetry translation and exchanges going on in this tiny territory, as noted by Brookshaw (2010, p.16), ‘[t]he overall effect is of poetry being relayed from one language to another and back again in an exercise of poetic give and take’. As argued by Bruno (2014, p.758), Macao poetry is essentially ‘a malleable space of geographical discontinuity, and a confluence of multiple cultural forces, traversed and intersected by various literary trajectories’. The linguistic, literary and cultural pluralities have enabled Macao as a cross-cultural space for poetry and poetic exchanges, where hybridity and identity are brought to the fore.

6.2 Identity and cultural capital: translating Macanese poetry

Macao’s increasingly multilingual and multicultural profile has made translation part and parcel of the cross-cultural communications in this city. It is through translation that these ‘multiple cultural, literary and linguistic confluences’ (Bruno, 2014, p.753) meet and exchange, enabling readers to have cross-cultural access to the poetry of different languages and cultures.

A case in point is the translation of Macanese poetry. Written in the Macanese patois or metropolitan Portuguese, Macanese poetry is the embodiment of Macao as a place of home and belonging, as well as of ‘miscegenation’ between the Portuguese and Chinese cultures. However, Macanese poetry had remained unknown and had previously never reached a wide readership beyond the tiny Macanese (or Portuguese) population

before it was translated into Chinese and English languages and introduced to the target cultural systems.

Before the 1990s, very little attention was paid to Macanese literature, which, according to Wang (1998, pp.335-6), was mainly attributed to linguistic barriers and cultural alienation as a result of lack of communication. With the advent of the handover of Macao to the Chinese sovereignty, it was high time some pioneering efforts were made to introduce the Macanese ethnic group and their literature to the Chinese audience. Translations of Macanese poetry into Chinese started to appear in different publishing media such as local newspapers. The publication of the bilingual *Antologia de Poetas de Macau [Anthology of Macao Poets]* in 1999 was the first time the major Macanese poets were translated to the Chinese readership. In 2001, a comprehensive *Anthology of Macanese Literary Works* in Chinese translation was co-edited by Wang Chun and Tan Mei Ling, in which Macanese poetry is featured in the first section. As commented by Rao (2001) in her preface to this anthology, its publication has filled a gap in the Chinese translation of Macanese literature, allowing a wider readership to gain a better understanding of the Macanese writers and their works.

Since these trailblazing works, Macanese literature has gained unprecedented attention. A number of representative Macanese poems in Chinese translation, e.g. Leonel Alves' poems 'Sabem quem sou?' and 'Filho de Macau', have been frequently cited in various literary studies that discuss the literary representation of the Macanese cultural identity (see, e.g., Rao, 1999; Liu, 1999; Rao and Mok et al, 2008; Cheng, 2012; Zhang, 2012). It is indeed thanks to translation that the Macanese poetry have been brought to the attention of the local literary field, especially in close proximity to Macao's handover which marked a profound political, social and cultural significance for the preservation and negotiation of the Macanese cultural identity.

According to Fok (2009, p.67), before the Portuguese Carnation Revolution, the Macanese group was more aligned with the Portuguese culture because of their close association with the Catholic religion and colonial policies. As a result, they alienated themselves from the Chinese community. After the

Revolution, Macao saw fundamental political and social changes. The Macanese group was no longer overshadowed by the colonial power. This gave the Macanese unprecedented opportunities in the civil service with upward social mobility (Fok, 2009, p.67). As such, the Macanese as an intermediary between the Portuguese and the Chinese enjoyed an increasingly privileged social position by virtue of their inherited social and cultural capital. This is described through stanzas 1 to 8, his family background, his attributes, physique, personality, habits and behaviours. The sense of privilege and pride culminates in stanza 12 where the Macanese is hailed as an evolutionary success for mankind.

After the signing of the Sino-Portuguese Joint Declaration in 1987 which set the agenda for Macao's handover, the ambivalent Macanese were going through an identity crisis. Because of the anticipated change of Macao's political status, there was growing anxiety among the Macanese, who feared that they would lose their cultural identity after the handover. A contemporary commentator held the view that upon the handover, the Macanese would be losing some of their original privileges following the withdrawal of the Portuguese administration; as such, they felt deeply concerned about their own existence and development (Fok, 2009, p.58).

It was precisely during this period that the Macanese poetry started to be translated and introduced to the wider readership of Macao. According to Rao (2009), this was thanks to Wang Chun's trailblazing study of Macanese literature, which she first systematically introduced in her unpublished master's thesis in 1994. Since it was a pioneering work on Macanese literature, it soon caught the attention of the local media. Later, a modified version of her thesis, including her Chinese translation of some of the Macanese poetry, appeared in a serial publication on *Macao Daily News*, a local Chinese newspaper which has had the largest readership in Macao. Since then, a certain 'Macanese fever' was discernible among the Chinese readers. The unique cultural identity of the Macanese as represented in their literature had aroused great curiosity and interest from the Chinese readership in and beyond Macao.

6.2.1 Negotiating cultural solidarity through poetry translation

Leonel Alves' 'Sabem quem sou?' is probably the most quoted and translated Macanese poem to date, and has often been taken as an intriguing example of the question of Macanese identity discussed in poetry (see Wang, 1998, 2004, 2009[1995]; Rao and Mok et al, 2008; Cheng, 2012). This poem has been included in many anthologies of Macao poetry as an iconic piece of Macanese poetry. Born in 1921 into a Portuguese-Chinese interracial family in Macao, Alves was considered an important and representative Macanese poet, a spokesperson of the Macanese identity. His posthumous poetry collection *Por Caminhos Solitários* was published by his son in 1983. Positioned in between the two cultures, Alves felt to be a proud 'filho de Macau' (son of Macao), a 'cem por cento macaísta' (one hundred percent Macanese) as openly expressed in his poems. Leonel Alves' poem 'Sabem quem sou?' Instead of questioning 'who I am?', the poem is addressed to the reader: 'do you know who I am?' and written in the first person, Instead of questioning himself, the title 'Sabem quem sou?' sounds more like a manifesto and a confident assertion of his cultural identity through a rhetorical question, to which he answers through the poetic lines.

In this section, a close reading of his poem 'Sabem quem sou?' and its various translated versions is presented to examine how his poetic expressions of cultural identity is negotiated and mediated across different languages and cultures. The original poem is taken from Alves' collection *Por Caminhos Solitários* (1983). The first Chinese translation of the poem 'Sabem quem sou?' was produced by Wang Chun in her master's thesis (Cheng, 2012, p.176). The translation was later published in the *Macao Daily News (Keng Hoi Supplement)* in 1997. A re-translation by Yao Jing Ming appeared in the *Antologia de Poetas de Macau* (1999). These versions are presented in Table 6.1 below:

Table 6.1 ‘Sabem quem sou?’ and its two Chinese translations

PT-ST	CN-TT1	BT1	CN-TT2	BT2
Sabem quem sou?	知道我是誰?	Know who I am?	你們知道我是誰?	Do you know who I am?
[1] Meu pai era transmontano Minha mãe china taoísta Eu cá sou, pois, euraseano Cem por cento macaísta.	我父親來自葡國後山省， 我母親中國道家的後人， 我這兒呢，嗨，歐亞混血， 百分之百的土生（澳門）人！	My father came from Portugal's back mountain province, my mother a Chinese Taoist descendant, here I am, hi, Eurasian mixed blood, one hundred percent native (Macao) person!	我的父親來自葡國後山省， 我的母親是中國道家的後人， 我出生在這兒，歐亞混血， 百分之百的澳門人。	My father came from Portugal's back mountain province, my mother was a Chinese Taoist descendant, I was born here, Eurasian mixed blood, one hundred percent Macao person.
[2] Meu sangue tem a bravura Dos touros de Portugal, Temperada co'a brandura Do chinês meridional.	我的血有葡國 猛牛的勇敢， 又融合了中國 南方的柔和。	My blood has Portuguese fierce bulls' bravery, and integrates Chinese southerners' softness.	我的血液湧動著 葡國猛牛的勇敢， 又融合了中國 南方人的溫和。	My blood flows the bravery of Portuguese fierce bulls, and integrates the Chinese southerners' gentleness.
[3] Meu peito é luso-chinês, Meu génio sino-lusitano, E toda a minha altivez Sabe ter um trato lhano.	我的胸膛是葡國也是中國的， 我的智慧來自中國也來自葡 國； 擁有這一切驕傲，	My chest is both Portuguese and Chinese, my wisdom comes from both China and Portugal; Possessing all this pride,	我的胸膛裝著葡國也裝著中 國， 我的智慧來自中國也來自葡 國，	My chest is filled with both Portugal and China, my wisdom comes from both China and Portugal, I feel proud of this,

	言行卻謙和真誠。	my words and deeds are modest and sincere.	為此我感到驕傲，言行卻親切謙和。	but remain kind and modest in words and deeds.
[4] Tenho um pouco de Camões E defeitos lusitanos E nalgumas ocasiões Pensamentos confucianos.	我繼承了些許賈梅士的優秀以及一個葡國人的瑕疵，但在某些場合卻又滿腦的儒家孔子。	I have inherited some excellence of Camões and defects of a Portuguese, but on some occasions yet my mind is full of Confucianism and Confucius.	我繼承了賈梅士的些許品質，也有普通葡國人的缺點，在某些場合卻又滿腦子儒家思想。	I have inherited some qualities of Camões, and also defects of an ordinary Portuguese, on some occasions yet my mind is full of Confucian thoughts.
[5] Gosto do tinto e bagaço Dos meus paternos avós e cerimónias não faço com a aguardente de arroz.	喜歡來自祖家的紅酒和白酒，對米釀的燒酒也從不客氣。	I like from ancestral home red wine and white wine, as for burnt wine brewed from rice I also never restrain.	我喜歡祖家釀製的紅酒和燒酒，對米釀的白酒，也會喝個痛快。	I like ancestral home brewed red wine and burnt wine, as for white wine brewed from rice, I will also drink my fill.
[6] É verdade que me exalto À maneira portuguesa, Mas também sei fazer alto Com toda a calma chinesa.	確實，我一發脾氣就像個葡國人，但也懂得抑止以中國人特有的平和。	Indeed, when I lose my temper I am like a Portuguese, but also know to restrain with placidness typical of a Chinese.	的確，我發起脾氣十足一個葡國人，但也知道張弛有度，表現出中國人的心平氣和。	Indeed, when I lose my temper I'm like a total Portuguese, but I also know the extent of flexibility, showing the calm mind and even temper of a Chinese.

<p>[7] Nariz tenho ocidental E do Oriente é meu bigode, Se vou à Sé Catedral, Também vou a um pagode.</p>	<p>長著西方的鼻子， 生著東方鬍鬚。 上教堂（禮拜）， 也進廟宇（上香）。</p>	<p>I grow a western nose, and grow eastern beard. [I] go to church (for liturgy), also enter temples (offering incense sticks).</p>	<p>我有西方式的鼻子， 也有東方式的鬍鬚； 我既上教堂做禮拜， 也進廟宇敬神上香。</p>	<p>I have a western nose, and also eastern beard; I not only go to church to do liturgy, but also enter temples to worship gods by offering incense sticks.</p>
<p>[8] Sei rezar Avé Maria, Assim como ó lei tó fate, Sempre sonhei ser um dia Um bom sino-luso vate.</p>	<p>既向聖母祈禱， 也念阿彌陀佛。 總夢想有朝能成為 一個優秀的中葡詩人。</p>	<p>I not only pray to the Holy Mother, but also chant Amitabha. I dream that one day I could become an excellent Chinese-Portuguese poet.</p>	<p>既向聖母祈禱， 也唸阿彌陀佛； 夢寐以求的是成為 一個優秀的中葡詩人。</p>	<p>Not only do I pray to the Holy Mother, but also chant Amitabha; my long-cherished dream is to become an excellent Chinese-Portuguese poet.</p>
<p>[9] Sempre tenho à minha mesa Caril com arroz ou pão, Minha mulher é chinesa Com sangue de Paquistão.</p>	<p>我餐桌上永不少 咖哩、米飯或麵包。 我妻子是中國人， 卻帶有巴基斯坦血統。</p>	<p>My dinner table is never short of curry, rice or bread. My wife is a Chinese, but with Pakistani blood.</p>	<p>我的餐桌總不缺少， 咖哩、米飯和麵包； 我妻子是中國人 卻帶有巴基斯坦血統。</p>	<p>My dinner table is never short of curry, rice and bread, my wife is Chinese but with Pakistani blood.</p>
<p>[10] Assim, os meus descendentes</p>	<p>因此，我的後代 擁有的是國際血統。</p>	<p>Therefore, my descendants have international blood.</p>	<p>因此，我的後代， 全都是國際血統；</p>	<p>Therefore, my descendants, all will be international blood;</p>

<p>Têm sangue internacional E vão deitando sementes Em qualquer belo local.</p>	<p>他們將播下種子 在各處美麗的土地上。</p>	<p>They will sow the seeds in every beautiful place.</p>	<p>他們將散播種子， 在每一處美麗的地方。</p>	<p>they will spread the seeds, to every beautiful place.</p>
<p>[11] Tem sido a minha horta boa, Pois nunca a colheita engana, Dei fruta desde Lisboa.</p>	<p>我的園圃該是美好無比， 來自里斯本的果實 不會有壞收成。</p>	<p>My yard should be most beautiful, fruits from Lisbon will not have bad harvest.</p>	<p>我的果園景色迷人： 每年都有好的收成， 枝頭掛滿里斯本的果實。</p>	<p>My orchard has charming scenery; good harvest every year, all over the branches hang fruits of Lisbon.</p>
<p>[12] Se sou o que sou, dou graças À China e a Portugal, Pois já criei novas raças Pró progresso universal.</p>	<p>我之所以是我，要感謝 中國和葡國， 因我孕育了新種族 為世界明天的進步。</p>	<p>The reason why I am who I am, thanks to China and Portugal, because I have bred new races for the progress of the future of the world.</p>	<p>我之所以是我，要感謝 中國和葡國， 因我孕育了新的種族 使世界更加進步。</p>	<p>The reason why I am who I am, thanks to China and Portugal, because I have bred new races that make the world more progressive.</p>
<p>(Alves, 1983, p.29)</p>	<p>(Translated by Wang Chun, in: Alves, 1997, <i>Macao Daily News</i>)</p>		<p>(Translated by Yao Jing Ming, in: Yao and Arrimar, 1999, pp.76-78)</p>	

Although CN-TT2 is a re-translation based on Wang's version (CN-TT1) (Yao and Arrimar, 1999, p.78), when the two TTs are compared, in spite of some minor stylistic variations, a major difference can be observed in the rendering of the key term '*macaísta*', as shown in the change from '土生 (澳門) 人' [*tusheng (Aomen) ren*] to '澳門人' [*Aomenren*]. Originated from the Macanese patois, '*macaísta*' is a crucial term used by the Macanese themselves in defining their identity. In this poetic narrative, '*macaísta*' can be regarded as a culture-specific label for the Macanese cultural identity. Labelling is an important narrative strategy, as Baker (2006, p.122) explains:

Any type of label used for pointing to or identifying a key element or participant in a narrative, then, provides an interpretive frame that guides and constrains our response to the narrative in question.

In CN-TT1, '*macaísta*' is rendered as '土生 (澳門) 人' [*tusheng (Aomen) ren*], literally meaning a native or locally born person of Macao, with 'Macao' bracketed as some kind of explanation. The translator's method of using additional intratextual gloss is an interesting decision here: either because the translator thought that *tusheng* was not comprehensible or acceptable enough to the Chinese readers, or that it was inadequate. Either way, the decision seems to reflect a dilemma and compromise between meaning and the poetic form, with the sacrifice of the latter. In CN-TT2, however, the term '*macaísta*' is rendered as '澳門人' [*Aomenren*, a Macao person] which is closest to its original meaning in terms of adequacy.

According to Li (2007), the concept of Macanese is a difficult problem for translation. The word *tusheng* was originally an arguably derogatory Cantonese term referring to aboriginal or indigenous people in the region. It was loaned to refer to the hybrid group of Portuguese descendants who were born and grew up – in a sense 'localized' – in Macao. It was a hetero-reference to the Macanese identity. On the other hand, the term '*macaísta*' is an auto-reference to the Macanese identity. The word '*macaísta*' is originally

an old creole expression ‘not in the sense of “native of the land”, but as an adjective, meaning something peculiar of Macao’, especially the old creole dialect as opposed to educated Portuguese, whereas *macaense* is ‘a modern word and one of educated influence’ (Batalha, 1992). Formed by the root *maca* which means Macao, and the suffix *-ista/-ense* which denotes ‘of a place’, both words mean ‘of, related or belonging to Macao’. While *-ense* is exclusively related to place, *-ista* is a broader suffix and might have the connotation of ‘doing’ something, which may seem more performative. Both have evolved to be used as nouns with the same denotation as ‘native of Macao’, or *filhos da terra* – children of the soil, as if they were the only legitimate native people of Macao, in the sense that the Chinese populace in Macao are excluded.

It is argued that *tushengren* and *macaense* (*macaísta*) are not equivalents in terms of both denotation and connotation, because the former is seen from the Chinese perspective, while the latter from the Portuguese perspective (Li, 2007, p.39). If ‘*macaísta*’ is translated as *tushengren*, it would go too far from its original denotation, but if translated as *Aomenren*, it may be logically confusing to Chinese readers (Li, 2007, p.40) because the latter is inclusive of all the Chinese populace of Macao, where the Macanese Eurasians are viewed as the other. Cross-cultural misunderstanding can therefore arise from the ambiguity and inequivalence of the terms in question.

In this sense, the translator of CN-TT1 opts for a translation (*tushengren*) that seems more acceptable to the Chinese readers. But in order to compensate for the inadequate meaning of the term, an intratextual gloss (*Aomen*) is added as an explanation of *tusheng*, although this method is an unusual practice of poetry translation, which seems to have destroyed the poetic effect. The same method can also be found in stanza 7 where two intratextual glosses are added as an explicitation of the implied meaning. On the other hand, the translator of CN-TT2 chooses to render the intrinsic meaning of the term ‘*macaísta*’ adequately.

The different methods in rendering this key cultural term in the two Chinese TTs can have different effects on the readers because of the change of perspective through translation. After translated into Chinese, *tushengren* is

viewed by the Chinese as the *Other* because it refers exclusively to the Macanese interracial group, whereas *Aomenren* is viewed as the *Self* because it is inclusive of the Chinese population in Macao. From the Chinese perspective, the latter is in fact a less acceptable translation to the Macao Chinese readers than the former. In this sense, the latter can be seen as cultural assimilation of the *other* towards the *self* at the time of Macao's handover in order to evoke a sense of community building and belonging.

As can be seen from the two Chinese TTs above, the change of the translation of the key cultural term '*macaísta*' indicates a closer cultural alignment of the Macanese identity with the Chinese culture in closer proximity to Macao's handover. The connotation of the original word '*macaísta*' in the colonial sense has been lost in both translations. Changing from the perspective of the cultural *other* to the cultural *self* in the target language, CN-TT2 aligns the Macanese cultural identity with the target-culture reader through the consolidation of the capital of Chineseness. Upon Macao's handover, under the nationalist political discourse of 'One Country, Two Systems', there was a pressing need for the Macanese group to be included and endorsed as 'Macao people governing Macao', just like any other Chinese resident in Macao.

There is also another noticeable point in both translations where '*paternos avós*' (paternal grandparents) is rendered as '祖家' (*zujia*, ancestral home) through the method of naturalization. The difference between the ST and the TTs is that the Portuguese phrase emphasizes the patriarchal (Portuguese) influence of the Macanese identity, whereas in the Chinese rendition, such cultural connotation is lost and replaced with a more Confucian concept of ancestral heritage strongly reminiscent of the Chinese traditional values, bringing the Macanese cultural identity closer to the Chinese culture.

6.2.2 Post-handover cultural identity in the making

There is much to say about Macao poetry being a witness to the place, the people, the memories and the emotions of Macao. As Kelen (2009b, p.98) argues, 'much of what Macao poetry has to witness today concerns, fairly directly, issues of identity'. 'Macao is a place of plural identities; or perhaps

it's better to say that identity here is dynamic, layered, often paradoxical – for instance, at once cosmopolitan and parochial' (Kelen, 2009b, p.14).

Suffice to say that Macao's colonial past was laden with cultural and identity dissonance, today's Macao, since the handover, has become more of a contested site of neo-colonialism where, under Beijing's absolute political authority over the territory, Portugal continues to strengthen its cultural influence over this former colony, while the local economy is dominated by international capitalism such as heavy investments from the Las Vegas gaming tycoons Sands, MGM and Wynn. The fact that nowadays Macao is being actively promoted as the world centre for tourism and leisure can be seen as its re-integration into the global economy under the current trend of globalization.

As such, the increased presence of English as a lingua franca in this modern – and in some sense even supermodern – city is no surprise at all. Widely used in the local service industries, English in Macao is, in Kelen's (2009a, p.3) words, 'not only seen as the international language, it is also regarded as a liberating medium' rather than a language of domination. It is argued that the increasing use of English as a medium of Macao poetry, translated or otherwise, is contributing to the representation of a new Macao identity today.

Since the handover, Macao had witnessed profound economic and socio-cultural developments, as a result of which the situation of the Macanese has improved significantly. There is no surprise to see that '[f]or the first time in history, the Macanese raised their cultural flag without feeling anxious about the Chinese reaction or awkward towards the metropolitan Portuguese' (Kelen, 2009a, p.2). It was also a decade that saw the return of many Macanese who had initially emigrated to other places of the world before or immediately after the handover for fear of potential worsening of their situation in Macao.

Against this background, it is no coincidence that Macanese poetry is, for the first time, translated into English during this period. While the Macanese group has been hailed as a unique, perfect example of the crystallization of inter-cultural and cross-cultural communications, the same kind of

metaphorical narrative and repertoire is also being promoted for Macao as the platform between China and the Lusophone countries. Macao nowadays is not the same Macao it was under the Portuguese rule. Yet there are still things everywhere that are reminiscent of its historical and cultural heritages. Nevertheless, in this cross-cultural space which has been heavily invested with power struggles and competing cultural capital, the post-handover Macao is acquiring a new cultural identity that is somehow less ambivalent, more cosmopolitan in the light of the theory of cosmopolitanism. This is testified by the two significant productions of Macao poetry in English translation: *I Roll the Dice – Contemporary Macao Poetry* and *Portuguese Poets of Macao*, the results of Kelen's literary projects. A close reading of the English translations of the very poem may give the English readers new perspectives into, and interpretations of, the newly acquired Macao and Macanese cultural identity through the act of translation in the sense of spatio-temporal and cultural transposition. The first version of the English translation appears in Kelen and Vong's edited anthology in English: *I Roll the Dice – Contemporary Macao Poetry* in 2008, and a re-translation is introduced in Kelen and Han's edited Portuguese-English bilingual anthology *Portuguese Poets of Macao* in 2009 (second edition in 2010). These two English versions are shown in Table 6.2 below.

Table 6.2 ‘Sabem quem sou?’ and its two English translations

PT-ST	EN-TT1	EN-TT2
<p>Sabem quem sou?</p>	<p>Do you know who I am?</p>	<p>Do you know who I am?</p>
<p>[1] Meu pai era transmontano Minha mãe china taoísta Eu cá sou, pois, euraseano Cem por cento macaísta.</p>	<p>My father was from Transmontano My mother a Chinese Taoist I was born here, therefore, euroasian, a hundred percent Macanese.</p>	<p>[1] My father was from beyond the northeast mountains My mother a Chinese Taoist So I’m a Euroasian One hundred percent Macanese.</p>
<p>[2] Meu sangue tem a bravura Dos touros de Portugal, Temperada co’a brandura Do chinês meridional.</p>	<p>My blood has the bravery of Portuguese bulls, temper mixed with the calm of south China.</p>	<p>[2] In my blood I have the courage Of Portugal’s bulls, Tempered with the mildness Of a southern Chinese.</p>
<p>[3] Meu peito é luso-chinês, Meu génio sino-lusitano, E toda a minha altivez Sabe ter um trato lhano.</p>	<p>My chest is Portuguese-Sino, my wisdom Sino-Portuguese, and all my loftiness is modest.</p>	<p>[3] My heart is Luso-Chinese, My mind Sino-Portuguese, And in spite of all my pride I know how to be casual with it.</p>
<p>[4] Tenho um pouco de Camões E defeitos lusitanos E nalgumas ocasiões Pensamentos confucianos.</p>	<p>I have something of Camões and defects of the Portuguese and on some occasions Confucian thoughts.</p>	<p>I’ve got a little bit of Camoens And Lusitanian faults And on some occasions Confucian thoughts.</p>

[5] Gosto do tinto e bagaço
Dos meus paternos avós
e cerimónias não faço
com a aguardente de arroz.

[6] É verdade que me exalto
À maneira portuguesa,
Mas também sei fazer alto
Com toda a calma chinesa.

[7] Nariz tenho ocidental
E do Oriente é meu bigode,
Se vou à Sé Cathedral,
Também vou a um pagode.

[8] Sei rezar Avé Maria,
Assim como ó lei tó fate,
Sempre sonhei ser um dia
Um bom sino-luso vate.

[9] Sempre tenho à minha mesa
Caril com arroz ou pão,
Minha mulher é chinesa
Com sangue de Paquistão.

Love red wine and liqueur
made by my grandparents
and ceremonies not drinking
with spirit made from rice.

It is true that when I am annoyed
I act in a Portuguese manner,
but I also know how to be cool
with all that Chinese calm.

My nose is western
and my beard is oriental,
I go to the Sé Cathedral,
as well as to the temple.

I pray to Mother Mary,
and also I 'O mi to fo'.
always dreaming to become
a good Chinese-Portuguese poet.

Always having
curry with rice or bread on my table,
my wife is Chinese
with Pakistani blood.

[4] My taste for red wine and rum
Comes from my paternal grandparents
Nor am I impartial to rice spirit.
It is true I get excited
In the Portuguese manner.
But I also know how to say stop
With absolute Chinese calm.

[5] I have a western nose
My moustache is oriental,
If I go to the Cathedral,
I also go to a temple.

[6] I can say the Ave Maria,
as well as the *o mi to fo*.
I always dreamt one day
of being a good Sino-Portuguese poet.

[7] At my dinner table
There's always curry with rice or bread
My wife is Chinese
With Pakistani blood.

[10] Assim, os meus descendentes
Têm sangue internacional
E vão deitando sementes
Em qualquer belo local.

[11] Tem sido a minha horta boa,
Pois nunca a colheita engana,
Dei fruta desde Lisboa.

[12] Se sou o que sou, dou graças
À China e a Portugal,
Pois já criei novas raças
Pró progresso universal.

Alves, 1983, p.29

Also, my descendants will
have international blood
and this seed will spread
in every beautiful place.

I have my charming yard
I never go short of
fruit from Lisbon.

I am who I am, thanks
to China and Portugal,
for the race I just created
will make universal progress.

*Translated by Anita Leong and Kit Kelen;
in: Kelen and Vong, 2008, p.30-31*

[8] So my descendants
Have international blood
And this seed will spread
Among local beauties.

[9] My garden has been good to me
For the crop has never failed,
My fruit from as far as Lisbon.
If I am what I am, I give thanks
To China and to Portugal.
The new races I've created
Benefit this whole wide world.

*Translated by Anita Leong, David Brookshaw and
Kit Kelen, in: Kelen and Han, 2010, p.370*

As compared with the Portuguese ST, the original prosody of the Portuguese ballad – the ABAB iambic tetrametre – has been lost in both of the English translations. As a result, rather than sounding with a lyrical resonance that is reminiscent of the Portuguese poetic traditions as the original Portuguese poem does, the English free verse translation, despite its conformity with the original structure, gives the reader a somewhat more liberating sense as if it has acquired a new life. After all, as Kelen (2009a, p.15) claims:

The end product of poetry translation is a poem – a poem that should be worth reading in its own right and not as some pale imitation of, or footnote to, or paraphrases gloss of, an original.

When the Portuguese poem is transposed into the English target culture across the linguistic border, the English translation has also acquired a new poetic tone because of the linguistic differences. Throughout the original Portuguese poem, the first-person pronoun 'eu' (I) is dropped (except for line 3 of stanza 1) because linguistically Portuguese is one of the pro-drop languages. This null-subject feature in the poem creates an effect which puts the reader's focus on the process itself. However, in the English translations, due to the linguistic rule, the pronoun 'I' is restored repeatedly, coupled with the possessive 'my', both of which read throughout the poem. The direct effect of this is that the English version reads more self-centred, self-conscious and definitive, accentuating subjectivity as the result of successful negotiations of different, hybrid identities.

In EN-TT1, in stanza 1, the English translation 'Transmontano' is obviously a loan from the Portuguese ST 'transmontano' with small letter, but is somehow misunderstood by the translator as a place name (Trás-os-Montes). The Portuguese term is in fact the adjective which means 'from/of Trás-os-Montes'. Although the English readers would probably not be able to tell this difference because they probably have no idea where this place is, the mistranslation somehow becomes a displacement of identity because of this invented place which seems very exotic to the target readers. In stanza

5, the linguistic translation of 'paternos avós' into 'grandparents' has removed the cultural marker of 'paternal' which indicates the Portuguese paternal heritage of the Macanese identity. As for the following line 'e cerimónias não faço / com a aguardente de arroz', the phrase 'não faço cerimónias' is an idiomatic expression which means 'not stand on ceremony' or 'not behave in a formal way'. The English translation 'ceremonies not drinking' is an obvious word-for-word translation of the idiomatic expression, resulting in making no sense at all and lacking logical coherence with the previous stanzas which describe the influences from both cultures. Here, obviously, the English translators have translated something that they have not fully understood. The misunderstanding may be the result of lack of a competent bilingual translator or a Portuguese native speaker for consultation, but the fact that in Macao where such people are accessible, this lack of cross-cultural exchange seems to suggest the arbitrary, hegemonic power of English as a dominant, global literary language over the local, risking the local being misinterpreted and misrepresented.

In the last stanza of EN-TT1, 'Se sou o que sou, dou graças / À China e a Portugal', the omission of the subjunctive mood implied by the conjunction of 'se (if)...' has resulted in the declarative 'I am who I am, thanks / to China and Portugal', which is a complete change of the mood and tone. The original ambivalence, indeterminacy and dynamics of identity negotiation has become an essentialist statement attesting the legitimacy of the identity in question. Difference can also be observed in the rewriting of the last line 'Pois já criei novas raças / Pró progresso universal'. First of all, the perspective has changed from 'because I just created new races for universal progress' to 'for the race I just created will make universal progress'. The plural form of 'novas raças' rendered into the singular form 'the race', with the omission of 'new', gives the reader the impression that there is one and only one race, which resonates with the first stanza 'a hundred percent Macanese'. The rendering of 'pró...' (for...) into 'will make...' has changed the focus from a circumstance to a material process. All this seem to suggest that there is a newly founded, singular, unambiguous Macao and Macanese identity that works for all, that transcends the cultural differences and is more progressive. This

cosmopolitan Macao and Macanese cultural identity is in the making through the English voice of Macao.

EN-TT2 is a re-translation of the same poem, but this time, the collaboration with David Brookshaw – a highly respected, prominent Portuguese-English bilingual translator and literary scholar – as one of the translators has led to another English version with improved acceptability, at least in the sense that the misunderstanding and mistranslation from EN-TT1 have been corrected. This suggests that collaborative translation with both source- and target-language expertise is more likely to achieve better results.

On the other hand, as can be observed from EN-TT2, a clearly target-oriented approach is adopted by the translators in the translation process. For example, in stanza 1, 'era transmontano' is rendered as 'from beyond the northeast mountains' which totally eliminates the cultural specificity of the identity. Compared with both of the Chinese translations in Table 6.1 above, this culture-specific reference is made explicit in both Chinese translations through the addition of '葡國' (Portugal) which reminds the readers of the Portuguese legacy of the Macanese hybridized cultural identity. Even compared with EN-TT1, the invented place name 'Transmontano' still connotes some exotic Latin origin. Another example is the orthographic adaptation of the Portuguese reference 'Camões' in PT-ST stanza 4 into the Anglicized form 'Camoens' for the target English readers. Likewise, the reference 'bagaço' (a type of brandy in Portugal) in PT-ST stanza 5 is translated as 'rum' which is more familiar with the English readers. In PT-ST stanza 7, the reference 'Sé Catedral' which is specific to Macao is rendered as 'the Cathedral', which has somehow lost its local cultural specificity. In PT-ST stanza 10, 'E vão deitando sementes / Em qualquer belo local' (and the seeds will spread / in every beautiful place) has become 'And this seed will spread / Among local beauties', which implies a sexualized reading of the colonized, something also very familiar with the Anglo culture. In effect, the target-oriented approach to this English translation has mediated the Macanese cultural identity with an Anglicized eye, thus appealing to the target English readers through an assertive English voice.

In short, the cultural crossings and shifts of poetics and meaning through poetry translation as manifested in these different translated versions of this Macanese poem has revealed to us the evolution, dynamics and potentials of the cultural identity of Macao and the Macanese under negotiation and reconstruction across different languages and cultures.

6.3 Agents and networks of poetry translation: Kelen and his poetry translation practice as a model

As mentioned in section 6.1 above, it is thanks to Christopher (Kit) Kelen that poetry in English language, translated or otherwise, has achieved unprecedented development in Macao. In addition to his co-edited poetry anthologies mentioned above, over 90% all of the English poetry publications in Macao are produced and sponsored through ASM, a local non-profit community publisher that Kelen co-founded in 2005. The publications include a wide sample of poetry of/from Macao, Hong Kong, Mainland China and Australia written in or translated into the three major languages of Macao, with a great majority of them being English translations from Chinese or Portuguese. In this regard, Kelen and the ASM as the key agents of poetry translation in Macao have had a profound impact on not only the dynamics of the local literary polysystems, but also the changing poetics and poetry translation practices of Macao.

6.3.1 Agency of poetry translation as a collaborative praxis

In Macao, due to the linguistic and cultural divides, the poetry community is also separated in different language- and culture-based groups. For these groups to have possible, meaningful dialogues between one another, the only way is through translation. For Kelen, translation is key to fostering a united community of Macao poetry where linguistic and cultural boundaries can be crossed freely, and 'a culture of reading will be initiated through the self-creation of a circle of writers' (Kelen, 2009a, p.4), as he points out that:

If the essential problems for the creation of a poetry scene in Macao are language ghetto-isation and lack of critical mass in

terms of readership, then bilingual and trilingual editions are needed in order to create reading situations that will allow poets to share their work across cultures. So translation and related activities will be a key to developing potential community in time to come (Kelen, 2009b, p.200).

Kelen's agency of poetry translation practice is perhaps best reflected in his *habitus*. Born in Sydney in 1958, Kelen is the younger son of the Hungarian-born Australian writer and journalist Stephen Estaban Kelen and the younger brother of the Australian poet Stephen Kenneth Kelen²⁹. Himself a well-known poet, literary scholar and visual artist³⁰, Kelen moved to Macao to teach creative writing and literature at the Department of English of the University of Macau between 2000 and 2017³¹. Holding a Ph.D. in poetry and poetics and an Ed.D. in critical pedagogy for creative writing, and being an award-winning poet, Kelen can be regarded as a typical poet-scholar in many ways.

First of all, his poetics and practice of poetry writing is largely incorporated in his teaching, translating and research experiences. Starting with his teaching of creative writing there in Macao, he tries to use poetry translation as a pedagogic/heuristic method to practice and improve non-English-native students' creative writing in English. When teaching creative writing in Macao, he observed that students were good at making up a story but very bad at creative writings such as poetry. While this might have to do with their lack of experience of English poetry, it was their 'half-baked ideas of what a poem in English *had* to be were killing their creativity' (Kelen, 2012, p.17, italics in original). Therefore he decided to use translation as experimental way of teaching creative writing in English. Based on his assumption that 'to produce a good translation of a poem involves producing a new poem – a

²⁹ https://en.wikipedia.org/wiki/Christopher_Kelen

³⁰ From Kelen's online biography: <http://kitkelen.com/about/>.

³¹ Kelen retired from the University of Macau in 2017 and has moved back to Australia.

poem in its own right – in the target language’ (Kelen, 2014, p.94), and that ‘the translator of a poem is a re-writer and so a maker of a poem’ (Kelen, 2009a, p.15), his experiments with translation of Chinese poetry proved effective of his ‘translation cure’ (Kelen, 2012, p.18). His reasons for using poetry translation as a pedagogical tool are twofold: process and product. The process of poetry translation ‘makes the translator a better poet’ (Kelen, 2012, p.14) and shares a lot in common with the spirit of cultural crossing. There is so much good poetry produced in the world today that is worth translating and introducing into other languages and cultures, but very few people feel that are up for the job because of the presumed untranslatability or difficulty of poetry translation. Therefore he is motivated to ‘turn poets into translators and translators into poets’ through collaborative praxis of poetry translation. Although oriented towards creative writing and pedagogy, the practice of collaborative translation shows another dimension of the poet’s habitus which is closely related to his concurrent role as a teacher, as Kelen (2012, p.17) notes:

Translating with others is one of a number of poetry habits I can’t kick and don’t want to kick, on account of my virtuous hedonist mantra: these things are fun and they make me a better poet. But how I got to here has to do with teaching, as much as with reading and writing, poetry: it has to do with teaching the reading and writing of poetry.

It can therefore be seen that his poetics and practice of poetry translation is evidently derived from his long-time habitus of poetry writing and teaching creative writing.

Practical pedagogical applications aside, for the students’ to take their work of creative writing through poetry translation seriously, ‘it had also to be carried out with a publication agenda’ (Kelen, 2014, p95). According to Han Lili (2019), who was one of Kelen’s student-poet translators in his creative writing programme when she was doing her master’s degree in English at the University of Macau at that time, one of their biggest motivations for

poetry translation was the opportunity to publish their translated works. Under such motivation, a series of poetry translation and publication projects were initiated under the auspices of the Association of Stories of Macao since 2005.

6.3.2 Networks of poet-translators in cross-cultural poetry translation

Kelen's cross-cultural, collaborative praxis of poetry translation is in fact realised through a network of mentor and students, as well as experienced and novice poets. For Kelen (2012, p.22), 'poetry translation is a necessarily collaborative process', but for such collaborative practice to take shape, it has to be made through a network of people. Initially through his poetry translation projects for pedagogy practice, Kelen had established a network of poet-translators in Macao. These included Kelen's MA and PhD students who were mostly novice poets.

Another level of network of collaborative poetry translation practice is weaved among experienced poets of different languages and cultures. For example, the '1958group' which is 'an on-an-offline workshop' (Kelen, 2009b, p.238) was formed by Kelen and Yao Feng (pen name of Yao Jing Ming) because both of them were born in 1958. Yao is another famous Macao based poet-scholar-translator. Currently the head of the Department of Portuguese at the University of Macau and the former deputy head of the Instituto Cultural de Macau (2012-2013), Yao is a Poet Laureate who writes and translates poetry in both Chinese and Portuguese languages. He is also the founder of a local poetry magazine *Chinese-Western Poetry* published by Macao Foundation. Other poet collaborators of this professional network also include Professor David Brookshaw, who is a UK-based English-Portuguese bilingual literary scholar at the University of Bristol, specialising in postcolonial literatures in Portuguese, comparative literature and literary translation. According to Kelen (2009b, p.238):

By having an experienced (i.e. well published) native speaking poet at either end of the translation process, the apprentices in

between would participate in a symmetrical translation process, one giving equal emphasis to the poetic qualities and possibilities of the two languages involved.

By weaving the networks of poet-translators in the process of poetry translation, this cross-cultural, collaborative practice has become an innovative and productive mechanism of poetry translation in Macao since the 2000s. In fact, this collaborative practice is observed to become increasingly adopted in literary translation in Macao.

In the process of collaborative poetry translation through the agency and habitus of the various participants involved, each of whom bears different identities at the same time – poet, writer, translator, reader – this model of collaborative praxis proves to be of particular relevance in Macao's context of cross-cultural poetry community, and has yielded fruitful results in terms of poetry translated and produced. According to Kelen (2009b, p.238-239):

Poetry translation and response practices are a means of building crosscultural community, and constitute praxis from which to theorise a collaborative poetics in the cosmopolitan community of poetic potential between cultures and languages.

Indeed, this model of cross-cultural, collaborative poetry translation praxis through the habitus and network of the agents can serve as an innovative model of cultural production for cultures with similar contexts. It has opened up new, possible avenues for the development of a cross-cultural community of poetry and poets in Macao. Thus, through continued cultural production by means of poetry translation, new cultural capital is transposed for representing and consolidating Macao's post-handover cultural identity.

On the other hand, the increased presence and representation of English as a globally dominant language of literary and cultural repertoire in a small community like Macao can have profound socio-cultural impacts, not least of which is the perception of an increasingly cosmopolitan cultural identity of

Macao. As Brookshaw (2010a, p.15) has keenly observed, 'what seems to be happening now is that the special Luso-Cantonese character of the city is being squeezed'. While translation has facilitated the transfer and flow of cultural capital across the linguistic and cultural borders, it also helps create imbalanced power relations among the different cultures. In the case of poetry translation in Macao, as can be seen from our case study, translation is evidently contributing to the on-going, pluristic, incongruent, if not contesting, discourses and narratives of Macao and Macanese cultural identities through the increased agency of the participants of poetry translation.

6.4 Summary

This chapter focuses on poetry translation as the most productive genre of literary translation in contemporary Macao. Macao's linguistic and cultural plurality and hybridity have enabled it to be a cross-cultural space for poetic ideas and poetry translation. This contextualization helps us better understand why poetry translation – which carries high symbolic capital – is practised as a prestigious form of cultural production. Through a selected case study of the various Chinese and English translations of a Macanese poem by means of close reading and comparative analyses of the texts, it is argued that through the different interpretations and translation strategies of the translators, the cultural identities of Macao and the Macanese are mediated, and thus driven towards either cultural alignment with the Chinese or cultural cosmopolitanism with the English. The translators' agency through their habitus and network serves as a point of reference for poetry translation produced with the cross-cultural, collaborative praxis, which is central to the on-going, pluristic, incongruent, if not contesting, discourses and narratives of Macao and Macanese cultural identities.

Chapter 7

Mediating Cultural Identity through Fiction Translation: A Corpus-assisted Study of the Translation of Culture- specific References in *A Trança Feiticeira*

In his study of Macao's contemporary fiction writing, Zhang (2011) highlights the significance of Macao fiction by arguing that it showcases Macao's unique social customs and cultural characteristics and is therefore irreplaceable by the fiction from any other Chinese communities. According to him, while unfolding Macao's cultural diversity, Macao fiction is characterized by its diverse themes and techniques through a lens of realism that gives Macao fiction its local colour.

According to Chau Ka Lai, a famous local writer whose pen name is Ji Ran, the prosperity of the literature of a region is contingent upon the healthy development of fiction in that region (Chau, 2009, pp.124-125). As is argued that the achievement of fiction writing can be a measurement of the level of literary production of a nation or a region (Tao Li, 2009, p.33), Macao fiction is said to represent the level of the local literary writing, despite the paucity of its production. According to Tao Li (2009, p.34, my translation), 'fiction not only embodies the wit and wisdom of the writer, but also showcases the way of life and spiritual outlook of the people of a place, a nation or across nations'. Zhu (2001, p.5, my translation) echoes that:

Although Macao [fiction] writers and works are small in number, they have resulted in a considerably rich literary landscape [in Macao]. This may have a direct correlation with Macao's hybrid, diverse cultural characteristics.

In this regard, the importance of studying Macao fiction (and its translation) cannot be underestimated, as it can offer us an in-depth understanding of the socio-cultural dynamics of Macao through literary (re)presentations.

Unlike poetry which prioritizes aesthetic values and poetic forms, the sort of realist fiction produced in Macao is essentially concerned with the theme, amongst other elements such as plot and setting. According to Tong (2009), Macao's Chinese fiction is mainly the type of 'worldly fiction' which depicts the everyday life of ordinary people living in a small town, thus presenting Macao to readers as a kind, tolerant, forgiving, complacent, and pragmatic society imbued with humanistic and cultural profundities. Typical examples can be found in the works of Lou Mau, Zhou Tong, Lin Zhong Ying, Ji Ran, Leong Sok Kei, just to name a few. In the meantime, Tong (2003, p.7) acknowledges that Macao fiction consists not only of Chinese fiction but also of Portuguese fiction written by the Macanese writers.

Furthermore, as Macao has historically been a place of (im)migration and diasporas, a reoccurring theme of Macao fiction has been a sense of periphery, displacement, memory, nostalgia, and constant struggle for identity (Rao and Mok et al, 2008). 'When Macao writers try to recount the bygone history through words, it actually shows the Macao people's anxiety and longing for an identity' (Zhu, 2010, p.46, my translation). This can be exemplified by the works of immigrant writers such as Lio Chi Heng, whose award-winning novella *Ao Ge de Huanjue Shijie* (*The Hallucinations of Ao Ge*) is 'the first one that explores in depth the human nature and the question of identity from a Macanese perspective but written by a Chinese writer' (Li, 2014, p.117, my translation).

Nevertheless, perhaps what can best exemplify the theme of identity can be found in the works written by the Macanese writers themselves, as is expounded by Mo (2007, p.9, my translation):

There is no doubt that the complete scene of Macanese literature should concern 'Macao people, Macao stories', although this is also a limitation of Macanese literature, a limitation that can always be traced back to its origin in the Macanese identity.

Among the Macanese fiction writers, Deolinda Salvado da Conceição (1914-1957) and Henrique de Senna Fernandes (1923-2010) are acclaimed as the two most representative ones (Mo, 2007, p.8; Cheng, 2012, p.156).

Conceição was the first female Portuguese journalist, writer and editor in Macao. Her only published work is a collection of short stories entitled *Cheongsam: a Cabaia – Contos Chineses* (1956). As the title suggests, this collection of short stories is about Chinese women and thus has its focus on gender identity. The collection concerns two major themes: Chinese women and their destinies in the cultural conflicts of interracial love or marriage, as well as the vicissitudes of women in wartime China. As commented by Laborinho (1996, p.1, my translation) in her introduction to the Chinese translation of this collection:

Conceição was born in Macao as a Sino-Portuguese descendant but received Portuguese education since childhood. As such, it was from a foreigner's perspective that she observed the world of the Chinese people. That is the reason why this collection of short stories is worth translating into Chinese.

Henrique de Senna Fernandes, on the other hand, is perhaps better known than Conceição among contemporary Macanese readers because of his Macao and Macanese centred romances. He is considered the '*doyen of Macanese fiction in Portuguese*' (Brookshaw, 2000, p.271, original italics), '*o expoente máximo da Literatura Macaense*' (Editor, 2012, p.7). A prolific writer, Senna Fernandes published works including two collections of short stories: *Nam Van - Contos de Macau* (1978) and *Mong Há* (1998), and four novels: *Amor e Dedinhos de Pé* (1986), *A Trança Feiticeira* (1993), *Os Dores* (2012) and *A Noite Desceu em Dezembro* (2015), the last two of which were published posthumously. The first two novels, *Amor e Dedinhos de Pé* and *A Trança Feiticeira*, were both adapted into films (which can also be regarded as translation) in 1992 and 1995 respectively, shown in both local and overseas cinema with great success, thus making him the most widely known Macanese author of all time.

It is thanks to translation that Senna Fernandes's works have been able to reach a broader, international readership beyond the Macanese community, thus extending a far-reaching literary and cultural influence that has not been achieved by any other Macanese writer.

This chapter therefore aims to present a case study of the Chinese and English translations of the Macanese novel *A Trança Feiticeira*, and more specifically, seeks to look at how cultural representations in fiction writing are dealt with in translation by means of a corpus-assisted textual analysis.

7.1 Making the case: the symbolic capital of Henrique de Senna Fernandes and his novel *A Trança Feiticeira*

According to Bourdieu (1984, 1986), symbolic capital is, simply put, a social agent's distinction, honour and prestige acquired and accumulated through cultural recognition. Thus, symbolic capital functions as an embodiment of value that the agent holds within a given culture. Based on Bourdieu's notion of symbolic capital, this section seeks to make a case for Henrique de Senna Fernandes and his fiction as worthy of our study.

7.1.1 The icon of Macanese literature: Henrique de Senna Fernandes and his *habitus*

All of Senna Fernandes's works, originally written in Portuguese, have been translated into Chinese except the most recent posthumous publication *A Noite Desceu em Dezembro*. The novel *A Trança Feiticeira*, as well as some selected stories from *Nam Van*, have been translated into English (see Table 7.1 below for details).

Table 7.1 Translated works of Henrique de Senna Fernandes

Original title	Translated title	Target language	Translator
<i>Amor e Dedinhos de Pé</i> (1986)	愛情與小腳趾 (<i>Aiqing yu Xiaojiaozhi</i>) (1994)	CN	Yu Huijuan
<i>A Trança Feiticeira</i> (1993)	大辮子的誘惑 (<i>Dabianzi de Youhuo</i>) (1996)	CN	Yu Huijuan

<i>A Trança Feiticeira</i> (1993)	<i>The Bewitching Braid</i> (2004)	EN	David Brookshaw
'Chá com Essência de Cereja'; 'Candy'. In: <i>Nam Van: Contos de Macau</i> (1997)	'Tea with Essence of Cherry'; 'Candy'. In: <i>Visions of China: Stories from Macau</i> (2002)	EN	David Brookshaw
<i>Nam Van: Contos de Macau</i> (1997)	南灣 (<i>Nanwan</i>) (2003)	CN	Li Changsen & Choi Wai Hao
Um Encontro Imprevisto. In: <i>Nam Van: Contos de Macau</i> (1997)	'An Unexpected Encounter'. In: <i>The AALITRA Review</i> (2014)	EN	Paul Melo e Castro
<i>Os Dores</i> (2012)	朵斯姑娘 (<i>Duosi Guniang</i>) (2015)	CN	Yu Huijuan

There is little doubt as to why Henrique de Senna Fernandes has been the most translated fiction writer in Macao. It is simply because he 'was the most prolific and representative writer in his native city', and he 'cut a unique figure in the field of global lusophone literature' (Brookshaw, 2011a, p.7). A brief look at the *habitus* of Senna Fernandes can be revealing of how much symbolic capital he had possessed. Senna Fernandes was born into one of the oldest and most illustrious Macanese families which settled in Macao more than two centuries ago. His ancestral origin of what Brookshaw (2000) calls the 'imperial diasporas' of the Portuguese empire is undeniably rich social capital recognized and legitimized by the Portuguese colonialization of this tiny enclave. A member of the Macanese group which straddles culturally and socially the Portuguese and Chinese worlds, Senna Fernandes was proud of his Portuguese identity, affirming that '*Portugal é a minha pátria e Macau é a minha mátria*' (Wikipedia, 2017), for the fact that '[t]he Macanese upheld the legitimacy of the Portuguese presence' (Brookshaw, 2000, p.273). The social categorization and cultural identity of Macanese itself carries a considerable weight of symbolic capital.

Having graduated in law from the University of Coimbra, Portugal in 1952, Senna Fernandes returned to Macao to become a lawyer by profession. In the meantime, he also became a teacher and a writer by choice. In fact, his

literary career began with his first short story 'A-Chan, a Tancareira' which won him a literary prize as a student in Coimbra. Since then he developed a life-long passion for writing. His publications were varied and many: besides books and novels, he also contributed widely to local newspapers and magazines. Apart from teaching, he also assumed a number of public posts such as president of the Association for the Promotion of Macanese Education and member of the Macao Legislative Assembly. In recognition of his life-long achievements and contributions, he was awarded the Medal of Cultural Merit and the Medal of Valour by the government of Macao, as well as decorated the titles of the *Grande-Oficial da Ordem Militar de Sant'Iago da Espada* and the *Comendador da Ordem do Infante D. Henrique* by Portugal. He was elected Portuguese Correspondent Academician of the Contemporary Academy of the Lisbon Academy of Sciences. He was conferred the degree of Doctor *honoris causa* by the Inter-University Institute of Macau (now the University of Saint Joseph) in 2006 and the University of Macau in 2008 respectively.

In short, the formation of Senna Fernandes's *habitus* – his family background, upbringing, education, career, and most importantly, his life-long pursuit of and dedication to writing and the promotion of the Macanese culture, had helped him accumulate considerable economic, social and cultural capital which were converted to symbolic capital as can be testified by the prestige, honour and recognition he had received from Macao society and beyond.

7.1.2 A *Trança Feiticeira*: consolidating the Macanese identity through fiction

Senna Fernandes's works, all written in the Portuguese language, are mostly set against the backdrop of the 1930s-50s in Macao. Drawn from the rich oral traditions of the Macanese, 'his work represents a unique viewpoint on the evolution of the territory in the twentieth century' (Wikipedia, 2017), especially the unique cultural identity of the Macanese, an ethnic group of mixed origins. His work 'most consistently reflects and expresses a sense of what it is to be Macanese as opposed to either Portuguese or Chinese' (Brookshaw, 2000, p.275). Just as the recommendation written on the back

cover of the English translation *The Bewitching Braid* says: ‘The novel is a fascinating look into the inner world of the Eurasian inhabitants of the city, and their relationship with their Chinese and Portuguese legacies’ (Senna Fernandes, 2004, back cover).

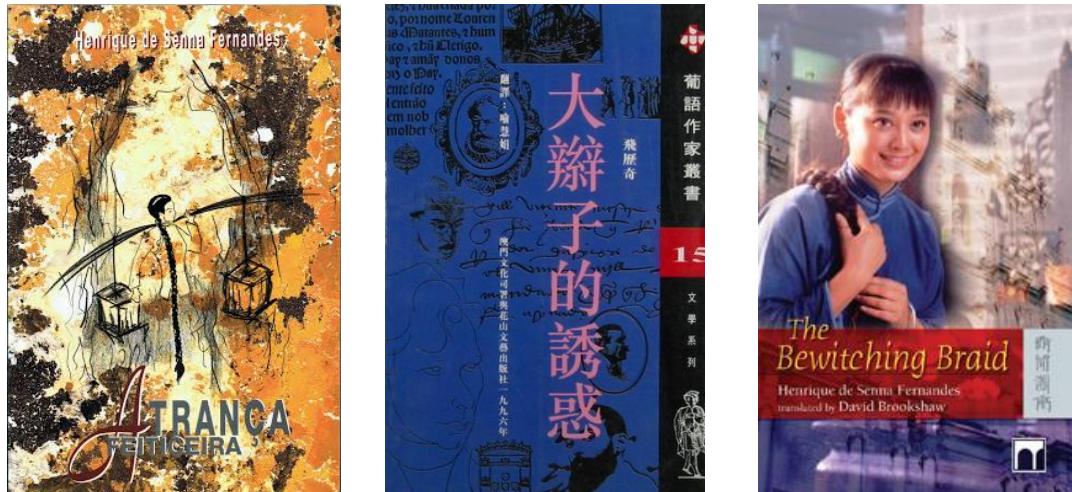


Figure 7.1 Book covers of *A Trança Feiticeira* in the original version and its Chinese and English translations

Set in the Macao of the 1930s, the story of *A Trança Feiticeira* is basically an old-fashioned romance featuring the cross-cultural encounters and clashes of Macao. It is a tale of forbidden love between different social classes: the protagonist Adozindo, a Macanese playboy from a privileged family in the ‘Christian city’, and A-Leng, a pretty but poor Chinese girl who is a lowly water carrier from the backward Chinese quarter of Cheok Chai Un. Adozindo is at first attracted by A-Leng’s sexual physique, or more precisely, her exuberant, bewitching braid which arouses his utmost orientalist desire as she represents a totally different type to his usual conquests. Enchanted by his sweet words, A-Leng finally comes to his embrace and they embark on an affair, later discovered by the folks of Cheok Chai Un and also Adozindo’s family. As a result, they are both ostracized from their respective community. They begin their odyssey of life, in which their cultural differences lead to a profusion of conflicts and compromises. In the end they get married, with A-Leng baptized as a Catholic and thus turning herself into

a Macanese in the broad sense. The story ends with a typical happy ending in which both of them have reconciled with their own communities.

Unlike Deolinda da Conceição who seeks to unveil the dark side of humanity, Senna Fernandes seems to prefer 'productive relationships', as exemplified in his earlier short story 'Chá com Essência de Cereja' ('Tea with Essence of Cherry'), a blueprint for his iconic novel *A Trança Feiticeira* (Brookshaw, 2014, p.50). He has demonstrated his mastery of happy ending typical in this novel which, somewhat 'old-fashioned' and 'too romantic' (Brookshaw, 2014, p.46), resembles the domestic romances of Latin America's foundational fiction, in which such romances are usually driven by erotic desire, involving mutual attraction, compromises and reconciliation of opposites (Brookshaw, 2000; 2014). According to Brookshaw (2014, pp.46-47), the Latin American model takes on 'a particular local significance ... to evoke a sense of nation-building, to write a literature of national identity, that differentiated their cultures from those of the Iberian metropolises'. From this perspective, therefore, in Senna Fernandes's depiction of a more tolerant, liberal Macao where the domestic romance yields productive cultural assimilation, 'a romantic liaison across the division' between the Luso-Chinese cultures is 'idealised'. The two protagonists symbolise 'the Adam and Eve of a new Macau that will emerge in the post-war years, based on a far more explicit compromise between Portuguese and Chinese cultures' (Brookshaw, 2000, pp.278-279). By suggesting that a happy marriage between two disparate social classes and cultures would have appealed to both the audience and the authorities at a time of social changes, Brookshaw (2000, p.279) rightly points out that:

A Trança Feiticeira is a politically correct novel within the context of the diplomatic negotiations between Portugal and China over Macau's transition and immediate future. It asserts the contribution of both cultures to Macau in making it a bridge between the East and West, it even suggests the value of Confucian ideas with regard to family and filial piety and honour, and in so far as the young heroes are agents for change, this

change is evolutionary and respectful of the prevailing social and political order.

At the time when this novel was published, Macao was in the political – or in a sense, ‘post-colonial’³² – transition period for the scheduled handover of its sovereignty to Beijing. Unlike other former Portuguese colonies where cultural differences often led to cultural clashes which yielded political resistance and independence, Macao’s colonial experience was much milder because the Portuguese colonization could not threaten the strong foundation of the Chinese culture and values deeply rooted in Macao, resulting in a distinct cultural divide between the ‘Christian city’ and the ‘Chinese quarter’. ‘The two tribes and two cultures simply coexisted with little collision and they rarely had close interaction’ (Yao, 2014, xix). The only exception is the Macanese originated from cultural miscegenation, who are the only natural agents that straddle the cultural borders of Macao. However, as ‘racial creole’ (Cheng, 1999, p.178), the Macanese are faced with a fundamental dilemma where they are constantly torn between, and marginalized by, the two cultures from which they emerged. This is probably why Senna Fernandes, as a Macanese himself, provides an idealized interpretation of the romantic encounters between the two cultures. ‘It represents the author’s hope to idealize ethnic relations’ (Yao, 2014, xviii). In many aspects, *A Trança Feiticeira* can be said to be a vivid representation of Macao society and the Macanese group against the historical backdrop:

If the setting mingles nostalgia and social change, the year when the novel was published was particularly important, for it made its appearance five years into the formal transition period between 1987 (the signing of the Sino-Portuguese declaration) and 1999 (the return of Macao to Chinese rule). These were years when

³² Despite the fact that the official handover date was 20 December 1999, the signing of the Joint Declaration on the Question of Macau between Beijing and Lisbon on 26 March 1987 had signalled the end of the Portuguese colonial rule over the territory.

the Macanese sought to reassert their identity, while anxiously awaiting the inevitable political act that many felt threatened their very existence (Brookshaw, 2003, no pagination).

Through writing this novel, Senna Fernandes does not simply tell the story of an individual Macanese family; rather, as a Macanese himself, he speaks for the whole Macanese group. 'The novel sends out a message of reassurance to the Macanese themselves' (Brookshaw, 2003, no pagination), that is, the answer to their identity crisis lies in their reassertion of their role as cultural intermediary between the Portuguese and the Chinese. '*A Trança Feiticeira* is thus a celebration and reaffirmation of Macao's hybrid cultural identity in its final years under Portuguese rule' (Brookshaw, 2003, no pagination).

7.1.3 Authenticity, nostalgia, identity: evoking the cultural image of Macao through fiction

Reading *A Trança Feiticeira*, one cannot help but visualize the scenes of the story taking place in Macao of the 1930s. This is because Senna Fernandes is such a good storyteller that this novel is by and large a realist representation of Macao at that age, where the places, people, and cultures of the old Macao are presented vividly to the readers.

Filled with local colours of Macao, this novel can be likened to the so-called 'local colour fiction' or 'regional realism' of the US in the late 19th to early 20th century. 'Local color in a novel means that it has such quality of texture and background that it could not have been written in any other place or by any one else than a native' (Garland, 1960, p.61; quoted in Campbell, 2003, p.93). It is true to say that this novel would not have been a masterpiece of Macanese literature if it were not based on the unique locale which is home to the Macanese and written by a Macanese native whose narration evokes a strong sense of authenticity.

First of all, interwoven with fiction and reality, this novel is set in the real, historical setting of Macao. In her critical introduction to this novel, Ana Costa Lopes (1996, p.3, my translation) writes:

A substantial part of this novel is dedicated to the memories of a past Macao: reminiscence, imagination and fabricated story, in which the writing and the real life is interwoven as an integral whole. The novel has established inseparable connections between reality and fiction, as well as literary creation and life. It feels even more so for the readers of this territory, because to some extent they would believe that the characters in the novel are real and plausible, and therefore they would keep wondering: where does the 'reality' begin, and when does it end? Given its realist depiction of the daily lives of Macao, what's fictional in it?

All the references to the places that appear in the story are authentic and can be found in reality or history. At the beginning of the story, the meticulous description of the local setting, including the geographical references, layout and surroundings, evokes in readers a sense of authenticity and brings the readers closer to the local scene just like in a 4D cinematic experience:

Quem desce a Calçada do Gaio e deseja encurtar caminho para a Rua do Campo, dobra a esquina e inevitavelmente atravessa, de lés a lés, um dédalo de vias estreitas, dominadas por um casario amontoado e incaracterístico, que constituem o «Cheok Chai Un».

Nem sempre foi assim. O Cheok Chai Un, com a área delimitada pela Rua Nova à Guia, Rua do Brandão, Rua do Campo e pelo tardo do Colégio de St^a Rosa de Lima, onde se erguem alguns dos restos da antiga muralha de Macau, foi até os princípios dos anos 60, mais ou menos, um bairro muito típico que o progresso dilacerou. (Senna Fernandes, 1993, p.3)

Despite the ravages of 'progress', most of the geographical references appeared in the story are still live in present-day Macao where readers can

trace all these details in the story. Not only that, as the story develops, the author re-creates the authentic historical settings of Macao in the 1930s-40s, taking readers back in time and space. Through his pen, the images of an old Macao are vividly revived: the lives of the cultural divide between the Chinese quarters – Cheok Chai Un and the Christian city – ‘*a Cidade do Nome de Deus*’; ordinary people from all walks of life: the *curandeiros* (healers), *ervanários* (herbalists), *condutores de riquexó* (rickshaw coolies), *vendilhões ambulantes* (hawkers), *carregadores de zorras* (dray pullers), *penteadadeiras* (hairbraiders), *aguadeiras* (water-carriers)...all of these are long-extinct professions in Macao nowadays; the religious traditions of Chinese temples and Catholic churches, as well as the vanishing Macanese culinary culture...all these have effectively captured the readers’ imagination of a nostalgic Macao.

Take the culinary references as an example. Food is part and parcel of one’s daily life and therefore an essential embodiment of our culture and cultural identity. In the novel, there is quite a number of cultural references to the Macanese dishes, e.g.: *a sopa de legumes com miudezas de galinha* (Senna Fernandes, 1993, p.56); *o empadão de massa fina, com a sua chinha de galinha, cogumelos e nacos de porco* (p.136); *a capela, de sabor a queijo e azeitona preta* (p.136); *o sarrabulho de molho apimentado* (p.136); *o missó-cristão* (p.136); *o peixe esmargal* (p.136); *o balichão macaense* (p.136); «*chá-gordo*» (p.161); *o tradicional arroz carregado com porco balichão tamatindo* (p.161), just to name a few. These meticulous description of the Macanese culinary culture not only increase the authenticity of the story, but also create a nostalgic effect that adds to the cultural specificity of the Macanese who are struggling to preserve their cultural identity. As pointed out by Brookshaw (2011, p.24):

In literature, the fiction of Henrique de Senna Fernandes is full of culinary references. They feature as markers of a strongly expressed concern with preserving Macao’s unique culture, so much a part of this writer’s work, but food references also reflect the author’s lament at the passing of an age. Food is therefore

woven into the author's memory and his sense of identity and nowhere is this revealed more clearly than in his most well-known work of fiction, the novel *A Trança Feiticeira*.

Another salient aspect in the novel where the author leaves traces of the Macanese cultural identity is the language. Throughout the novel, there are many linguistic references to the Portuguese creole language in Macao, the Macanese *patuá*³³, which evolved from the language contact of Portuguese, Malay, Cantonese, and traces of other Asian languages over centuries of the Portuguese colonization. The Macanese *patuá* was once the mother tongue of the Macanese community between the 16th and mid-19th centuries (Ansaldó, 2009, p.159), but since the late 19th century, its role has dwindled and the number of its speakers has decreased. It is reported to be fluently spoken by only some 50 people worldwide nowadays, making it a 'critically endangered' language (Moseley, 2010). As a result, there has been deliberate efforts to bring this language back to life by some Macanese literati, among whom José dos Santos Ferreira (aka Adé), Henrique de Senna Fernandes and his son Miguel de Senna Fernandes feature prominently. In this novel, Henrique de Senna Fernandes uses a lot of Macanese *patuá* slang expressions, revealing to readers a unique linguistic (cultural) identity of the Macanese community. For example, when introducing the protagonist, he writes: '*Adozindo era oriundo do Largo de Camões, portanto, um genuíno mamão*' (Senna Fernandes, 1993, p.9). The term *mamão* is a slang used by the Macanese themselves to call a Macanese who was born in the St Anthony quarter of Macao. It has no cultural equivalence in Portuguese or Chinese, thus bearing a unique Macanese cultural identity.

At some point in the story, there is an entire dialogue in *patuá* by some *chachas-velhas* (again another Macanese *patuá* slang, meaning old ladies):

³³ Also known as Macanese patois, língua de Macau, Macaenses, língua Macaísta/Maquista/Makista.

- *Sang obra di amuirona abusadera di Cheok Chai Un! Ferá chá di má-niong-pó. Eloutro ficâ ôlo torto, vanguardado.*
- *Qui saião! Certo sang bagate... Coitado di Beba qui tanto lágri já chorâ.*
- *Eu dizê bem fêto! Chubi chubi rabo-sarangong virá rabo capido!* (Senna Fernandes, 1993, p.117)

The author's prominent use of *patuá* as a linguistic (cultural) marker of the Macanese identity in the novel speaks for itself that the author is proud to be a Macanese, and for him, despite his lament for the dying of their mother tongue, their Macanese cultural identity must be preserved through various means of re-invigoration, including literature.

All in all, the rich culturally specific references to Macao and the Macanese group throughout the novel have evoked in readers a strong impression of authenticity and feeling of nostalgia for a certain cultural image of Macao, but also empathy for the cultural identity of the Macanese group.

7.1.4 The significance of translating Henrique de Senna Fernandes

In 2015, five years after Henrique de Senna Fernandes's passing, three of his works were launched, including a new edition of *A Trança Feiticeira* and the Chinese translation of *Os Dores*. The president of the Instituto Cultural de Macau – a major sponsor of publication of Senna Fernandes's works and their translations – acclaimed Senna Fernandes as an important part of Macao's cultural heritage (Instituto Cultural de Macau, 2015). The reason why Senna Fernandes's works have been (re)published and translated since his passing is not just paying homage to this '*verdadeiro embaixador da cultura de Macau*' (true ambassador of the culture of Macao) (Jornal Tribuna de Macau, 2015), but also, because his works are extremely important for Macao at a time when the Macanese cultural identity is so much talked about (Jornal Tribuna de Macau, 2015).

What was particularly relevant and significant was the understanding of the importance of translating Senna Fernandes, who conveys in his literature

what is the 'soul of Macao' (Jornal Tribuna de Macau, 2015). Through translation, his works can reach out to a wider readership of different cultures while extending greater literary influence and gaining more cultural capital. On the other hand, the translation can also impart cultural values in both the younger generation and new immigrants who do not have a sense of belonging to Macao, as they must be nurtured with something that makes them feel Macao as their own home and not as simply as a place of de-characterization and loss of identity (Jornal Tribuna de Macau, 2015).

Senna Fernandes's works are believed to be able to counteract such tendency, because they evoke a very strong sense of belonging to Macao (Jornal Tribuna de Macau, 2015). Therefore, translating Senna Fernandes has been elevated onto the political and cultural agenda of the Macao SAR government as part of its explicit cultural strategy.

7.2 Culture-specific references (CSRs) in *A Trança Feiticeira*

As mentioned above, the novel *A Trança Feiticeira* contains numerous cultural references that are specific to the source cultures, in this case the Macanese culture, which originated from the miscegenation, creolization and hybridization of the Macanese group. The 'creole culture' (Pina-Cabral, 1994) of the Macanese has evolved from diverse cultural contacts, although there is a general pattern in which the Portuguese culture, being the patriarchal line, is hybridized with Asian cultures such as Indian, Malaysian, Japanese, Timorese, and even some touch of African culture (Pina-Cabral, 1994), with which the Portuguese settlers contacted *en route* during their maritime expansion before they settled in Macao, where they eventually came into contact with the Chinese culture. 'The product of this long period of contact gave rise to one of the most significant categories of ethnic and cultural identity in Macao – the Macanese [*Macaenses*]' (Gaspar, 2014, p.22). Despite its ambivalence and ambiguity, the Macanese cultural identity is characterized by its strong adherence to the Portuguese culture and marked by the influence from other contact cultures which in turn have also become assimilated as the source cultures of the Macanese. Therefore, as we can see, a large number of the cultural references in the novel in fact

bear their origins from the Chinese or Malaysian cultures, for example, *o fong-soi / os «bons ventos»* (風水 fengshui), *bater cabeça* (磕頭 kowtow), *kuai-lou* (鬼佬 from the Cantonese word meaning foreigner), *o sarangong* (a Macanese word for 'kite', deriving from the Malay word *rangong*), just to name a few. As can be seen from these examples, after entering into the Macanese cultural domain, these cultural references from the source cultures have been appropriated, adapted or even 'translated' (as in the example *bater cabeça*). When they are translated into the target languages, such culture-specific references can become translation problems if there are no equivalent references readily available in the target cultures.

7.2.1 Defining culture-specific references (CSRs)

Each culture has its own language and system of signifiers to interpret reality. Newmark (1988, p.94) distinguishes 'cultural' from 'universal' and 'personal' language, where 'cultural words' usually give rise to translation problems, 'unless there is cultural overlap between the source and the target language (and its readership)'.

According to Nida (1945, p.196; 1964, p.91), '[w]ords are fundamentally symbols for features of the culture'. In translating, semantic equivalence must be sought. However, lack of equivalence of cultural information causes semantic problems for translation. Such 'translation-problems' can be treated under the following classification of culture:

- Ecology
- Material culture
- Social culture
- Religious culture
- Linguistic culture

Adapting from Nida, Newmark (1988, p.95) proposes the following five cultural categories in translating "'foreign" cultural words':

- *Ecology*: flora, fauna, winds, plains, hills...
- *Material culture* (artefacts)

- Food
- Clothes
- Houses and towns
- Transport
- *Social culture* – work and leisure
- *Organizations, customs, activities, procedures, concepts*
 - Political and administrative
 - Religious
 - Artistic
- *Gestures and habits*

It should be noted that in operation, Newmark (1988, p.95) does 'not regard language as a component or feature of culture', because 'if it were so, translation would be impossible'. In his view, 'the more specific a language becomes ... the more it becomes embedded in cultural features, and therefore creates translation problems' (Newmark, 1988, p.95).

Mona Baker (1992, p.21) regards 'culture-specific concepts' as a common type of non-equivalence at word level: 'The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food. Such concepts are often referred to as "culture-specific"'. Díaz Cintas and Remael (2007, p.200) refer 'culture-bound terms' as 'extralinguistic references to items that are tied up with a country's culture, history, or geography, and tend therefore to pose serious translation challenges'. Ranzato (2016) reviews the evolving definitions of 'culture specific reference' (CSR), a term she uses which has a wide range of variations: cultural reference, culture-specific or culture-bound item / element / reference / expression / term.

Among these terminologies, 'culture-specific item' (CSI) and its model of translation proposed by Franco Aixelá (1996) seem to have become the most widely adopted in TS. According to Franco Aixelá (1996, p.57), CSIs can be identified as 'those items especially linked to the most arbitrary area of each linguistic system ... which will normally present a translation problem in other languages'. From the functional and also the target text point of view, Franco Aixelá (1996, p.58, italics in original) defines CSIs as:

Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text.

This definition is based on the assumption that translation between different cultures usually poses problems 'of ideological or cultural opacity, or acceptability' (Franco Aixelá, 1996, p.58) for the readers of the target culture.

Franco Aixelá (1996) divides CSIs into two basic categories: proper nouns and common expressions, under which the former are further divided into two subcategories: conventional and loaded. Franco Aixelá seems to use proper nouns and proper names interchangeably. Common expressions, according to him, are items that 'cover the world of objects, institutions, habits and opinions restricted to each culture and that cannot be included in the field of proper names' (Franco Aixelá, 1996, p.59).

Díaz Cintas and Remael (2007, p.201) divide 'culture-bound terms' into three major categories: geographical, ethnographic, and socio-political references, each with more detailed subcategories. Where a similar cultural item is absent in TC, such situation is referred to as 'referential vacuum' (Rabadán, 1991, p.164; quoted in Díaz Cintas and Remael, 2007, p.201). Based on her review of different taxonomies, Ranzato (2016, p.63) proposes the following classification of CSRs by taking into account 'the nature of CSRs within the relationship between TT and ST and from the exclusive point of view of the TC':

Table 7.2 Ranzato's taxonomy of CSRs (from Ranzato, 2016, p.64)

Real-world references

1. Source culture references
2. Intercultural references
3. Third culture references
4. Target culture references

Intertextual references

5. Overt intertextual allusions
6. Covert intertextual allusions
7. Intertextual macroallusions

All of the above can be:

- Verbal or non-verbal cultural references
- Synchronous or asynchronous cultural references

For the purpose of the present study, the term ‘culture-specific references’ (CSRs) is preferred over culture-specific items (CSIs) because of the more denotative nature of ‘reference’. Franco Aixelá’s definition of CSIs quoted above is adopted simply because his definition most clearly explains the characteristics of CSRs and how they operate in translation.

It should be pointed out that the various existing taxonomies have their own merits and demerits, and none can claim to be the perfect, universal model. Based on the above review of the different taxonomies of culture and CSRs, and according to the generally conceived typology of culture, the following classification of CSRs is proposed for this study as a convenient framework for describing and analysing the data based on the common features of culture as well as preliminary observation of the collected data. In this classification, linguistic resources are also considered as an important culture-specific component, e.g., a dialect represents a variety of speech patterns specific to a region, social class or ethnicity.

Table 7.3 A proposed typology of CSRs

(1) Ecological CSRs
<ul style="list-style-type: none">• Natural objects: flora and fauna, winds, hills...• Geographical entities: countries, cities, roads, streets, plazas...

(2) Material CSRs

- Artefacts, architecture, artwork, food, clothing, transport...

(3) Social CSRs

- Institutions and organizations
- Customs, traditions, practices, habits
- Politics and ideology
- Work and leisure
- Ethnicities
- Religions

(4) Linguistic CSRs

- Dialects and creoles
 - Metaphors and allusions
 - Idioms and proverbs
 - Slang and jargon
-

Some examples of each category of CSRs from the collected data are illustrated in the following tables:

Table 7.4 Examples of ecological CSRs

PT-ST	CN-TT	EN-TT
Calçada do Gaio	東望洋斜街 [Dongwangyang xiejie]	Calçada do Gaio
Cheok Chai Un	雀仔園 [Que zai yuan]	Cheok Chai Un
Cantão	广州 [Guangzhou]	Canton
gongongs	甲殼蟲 [jiakechong]	May-bugs
tufão	臺風 [taifeng]	typhoon

Table 7.5 Examples of material CSRs

PT-ST	CN-TT	EN-TT
tám-kón	扁擔 [biandan]	tam-kon
água de Colónia	香水 [xiangshui]	eau-de-cologne

cou-lau	酒樓 [jiulou]	cou-lau
cabaia	短上衣、長褲子 [duanshangyi, changkuzi]	kebaya
má-cheok	麻將 [majiang]	mah-jong
auto-china	粵劇 [yuejü]	Chinese opera
bolos de catupá	粽子 [zongzi]	catupá cakes

Table 7.6 Examples of social CSRs

PT-ST	CN-TT	EN-TT
Serviços de Saúde	衛生司 [Weishengsi]	Health Service
celebrar a festa do «Mun-Ut»	慶滿月 [qingmanyue]	celebrate the mun-ut
chá-gordo	茶會 [chahui]	chá gordo
crístão-novos	異教徒 [yijiaotu]	New Christians
o santo taumaturgo	法術高超的上帝 [fashugaochao de shangdi]	the magical saint

Table 7.7 Examples of linguistic CSRs

PT-ST	CN-TT	EN-TT
mamão	聖安東尼奧區人 [Sheng'andongni'aoqu ren]	son of the Santo António quarter of old Macao
um «filho trás-da-lapa»	灣仔來的孩子 [Wanzai laide haizi]	a "child-behind-Lapa"
chupâ ôvo	滾你的罷 [gunnide ba]	fuck off out of here
galinhas	野雞 [yeji]	(whores)
chachas-velhas	老姐姐 [laojiejie]	(old busybodies)

7.2.2 A proposed model of strategies and methods for translating CSRs

To date, various TS scholars have proposed extensive formulation, demonstration and discussion of models of translating CSRs. Despite their differences, disagreements or inconsistencies, many of them can lend their theoretical vigour to the present study, e.g., Klingberg (1986), Hervey and Higgins (1992), Baker (1992), Franco Aixelá (1996), Wang (1997), Qiu

(1998), Davies (2003), Chang (2004), Dukmak (2012), Oik (2013), Ranzato (2016), Liang (2016), Rasul (2019) and Marco (2019).

It should be highlighted that Franco Aixelá's (1996) proposed model of treating CSIs in translation has probably been one of the most clearly explained and widely applied in TS. Based on his study of three Spanish translations of Hammett's English novel *The Maltese Falcon*, Franco Aixelá (1996, p.60) draws 'all possible strategies' (or 'solutions' in Pym's (2016) term) he has observed which are applied to CSIs in translation. These solutions, within a scale 'from a lesser to a greater degree of intercultural manipulation', fall into 'two major categories separated by their conservative or substitutive nature' (Franco Aixelá, 1996, p.61), as can be conveniently summarized and illustrated in the following figure:

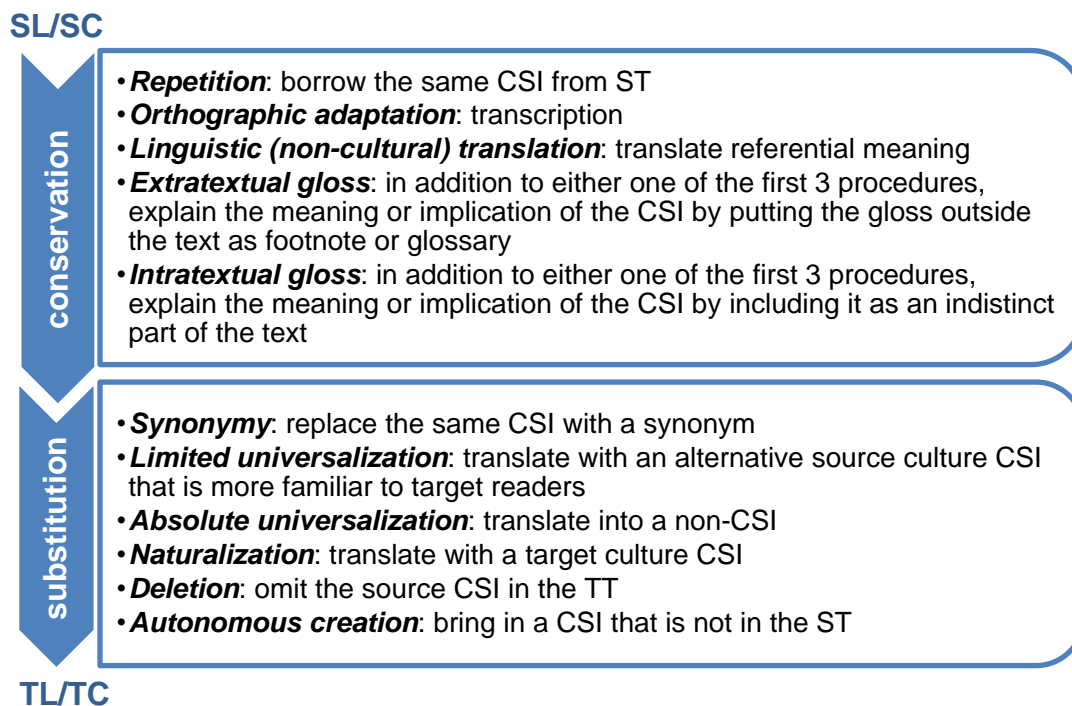


Figure 7.2 Franco Aixelá's (1996) taxonomy of CSI translation

In addition to these 11 procedures, three other potential ones are also observed: *compensation* (deletion + autonomous creation elsewhere in TT), *dislocation* (displacement of the same reference in TT) and *attenuation* (replacement with something less ideological).

Based the above literature review, it seems that there is considerable overlapping and inconsistency in the various existing taxonomies. Their similarities and differences can be illustrated in Table 7.8.

Table 7.8 A comparison of the various existing taxonomies

Klingberg (1986)	Hervey & Higgins (1992)	Baker (1992)	Franco Aixelá (1996)	Wang (1997)	Qiu (1998)	Davies (2003)	Dukmak (2012)	Olk (2013)	Liang (2016)	Ranzato (2016)	Rasul (2019)	Marco (2019)	
	exoticism cultural borrowing	translation using a loan word or loan word + explanation	Repetition orthographic adaptation		transference	preservation	preservation	transference		loan	exoticism cultural borrowing	borrowing	
			Conservation		transliteration transliteration plus a generic word				transliteration				
	calque			linguistic (non-cultural) translation	literal translation	retain original cultural flavour			transference + explication	Rendition	calque	calque translation label	literal translation
explanation outside the text added explanation				extratextual gloss	extratextual gloss	explanation	addition	explication	transference + explanation	extratextual addition	explication	cultural explication	amplification/ compression
rewording	communicative translation	translation by a more general word (superordinate)		Synonymy			globalization	standardization		convention	official translation	recognized translation	
		translation by paraphrase using a related word		limited universalization						target-language expression referring to SC	substitution	concretization by hyponym	descriptive equivalent
simplification		translation by paraphrase using unrelated words		absolute universalization		translate the implied meaning of foreign cultural expressions			neutral explanation		generalization by hypernym	functional equivalent	neutralization
substitution of equivalent in TC substitution of rough equivalent in TC localization	cultural transplantation	translation by cultural substitution	Naturalization	domestication	replace the cultural expressions of the SL with those of the TL	localization	naturalization	cultural substitution	naturalization	substitution	communicative translation cultural redomestication cultural adaptation	intercultural adaptation	
		translation by a more neutral/less expressive word		Attenuation			transformation	ideological adaptation		cultural dilution			
			Dislocation				compensation			compensation			
		translation by illustration	Compensation			creation					lexical recreation creative addition		
			autonomous creation										
deletion		translation by omission	Deletion	deletion		omission	deletion	omission	omission	elimination	omission for cultural reasons	omission	

It is a practical necessity for the purpose of the present study to devise a suitable framework of analysis for the CSR translation. Through a cross comparison of the various models in Table 7.4, there seem to be some identifiable patterns, demonstrated by the different coloured highlights. Nine common types of translation solutions are therefore identified below to constitute the proposed taxonomy of CSR translation solutions for the present study. These methods, like many of the other existing taxonomies, form a scale or continuum ranging from the pole of source-orientedness to the other pole of target-orientedness:

(1) **Loan**

Loan refers to the method of borrowing the CSR from the SL into the TL directly by retaining exactly the original form, or indirectly through orthographic adaptation to the TL. For example, the street name *Calçada do Gaio* in the Portuguese ST is directly borrowed into the English TT as *Calçada do Gaio*; the Cantonese address *siu-tché* to a young lady is borrowed into the English TT as *siu-tche* but with an orthographic adaptation by getting rid of the Portuguese acute accent mark; the term *cabaia* – which refers to a traditional long blouse usually worn by Southeast Asian women – is borrowed into the English TT as *kebaya* – etymologically from Arabic and adapted into the Southeast Asian cultures such as Malaysian, Indonesian and Bruneian – which has become a current English word. Another similar example is the borrowing from the Portuguese ST *fong-soi* – which was originally from Cantonese – to the English TT *feng shui* which is a more familiar word to the target Chinese audience.

(2) **Transliteration**

Transliteration refers to the process of transferring a CSR from the script of one language into another based on their phonetic approximation. This method is used between very different writing systems such as alphabetic languages, e.g. English and Portuguese, and logographic languages, e.g. Chinese. This method is often applied to the translation of proper names, for instance, the protagonist's name Adozindo is transliterated into the Chinese TT as 阿多森杜 (Ā duō sēn dù), or the name of a Macanese dish *capela* is transliterated as 卡貝拉 (Kǎ bèi lā).

(3) Linguistic translation

This method refers to the transference of the linguistic meaning of the CSR through literal or word-for-word translation. Examples include: a *Cidade do Nome de Deus*, rendered in the Chinese TT as 以上帝的名字命名的城市 (BT: the city of the name of God) and in the English TT as ‘the City of the Name of God’; *Abelha-Mestra*, the epithet of one of the female characters in the story, translated into English as Queen-Bee; *pão-de-casa*, rendered in the English TT as ‘house-bread’; the expression *dura tigela de arroz de cada dia*, translated into English as ‘toiling hard for their daily bowl of rice’. The terms *bordadeiras* and *cerzideiras* are literally translated as ‘women who did embroidery’ and ‘women who darned clothes’ respectively in the English TT.

(4) Explicitation

Explicitation refers to, in addition to transferring the CSR proper by either of the two methods above, making the implied meaning of the CSR explicit, or supplying or compensating additional information or explanation to the meaning of the CSR through intratextual or extratextual gloss. For instance, the term *kwai-lou/kwai*, which is originally used by the Cantonese to refer to foreigners, is borrowed directly into the English TT with an addition of explanation in the glossary appended at the end of the book. Likewise, the term *Wong Sang* is also directly borrowed to the English TT but followed by an intratextual annotation in brackets for explanation: (Mr. Wong). Another reference *moiro* is translated into the English TT as ‘Moorish’ but with an addition of extratextual footnote: ‘A local term for Indian policemen who were recruited to work in Macao’ (p.43).

(5) Universalization

Universalization is the substitution of a source CSR with another source CSR more familiar to the target readers, or with something neutral without any cultural connotation, or with a universally recognized translation in the target culture. For example, when Adozindo is referred to as a *mamão*, without any cultural equivalent in both Chinese and English, the term is rendered as 聖安東尼奧區人 (BT: a person from Saint Anthony Quarter) in Chinese TT and ‘son of the Santo António quarter of old Macao’ in the

English TT. The term *liceu*, which refers to a Portuguese secondary school in Macao, is translated as ‘the state secondary school’ in the English TT. The Macanese expression *quílí-culú* is neutralized as ‘a gobbledegook of obscure, inaccessible sounds’ in English. The reference *oferta pagã* which has religious connotation is translated as 神奇的誘惑 (BT: magical temptation) in the Chinese TT, which has totally eliminated the religious reference.

(6) **Naturalization**

Naturalization refers to substituting a source CSR with one from the target culture to make it feel as specific and natural to the target readers. In the present study, many of the CSRs in the Portuguese ST in fact have their roots in the local Cantonese (Chinese) culture, therefore, the translation of such references back into the Chinese target culture also constitutes naturalization, or a kind of ‘cultural redomestication’ in Rasul’s (2019) term. In addition, since most of the Macao geographical names (e.g. the street names) in the Portuguese ST have their parallel Chinese names in the target culture, the back translation of these terms is considered as naturalization. Some typical examples of naturalization include: the reference *tun-sám-fu*, originated from Cantonese, is naturalized as 短衫褲 (BT: short blouse and trousers) in the Chinese TT. *Belo [Adozindo]*, the epithet of the protagonist, is localized most properly as the Cantonese expression 靚仔 (BT: handsome boy). The slang *ostra*, which is used to describe a person’s attachment to another person, is translated in English as ‘clingstone’. The reference *pés chipins* (referring to deformed feet of Chinese women in ancient times) is naturalized as a Chinese idiomatic expression 三寸金蓮 (BT: three-inch golden lotus). Another reference *amazona aguerrida* – which has its allusion to the Amazons in Greek mythology – is domesticated as a Chinese idiomatic expression 巾幗英雄 (BT: female hero).

(7) **Ideological adaptation**

This method is, partly similar to Franco Aixelá’s attenuation but with an ideological purpose, to replace the source CSR with a usually less offensive, or in extreme cases, a more offensive expression, in order to increase or

tone down the ideological connotations. This method is often used in literary translation as a way to soften blasphemy and taboo, or sometimes it can be used to manipulate ideological implications. For example, in the Portuguese ST, the expression *o ataque japonês à China* is rendered into the Chinese TT as 日本對中國的侵略 (BT: Japan's invasion of China) with obvious ideological mediation from the less evaluative *attack (ataque)* to the more ideology-laden *invasion (侵略)* which evokes Chinese people's disturbing memory of the Second Sino-Japanese War.

(8) **Creation**

This method used is to create or add in the TT a new CSR which is nonexistent in the ST. For example, the culturally neutral reference *uma bonita rapariga* in the Portuguese ST turns into 'a pretty proletarian girl' in English, which adds the culture-specific connotation of social class. Another culturally neutral expression *um facto consumado* is translated as a Chinese idiomatic expression 生米煮成熟飯 (BT: the uncooked rice is cooked) which is a creative addition.

(9) **Omission**

Contrary to the method of creation, this method omits or deletes totally or partly a source CSR in the TT. For example, the geographical reference *o Palacete de Verão do Governador, mais conhecido pelo Palacete da Flora* in the Portuguese ST is partly omitted as 總督府 (BT: the governor's palace) in the Chinese TT. The specific description of crabs as *de fama afrodisíaca* in the Portuguese ST is totally omitted in the Chinese TT. The reference to Macanese food *missó-cristão* is also totally omitted in the Chinese TT.

In relation to the overall translation strategies at the macro-level, this model of translation solutions can be positioned in between a continuum of source-oriented and target-oriented approaches, which can be conceptualized in the following figure:

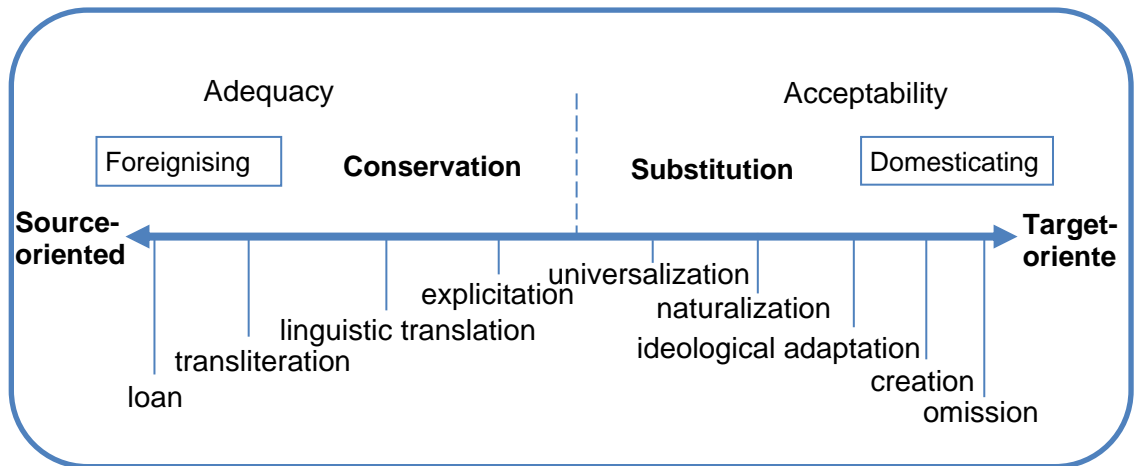


Figure 7.3 A proposed model of CSR translation strategies and solutions

This proposed model is not meant to be a dichotomy, but rather, a continuum of translation strategies and solutions which are either oriented towards the ST pole or the TT pole. It is not intended for universal application, but serves as a convenient framework of analysis for the present research. It would be of theoretical and empirical interest for future research to test its validity in and applicability to the translation of CSRs across different languages and cultures.

7.3 A corpus-assisted analysis of the translation of culture-specific references in *A Trança Feiticeira*

In this section, a corpus-assisted analysis will be conducted to examine the translation strategies and methods that the translators have employed for the translation of CSRs in the respective TTs, based on the proposed taxonomy of CSRs and the model of their translation solutions which has been established in the previous section.

7.3.1 Process of data collection and methods of the corpus-assisted analysis

The corpus for this case study is collected from the Portuguese ST of Henrique de Senna Fernandes' novel *A Trança Feiticeira* and its Chinese

and English TTs. The original novel was published in 1993 by Fundação Oriente in Macao. The Chinese translation 大辮子的誘惑 (*Da bian zi de you huo*) (BT: temptation of the big braid), translated by Yu Huijuan, was published in 1996 jointly by Instituto Cultural de Macau (Cultural Affairs Bureau of Macao) and Huashan Literature and Art Publishing House in the Chinese Mainland. The English translation *The Bewitching Braid* by David Brookshaw was published in 2004 by Hong Kong University Press in conjunction with Instituto Cultural de Macau.

After the digitalized textual data are fed into the UAM corpus tool, an annotation scheme is devised in UAM in Figure 7.4. The scheme is designed based on two annotating features: cultural typology and translation solutions, according to the proposed typology of CSRs and the model of translating CSRs discussed in section 7.2 above. The CSRs in each of the three texts are identified and annotated manually according to the annotation scheme.

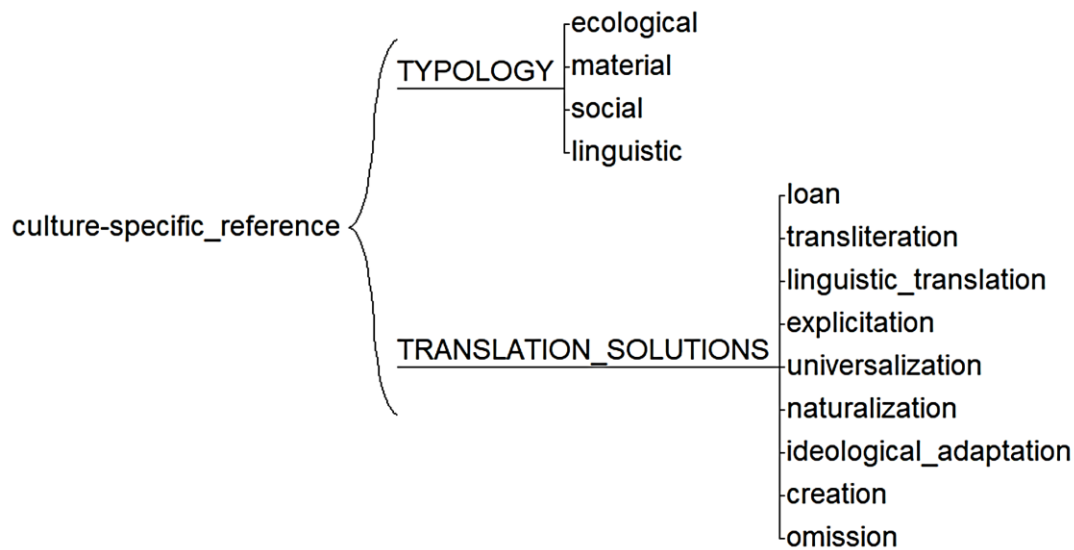


Figure 7.4 Coding scheme for corpus annotation

In each of the texts, each CSR is identified and assigned to a cultural category. In addition, each CSR in EN-TT and CN-TT is tagged with its respective translation solution, as shown in Figure 7.5 below:

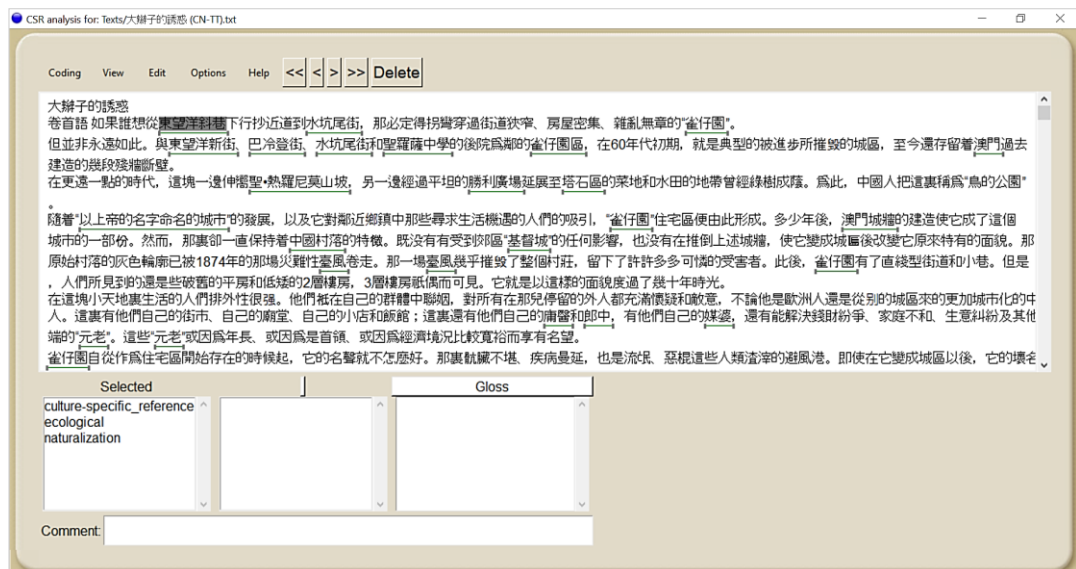
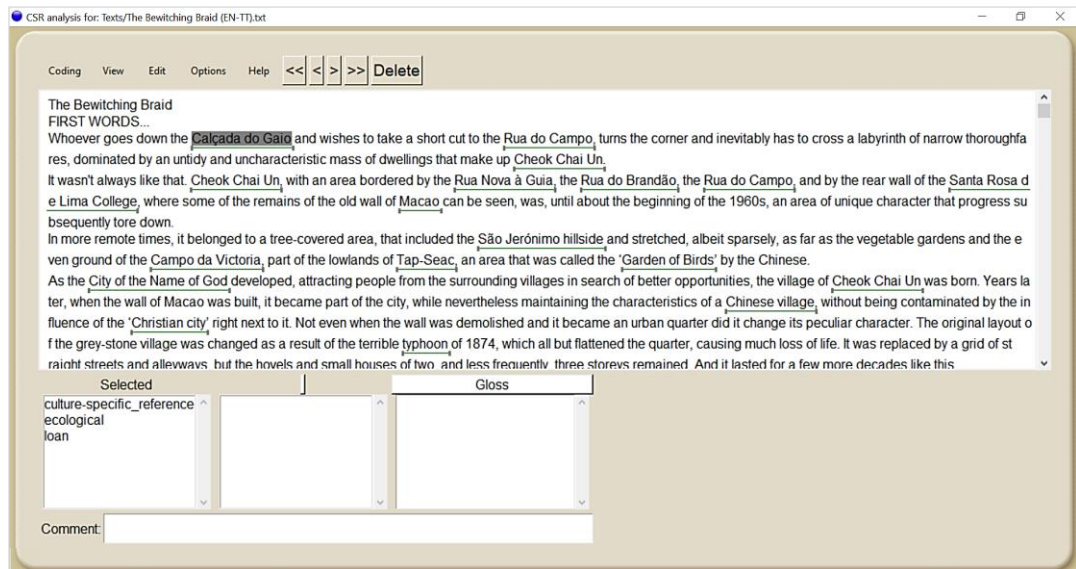
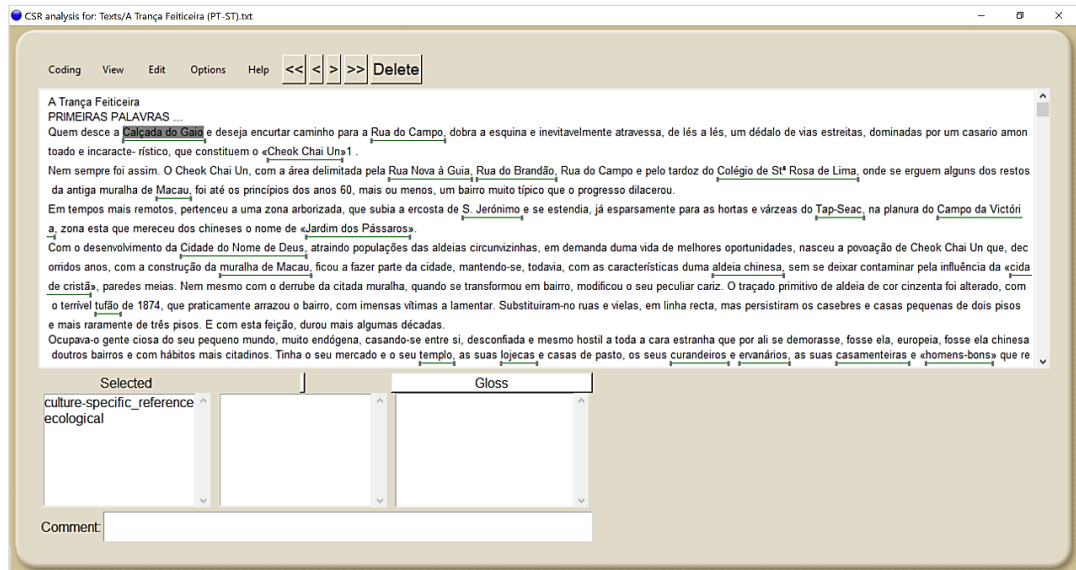


Figure 7.5 Textual annotations

After each of the texts is annotated manually, it is also necessary to cross-check the CSRs identified from each of the texts carefully to ensure that no entry has been overlooked and that each CSR from one text has a corresponding entry from the other texts.

Once the laborious job of manual text annotation and cross-checking is done, the beauty of corpus-assisted analysis lies in the automatic software-generated statistical results through very easy steps. The results and findings from the analysis are presented and discussed in the following section.

7.3.2 Results and findings of the corpus-assisted analysis

First of all, it would be helpful for us to have a panoramic view of the overall transference of CSRs from the ST into the TTs. The results of the different categories of CSRs are presented and compared in Table 7.8 which is generated from UAM corpus tool as follows.

Table 7.9 Quantitative results of different types of CSRs

	Texts/A Trança Feitic		Texts/The Bewitching		Texts/大瓣子的誘惑 (CN-TT).	
Feature	N	Percent	N	Percent	N	Percent
TYPOLOGY	N=948		N=948		N=970	
ecological	145	15.30%	145	15.30%	145	14.95%
material	254	26.79%	253	26.69%	257	26.49%
social	413	43.57%	413	43.57%	421	43.40%
linguistic	136	14.35%	137	14.45%	147	15.15%

It can be observed that the total numbers of CSRs are the same between PT-ST and EN-TT, with very slight difference (± 1 entry) in the number of material CSRs and linguistic CSRs. In contrast, there is a substantial increase (+22 entries) in the total number of CSRs in CN-TT, notably in the category of social CSRs (+8) and linguistic CSRs (+11). Nevertheless, the overall impression is that there is negligible difference in terms of the percentage of each category of CSRs in the three texts respectively. This indicates that these lexical items which mark the cultural specificity are by and large transferred from the Portuguese ST into the two TTs respectively. While the integrity of CSRs transferred into EN-TT is almost preserved, CN-TT has seen some manipulations in the process of translation.

Therefore, to have a better idea of how the CSRs are transferred into the TTs, i.e., what specific translation solutions are used, I have drawn empirical evidence from the software-generated quantitative analysis on each of the methods of translating CSRs in the two TTs respectively, which is presented in Table 7.10 below.

Table 7.10 Quantitative results of different methods of CSR translation

Feature	Texts/The Bewitching		Texts/大瓣子的誘惑 (CN-TT).	
	N	Percent	N	Percent
TRANSLATION_METHOD	N=948		N=970	
loan	242	25.53%	1	0.10%
transliteration	0	0.00%	55	5.67%
linguistic_translation	546	57.59%	241	24.85%
explicitation	42	4.43%	61	6.29%
universalization	59	6.22%	140	14.43%
naturalization	43	4.54%	426	43.92%
ideological_adaptation	15	1.58%	15	1.55%
creation	1	0.11%	22	2.27%
omission	0	0.00%	9	0.93%

As can be seen from the above results of statistical comparison between EN-TT and CN-TT, the most frequently used method of translating CSRs is **linguistic translation** (56.65%) and **naturalization** (43.30%) respectively, followed by the second most commonly used method **loan** (25.53%) and **linguistic translation** (24.43%) respectively. **Universalization** is the third most often used method in both TTs, whose percentage is 6.01% and 14.04% respectively.

It is also observed that transliteration is used in EN-TT, whereas only one instance of loan occurs in CN-TT. The number of instances of ideological adaptation is the same between the two TTs. But what is more significant is that while there is only one instance of creation and no omission found in EN-TT, there are considerable numbers of creation (21) and omission (9) in CN-TT. The comparison of the frequency of each translation solution between the two TTs is illustrated in Figure 7.6 below (set 1 stands for EN-TT and set 2 for CN-TT):

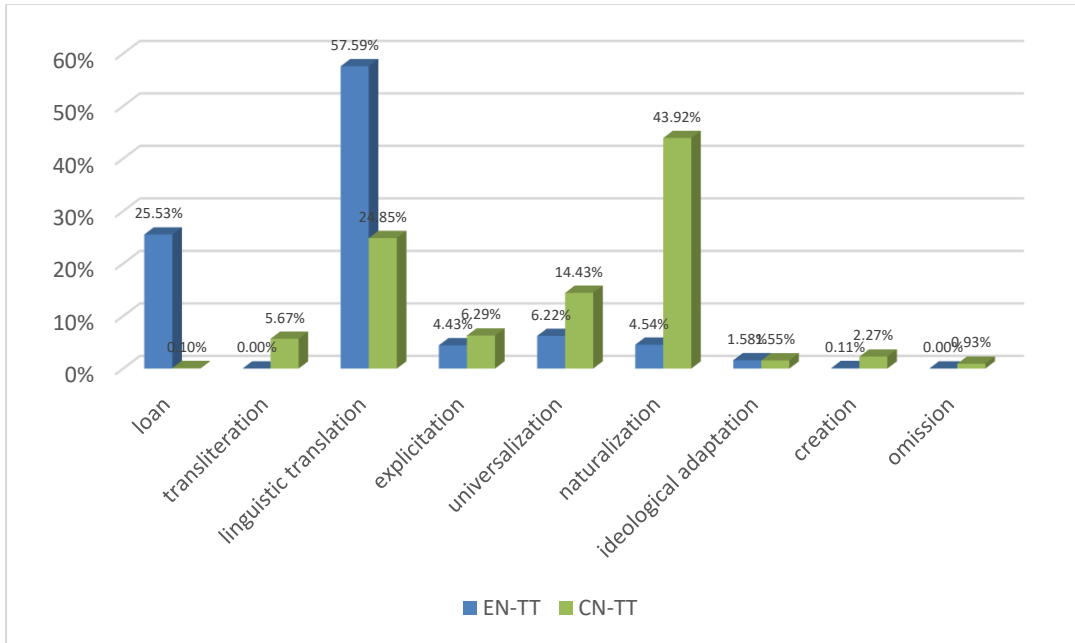


Figure 7.6 Comparison of the frequency of each translation solution in the TTs

If we refer to the proposed model of CSR translation strategies and methods in Figure 7.3, we can see from the results that each TT represents a marked tendency of conservation or substitution respectively, as can be shown in Figure 7.7 below. While EN-TT shows a dominant tendency (87.55%) towards the strategy of conservation, CN-TT is obvious in its overall inclination (63.10%) towards substitution.

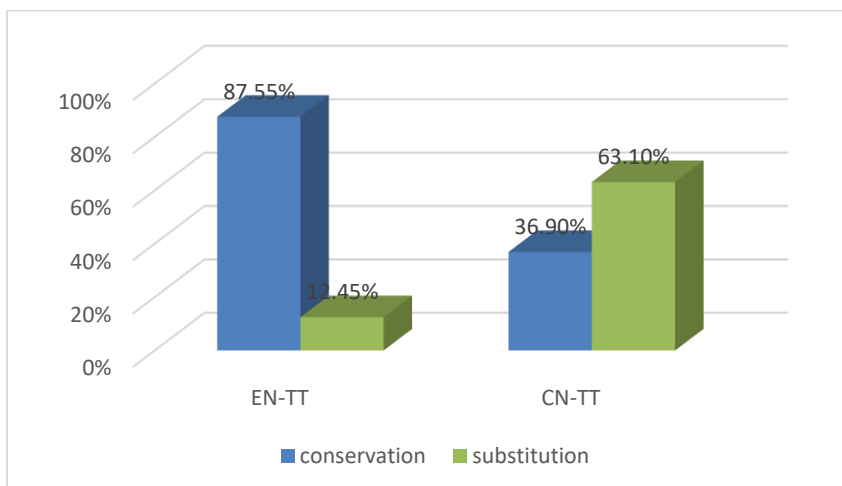


Figure 7.7 Comparison of overall tendency of translation strategies in the TTs

7.4 Discussion of results and findings from the corpus-assisted analysis

This section presents a qualitative analysis and interpretation of the results and findings from the corpus-assisted analysis above. As is observed from the quantitative results, the two translators have adopted very different approaches, i.e. source-oriented for EN-TT and target-oriented for CN-TT, to translating the CSRs from the source culture(s) into the respective target culture. Some pertinent questions we seek to explore here are: Why do they adopt such different approaches in their translation process? What are the major factors of their decision-making? To what extent does their respective translation approach affect the representation of the cultural identity of Macao in the TT? In answering these questions, it would be helpful to look at two major aspects: the translators' textual mediation in the process and product of translation, and the translators' decision-making in relation to their translatorial habitus. On the one hand, literary translation as a textual product is the result of translators' linguistic and cultural mediation which is governed by their decision-making; on the other hand, the translators' behaviour as manifested by their decision-making in the translation process is determined by their habitus developed in their translation practice in the field.

7.4.1 The translators' mediation of cultural representation through their translation strategies and methods

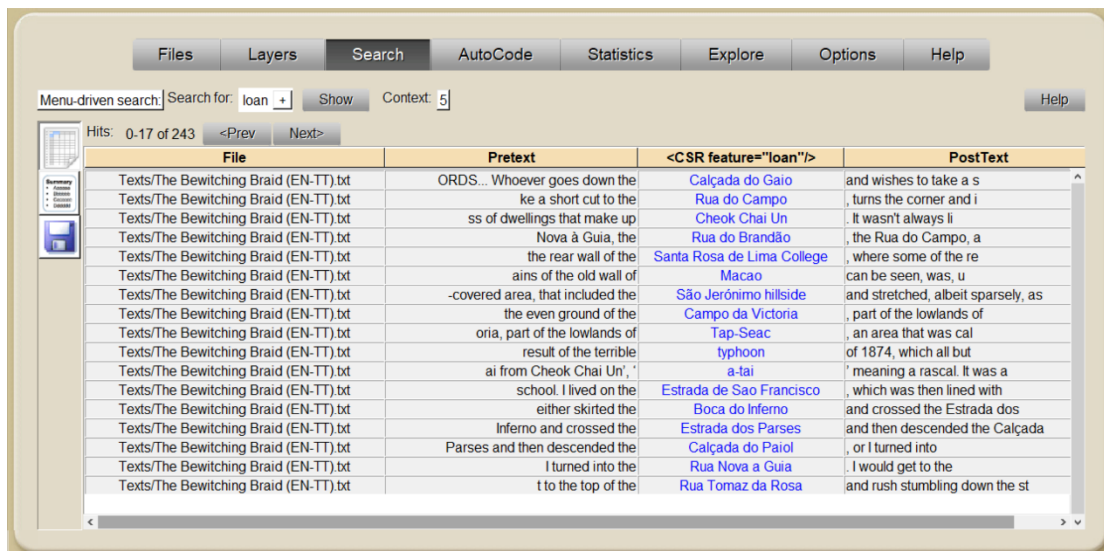
It is evident from the above corpus-assisted analysis that the two translators have adopted different approaches in translating the CSRs into the respective TTs through their adopted translation strategies and methods. While the quantitative analysis helps us to identify general tendencies in their translation strategies and methods, a qualitative analysis would help us understand better the translators' decision-making in their process of textual mediation between the source and target languages and cultures.

7.4.1.1 Re-presenting the cultural image of Macao through different approaches

As mentioned earlier, the story of *A Trança Feiticeira* may be fictional but it is set in a realistically depicted Macao in the 1930s-50s. In the novel, readers are presented with a vivid and authentic picture of a past Macao with the author's meticulous depiction of the space at that time, which is marked by the extensive use of various ecological, material and social CSRs in the ST.

Most of the ecological CSRs in the original novel are more or less fixed terms of existent geographical entities specific to Macao, with their origins in either the Portuguese culture, e.g. Avenida Almeida Ribeiro, or the Chinese (Cantonese) culture, e.g. Cheok Chai Un. Where the geographical names are of the local Cantonese origin, they are romanized in Portuguese in the ST, e.g. Mong Há.

When translating the ecological CSRs, the English translator's dominant translation strategy is conservation, which is manifested by his most frequently used translation solution of loan. A simple search query in the corpus as shown in Figure 7.8 below indicates that a majority of the ecological CSRs are borrowed directly into EN-TT, e.g. *Calçada do Gaio*, *Rua do Campo*, or indirectly through orthographic adaptation, e.g. *Bazaar* from the Portuguese *Bazar*, or *Santo Antonio [quarter]* from the Portuguese reference *St.º António* (*Santo* is also a kind of orthographic adaptation from *St.º*).



The screenshot shows a search tool interface with a menu bar (Files, Layers, Search, AutoCode, Statistics, Explore, Options, Help) and a search bar containing 'loan'. Below the search bar, there are navigation buttons for 'Hits: 0-17 of 243', '<Prey', and 'Next>'. The main area displays a table with four columns: File, Pretext, <CSR feature="loan"/>, and PostText. The table lists various text files and their corresponding pretexts and posttexts, highlighting the use of loaned terms like 'Calçada do Gaio', 'Rua do Campo', 'Cheok Chai Un', 'Rua do Brandão', 'Santa Rosa de Lima College', 'Macao', 'São Jerónimo hillside', 'Campo da Victoria', 'Tap-Seac', 'typhoon', 'a-tai', 'Estrada de Sao Francisco', 'Boca do Inferno', 'Estrada dos Parsees', 'Calçada do Paiol', 'Rua Nova a Guia', and 'Rua Tomaz da Rosa'.

File	Pretext	<CSR feature="loan"/>	PostText
Texts/The Bewitching Braid (EN-TT).bt	ORDS... Whoever goes down the	Calçada do Gaio	and wishes to take a s
Texts/The Bewitching Braid (EN-TT).bt	ke a short cut to the	Rua do Campo	, turns the corner and i
Texts/The Bewitching Braid (EN-TT).bt	ss of dwellings that make up	Cheok Chai Un	. It wasn't always li
Texts/The Bewitching Braid (EN-TT).bt	Nova à Guia, the	Rua do Brandão	, the Rua do Campo, a
Texts/The Bewitching Braid (EN-TT).bt	the rear wall of the	Santa Rosa de Lima College	, where some of the re
Texts/The Bewitching Braid (EN-TT).bt	ains of the old wall of	Macao	can be seen, was, u
Texts/The Bewitching Braid (EN-TT).bt	-covered area, that included the	São Jerónimo hillside	and stretched, albeit sparsely, as
Texts/The Bewitching Braid (EN-TT).bt	the even ground of the	Campo da Victoria	, part of the lowlands of
Texts/The Bewitching Braid (EN-TT).bt	oria, part of the lowlands of	Tap-Seac	, an area that was cal
Texts/The Bewitching Braid (EN-TT).bt	result of the terrible	typhoon	of 1874, which all but
Texts/The Bewitching Braid (EN-TT).bt	ai from Cheok Chai Un',	a-tai	' meaning a rascal. It was a
Texts/The Bewitching Braid (EN-TT).bt	school. I lived on the	Estrada de Sao Francisco	, which was then lined with
Texts/The Bewitching Braid (EN-TT).bt	either skirted the	Boca do Inferno	and crossed the Estrada dos
Texts/The Bewitching Braid (EN-TT).bt	Inferno and crossed the	Estrada dos Parsees	and then descended the Calçada
Texts/The Bewitching Braid (EN-TT).bt	Parsees and then descended the	Calçada do Paiol	, or I turned into
Texts/The Bewitching Braid (EN-TT).bt	I turned into the	Rua Nova a Guia	. I would get to the
Texts/The Bewitching Braid (EN-TT).bt	t to the top of the	Rua Tomaz da Rosa	and rush stumbling down the st

Figure 7.8 Loan translation in EN-TT

The English translator's prevailing use of this method is found justified in his own introduction to his English translation *The Bewitching Braid*:

It is self-evident that the Portuguese character of Macao differentiates the city from other urban milieu [sic] in Southern China, which is why street names and most place names [in the translation] appear in the original Portuguese (Brookshaw, 2004, x).

In his translation, the same method of loan translation is also applied to a substantial number of material and social CSRs which are unique to the cultures of Macao, e.g. proper nouns such as the names of the characters of the story, local organizations and institutions, as well as references to local artefacts, food, and social life, etc.

Take the references to the local culinary culture as an example. As Brookshaw (2011) has pointed out, food plays an important role in the author's nostalgia and sense of identity in this novel, it is therefore highly significant to see how these cultural references to the local cuisine are translated into the TTs. Examples of loan translation of food-related CSRs in EN-TT:

PT-ST

Dos pratos macaenses que, em casa dos pais, eram uma especialidade: o empadão de massa fina, com a sua chinha de galinha, cogumelos e nacos de porco, a **capela**, de sabor a queijo e azeitona preta, o **sarrabulho** de molho apimentado. Dos condimentos que acompanhavam o arroz, como o **missó-cristão**, o **peixe esmargal**, o limão de Timor e o **balichão** macaense. (Senna Fernandes, 1993, pp.135-136)

EN-TT

The Macanese dishes that were a speciality of his parents house: the pie made of puff pastry with its filling of chicken, mushrooms and chunks of pork, the *capela* flavoured with cheese and black olives, the *sarrabulho* with its peppery sauce. The condiments that accompanied the rice, such as *missó-cristão*, *peixe esmargal*, Timor lemon and Macanese *balichão*. (Senna Fernandes, 2004, pp.146-147)

It can be seen from the above examples that these culinary terms specific of the Macanese cuisine are directly loaned into the EN-TT, and italicized to draw the readers' attention. In effect, the target readers may feel a sense of exoticism simply because of the incomprehensibility and foreignness of these Portuguese references in the English translation. In fact, this may well be the English translator's intention:

many terms from the local Portuguese or *patuá*, or from Cantonese, especially culinary names, have been preserved in an attempt to convey more vividly the plurality of the local culture (Brookshaw, 2004, v).

For ordinary English readers, these cultural references are simply foreign to them regardless of their origins whether they are from Portuguese, *patuá* or Cantonese. As a result, the constant interruption of such loaned, foreignizing cultural references throughout the English translation may give the English readers an exotic impression which is particularly associated with the Portugueseness of Macao. It is therefore clear that the English translator has a deliberate intention of preserving the Portuguese cultural identity of Macao.

In addition to loan translation, the foreignizing strategy is also realized through the other frequently adopted solution of linguistic translation. In EN-TT, linguistic (literal) translation is mainly used for material and social CSRs

which have no direct cultural equivalence in the target English cultural system. For example, there are many references describing local people working in low status occupations in the Chinese quarter, such as ‘healers’ (*curandeiros*), ‘herbalists’ (*ervanários*), ‘matchmakers’ (*casamenteiras*), ‘rickshaw coolies’ (*condutores de riquexó*), ‘street-sweepers’ (*varredoras de rua*), ‘washerwomen’ (*lavadeiras*), ‘water-carriers’ (*aguadeiras*), ‘the crier of the hours’ (*marcador de horas*)..., who were ‘toiling hard for their daily bowl of rice’ (*ganhando a dura tigela de arroz de cada dia*). The Chinese quarter is described as ‘a den of rogues and of all the dregs of humanity’ (*um antro de malandrins e de todo o rebotalho humano*), ‘a den of iniquity, a lair for prostitutes and hoodlums’ (*um antro de má fama, um covil de prostitutas e de facínoras*), and ‘a huge, shameless whore house’ (*um imenso bordel infame*). The protagonist, A-Leng, is referred to by Adozindo’s family as a ‘Chinawoman’ (*chinoca*), a ‘rustic, barefoot siren’ (*rústica sereia de pé descalço*). All these cultural representations through the faithful linguistic translation not only convey to the target English readers a very derogatory sense of the backward, uncivilized image of Macao at that time, they also feed the cultural image of Macao into the English readers’ Orientalist stereotyping of the cultural other. It makes all the more sense for the story to take place in the Portuguese colony, where the inferior female protagonist would fall prey to the colonial conqueror through his fetishism of her big, bewitching braid which is the ‘symbol of exoticism and “Otherness”’ (Suárez, 2015, p.201), because this may cater to the typical Orientalist discourse of the West.

On the other hand, the Chinese translator has adopted a prevailing strategy of substitution in translating the majority of ecological, material and social CSRs, under which her most frequently used translation solution is naturalization.



Figure 7.9 Naturalization in CN-TT

As can be seen from Figure 7.9 of a search query of the method of naturalization in the corpus, a considerable number of ecological CSRs are naturalized into the Chinese target cultural system. This is because these terms are real names that exist in Macao where Chinese is the other official language besides Portuguese. These geographical terms are not necessarily seen as direct translation of, but rather, in parallel with their Portuguese counterparts (Kuan, 2012, p.250). As such, the translator has to naturalize these ecological CSRs into the local Chinese context so that the target readers will feel a sense of authenticity. According to the Chinese translator in my interview with her:

Fernandes’s works represent the cultural image of Macao. In his works, every corner of Macao, from a street to an alley, a ‘Pátio’ to a ‘Beco’, is so exuberant and enchanting; every place resonates with the history of Macao (Yu, 2018, my translation).

When speaking of her decision-making process in translating this novel, she referred to this feature in Fernandes’s work as a translation problem different from other types of translations she had encountered:

As a Macanese author, Fernandes depicted Macao in his works in meticulous details, which contain many geographical references. These references can neither be translated literally nor freely. The translation has to use the existing Chinese names in Macao. When I was translating the first work [note: *Amor e Dedinhos de Pé*], some of the street names were translated through the approach of sense translation, e.g. I translated Rua Central [BT: Central Street] as 中央街 [BT: Central Street] by its sense instead of 龍嵩街 [BT: Dragon Lofty Street] which is the actual Chinese name in use in Macao, because I thought the latter was obviously different from the original Portuguese meaning. I feared that Chinese-Portuguese bilingual readers might challenge my translation if I had used the latter. However, after the translation was published, some Macao readers criticized that the translation did not correspond to the actual street names in Macao. Therefore, in translating the other two works [note: *A Trança Feiticeira* and *Os Dores*] later, I resorted to the actual street names completely...

The same problem was encountered in the translation of people's names. The names of the Macao Portuguese or what we call the Macanese romanized in the Cantonese spelling gave me the worst headache. I had to look for the most accurate translation according to the local pronunciation and conventions. As for the food-related references, there's even a whole range of mixed Chinese, Portuguese and Asian culinary names. When translating those, I had to check against the menus of western restaurants in Macao, sometimes even against the menus in Macanese patois... (Yu, 2018, my translation)

Her domesticating strategy can be seen in her effort to naturalize those cultural references that are specific to the context of Macao, in addition to what she has mentioned above, for example, as mentioned earlier, the

author's fastidious description of the social life in the Chinese quarter, of the various occupations that existed in Macao at that time, although they have become obsolete in the present-day Macao. Instead of translating them literally, the Chinese translator decided to render them into Chinese terms which are marked by a distinctive spatio-temporal register that gives them a local colour because of their archaic usage in the Cantonese context: 庸醫 [mediocre doctors] (*curandeiros*), 郎中 [herbalists] (*ervanários*), 媒婆 [matchmakers] (*casamenteiras*), 元老 [seniors] («*homens-bons*»), 菜販 [vegetable vendors] (*marceneiros*), 木匠 [carpenters] (*carpinteiros*), 信差 [messengers] (*moços de recado*), 人力車伕 [rickshaw pullers] (*condutores de riquechó*), 流動攤販 [mobile stall vendors] (*vendilhões ambulantes*), 板車伕 [dolly pullers] (*carregadores de zorras*), 織布女 [weaving women] (*tecedeiras*), 掃地工 [street sweepers] (*varredoras de rua*), 梳頭婦 [combing women] (*penteadadeiras*), 洗衣女 [laundry women] (*lavadeiras*), 擔水妹 [water carrying young women] (*aguadeiras*), 打更人 [night watcher] (*marcador de horas*)... There are also ample descriptions of the social customs and traditions in Macao, for instance, the '*festividade annual do pagoda de Tou Tei*' [annual festivity of Earth God pagoda], during which '*auto-china*' was performed. These are naturalized in the Chinese translation as 土地廟廟會 [Earth God Temple Fair] and 粵劇 [Cantonese theatre], which would sound very familiar to the target Chinese readers.

As a result of the Chinese translator's naturalization method, many of such CSRs from the ST are domesticated (or re-domesticated) into the Chinese TT. This not only increases the acceptability of the translation in the target culture, but also gives the target readers a sense of authenticity which resonates with their own experience and collective memories of Macao. This is probably why the Chinese readers may find the domesticating translation reminiscent of an old Macao, thus evoking in them a sense of nostalgia for a past age, in which Macao used to be a conservative but warm-hearted, peaceful small town before it was eventually consumed by rapid urbanization and modernity. In addition, the effect of such domesticating strategy also allows the translation to be adopted into the common Chinese cultural

repertoire which, for example, celebrates ethnic integration and equality. This is perhaps why there have been some people arguing that the Macanese group should be included as the 57th ethnic group of China (Tang, Li and Xu, 2004).

7.4.1.2 Re-negotiating the Macanese cultural identity through different strategies

One of the central themes in *A Trança Feiticeira*, as mentioned in section 6.1, is that of the Macanese identity. Apart from the many cultural references specific to the Macanese in the novel, for example, detailed descriptions of their lifestyle, religious practice, and cuisine, which are the essential embodiments of their cultural identity, there are numerous linguistic CSRs, which can be categorized into two important, reoccurring elements that serve as markers of the Macanese identity: labelling and *patuá*. In this section I would like to focus how the translators deal with these two elements in their translations to re-negotiate the Macanese cultural identity. According to Baker (2006, p.122), labelling refers to ‘any discursive process that involves using a lexical item, term or phrase to identify a person, place, group, event or any other key elements in a narrative.’ Throughout this novel, the Macanese are self-identified with three key terms that serve as labels of their cultural identity: *mamão/mamões*, *macaense(s)*, and *filho/a(s)-da-terra*. Each of these three terms appears in the Portuguese ST for 5, 11 and 9 times respectively, as can be seen from Figure 7.10 of a search query in the corpus:

	Pretext	<identity_marker>	PostText
(PT-ST).bt	viandas e doces, da melhor tradição gastronómica dos	mamões	de St.º António. A realidade, porém, fora
(PT-ST).bt	do Largo de Camões, portanto, um genuíno	mamão	. Assim também eram os pais e o restoda parente
(PT-ST).bt	donde lhe vmham lucros certos. Como um verdadeiro	mamão	de St.º António, cultivava a hospitalidade em sua c
(PT-ST).bt	vivia muitíssimo bem, com a largueza típica dum	mamão	de St.º António. Ao defrontar com aquela crua pob
(PT-ST).bt	Vivia-se um dia intenso no bairro. Para um	mamão	, a procissão era um evento de presença obrigató
(PT-ST).bt	comida, porque havia mais dinheiro, confeccionava pratos	macaenses	, ensinados por Valdemero. E não reclamava mais
(PT-ST).bt	, em dias de extrema humidade. Dos pratos	macaenses	que, em casa dos pais, eram uma especialidade
(PT-ST).bt	as regras da sociedade, apodavam-no, na gíria	macaense	, de «a-tái de Cheok Chai Un»,
(PT-ST).bt	comida de arroz», isto é, à	macaense	. Mas ela queria mostrar os cristais, os talheres
(PT-ST).bt	«raspiate», como se dizia na gíria	macaense	. Por ser tão pouco ambicioso e humilde, abusava
(PT-ST).bt	mas ainda não conseguia o apuramento ideal na comida	macaense	e na portuguesa. Faltavam-lhe os ensinamentos d
(PT-ST).bt	pauzinhos, e com talheres, se fosse comida	macaense	ou portuguesa. Ele sempre com talheres. Afirmava
(PT-ST).bt	de «pão-de-casa» ou das guloseimas da doçaria	macaense	do merendeiro de St.º António que corria as porta
(PT-ST).bt	se deliciava com as melodias do conjunto de cordas	macaense	Bragazinho. Foi esse conjunto inspirado que lhe d
(PT-ST).bt	esmeralda, o limão de Timor e o balichão	macaense	. Todos tinham sonhado para ele um futuro risonho
(PT-ST).bt	o coração a palpitar em delírio. Catarina,	macaense	de gema, acotou-se à sombra milagrosa de St.º /
(PT-ST).bt	chamava a todos os portugueses, não distinguindo os	filhos-da-terra	e os que vinham de fora, eram apreciados com

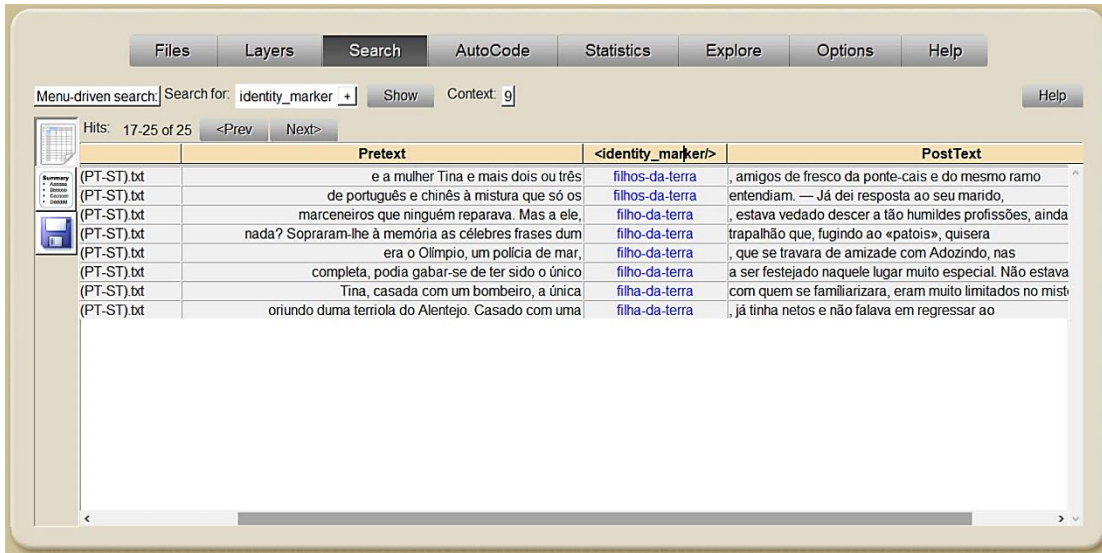


Figure 7.10 Identity markers in PT-ST

According to the author's own footnote in the novel, *mamão* refers to '[n]ome atribuído pela gíria macaense a todo o filho do bairro de St.º António' (Senna Fernandes, 1993, p.9), i.e., the slang term for anyone who was born in the Santo António neighbourhood of Macao. It is therefore a distinctive self-label of the Macanese cultural identity. Due to lack of a cultural equivalence in both English and Chinese, this term definitely poses a problem for translation.

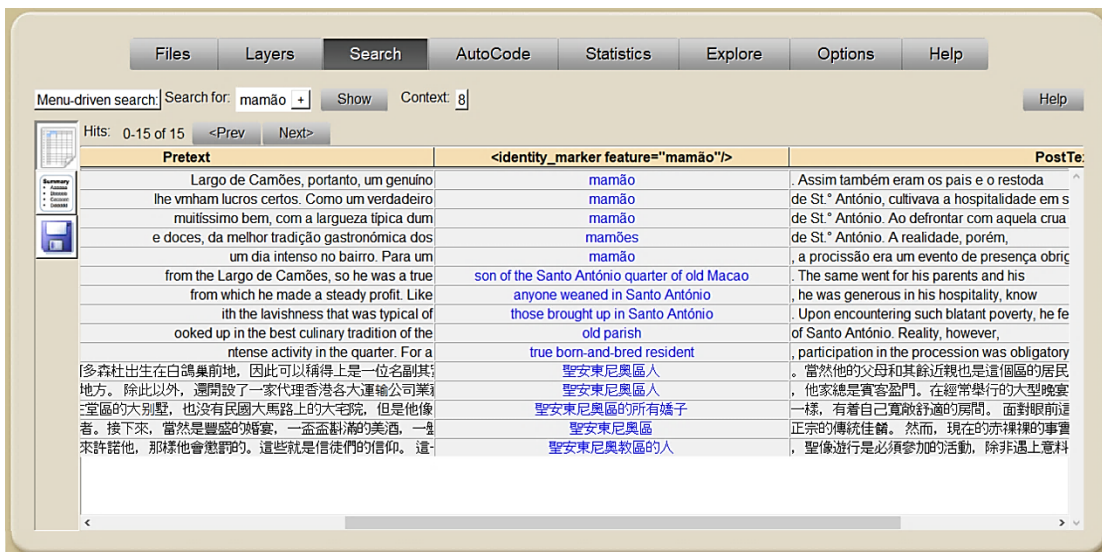


Figure 7.11 Translation of the reference *mamão*

As can be seen from Figure 7.11, both translators have opted for a substituting strategy in translating the term *mamão*, but their methods vary. When this term first appears, the English translator, while incorporating a linguistic translation of the author's footnote '*o filho do bairro de St.º António*' in his translation, makes it explicit by adding 'of old Macao', suggesting a historical connection to the territory. In subsequent occurrences, the term is translated through similar explicitation ('weaned', 'brought up'), and also universalization ('old parish', 'true born-and-bred resident') which totally reduces its cultural specificity. In a sense, a 'true born-and-bred resident' is a reaffirmation of the legitimacy and authenticity of the Macanese identity. The English translator's choice of varied translations of the same term can be seen as a stylistic preference of English writing, which is in conformity with the textual norms or operational norms.

The Chinese translator, however, sticks to almost the same translation of '聖安東尼奧區人' [BT: a person from *St.º António* quarter] throughout, which is a universalization of the original term *mamão*. The third one is slightly different in that it adds '嬌子' [BT: spoiled son] which is a somewhat evaluative explicitation that gives away the translator's attitude towards the Macanese. (By the way, this example also gives the Chinese translator away as someone who is from outside Macao, because the actual Chinese name for *St.º António* quarter is '聖安多尼堂區' instead of '聖安東尼奧區' due to different conventions of transliteration between Cantonese and Mandarin.)

Another term that the Macanese group identify themselves is the Portuguese word '*macaense*'. According to Li (2004), this word is linguistically composed of the root *Macao* and the suffix *-ense*, denoting the people of Macao, in the same vein as in *goense* in Goa and *timorense* in Timor, for example. As pointed out by Espadinha (2010, p.901):

Parece aprioristicamente óbvio que macaense é toda e qualquer pessoa nascida em Macau. Contudo, a verdade é que o termo ultrapassa esta concepção simplista. Macaense é um termo que os luso-descendentes de Macau atribuem a si

próprios como grupo demarcado por vincada identidade cultural, além de um fundo genético muito rico por sucessivas miscigenações com indivíduos das mais variadas etnias.

However, Li (2004) argues that the word itself connotes a consciousness of sovereignty because, from the Portuguese point of view, it presupposes Macao as their territory and excludes the other races such as the Chinese population in Macao. There is certainly discernible dissonance between how the Macanese identify themselves and how their identity is perceived by the cultural *other*.

The image displays two screenshots of a search tool interface, likely a corpus search engine. Both screenshots show a search for the term 'macaense'. The top screenshot shows 8 hits, and the bottom screenshot shows 33 hits. The results are presented in a table with three columns: 'Pretext', '<identity_marker feature="macaense"/>', and 'PostText'. The text in the screenshots is a mix of Portuguese and English, illustrating the use of 'macaense' in various contexts.

Pretext	<identity_marker feature="macaense"/>	PostText
regras da sociedade, apodavam-no, na gíria de arroz», isto é, à raspiate», como se dizia na gíria	macaense	de «a-tâi de Cheok Chai Un»
, porque havia mais dinheiro, confeccionava pratos ainda não conseguia o apuramento ideal na comida	macaense	Mas ela queria mostrar os cristais, os
, e com talheres, se fosse comida «pão-de-casa» ou das guloseimas da doçaria	macaense	Por ser tão pouco ambicioso e humilde,
deliciava com as melodias do conjunto de cordas em dias de extrema humidade. Dos pratos	macaenses	, ensinados por Valdemero. E não reclamava mais
, o limão de Timor e o balichão coração a palpitar em delírio. Catarina,	macaense	e na portuguesa. Faltavam-lhe os ensinamentos duma coz
social norms, he was called, in have preferred a 'rice meal', in the office. In short he was what the	macaense	ou portuguesa. Ele sempre com talheres. Afirmava
there was more money, and she cooked but she still hadn't perfected her mastery of and she would use cutlery if it was	Macanese	do merendeiro de St.º António que corria as portas
	Macanese	Bragazinho. Foi esse conjunto inspirado que lhe despertou
	Macanese	que, em casa dos pais, eram uma
	Macanese	, Todos tinham sonhado para ele um futuro risonho
	Macanese	de gema, acoitou-se à sombra milagrosa de St.º
	Macanese	slang, an 'a-tai from Cheok Chai Un'
	Macanese	manner. She, however, wanted to show
	Macanese	called a raspiate. As he was so meek
	Macanese	dishes that Valdemero taught her how to do.
	Macanese	and Portuguese cuisine. She lacked the guidance of
	Macanese	or Portuguese. But he always ate with a

Pretext	<identity_marker feature="macaense"/>	PostText
, accompanied by slices of 'house-bread' or he sat enraptured by the melodies of the mustiness on days of extreme humidity. The missó-cristão, peixe esmagal, Timor lemon and	Macanese	confectionery, bought from the bun and pastry man
deliriously. Catarina, who was a true	Macanese	string combo, Bragazinho. It was this inspirational
門永遠擺脫不了這種耻辱。當某青年行爲不當、動手打	Macanese	dishes that were a speciality of his parents house
平乎的青菜雞絲和未道鮮美可口，這是他所喜歡的。晚餐用	Macanese	balichão. Everyone had dreamt of a happy future
這樣既不需要乞求別人，也不需要羨慕別人。他屬於那種	Macanese	, sought refuge under the miraculous shadow of Saint
飯菜也比以前好了，她還從瓦爾德麥羅那裏學會了一些	澳門土生	的習慣說法指責其爲「雀仔團的阿弟」。這裏的「阿弟」當然
非常喜歡烹調。她會嚴格按照菜譜製作中國菜，可是還不	土生葡人	的米飯。可是，魯克雷希更願意展示自己的水晶制品、
鄰居蒂娜作爲她的師傅畢竟太有限了。每當做中國飯菜，	土生葡人	的話來說，他是被人們「忽略」的人物。正因爲他胸無大志
糕伊伊出作點心，偶爾吃一點也是爲了換換口味。有時	土生葡人	愛吃的菜。她不再對命運有更高的要求，因爲她從來沒有
可多森杜用積蓄購置了一臺當時非常時興的收音機，可用	土生葡人	喜歡的正正的葡萄牙菜。缺少一個能幹的廚師教她。瓦爾
香和薰衣草的香味，這種香味能在潮溼的天氣裏飄走衣服	土生	吃的葡國菜，她就用刀叉。而阿多森杜從來都用西餐餐具
奶酪和橄欖味的卡貝拉，還有拌辣椒醬的大雜燴。除此	土生	甜食的小販那兒買些甜食。小販總是拉長聲音高聲喊着：
卡培利娜也學會從床上騰起，	澳門	布拉加希紐的弦樂節目。正是這些音樂節目激發了阿多
	澳門土生葡人	菜點更是無可挑剔：精制面粉夾上雞肉、蘑菇和肉丁製作
		的雞醬也都難以忘懷。全家人都希望他有一個光明的前
		卡培利娜在非凡的安東尼奧聖徒的庇護下，熱誠地祈禱着

Figure 7.12 Translation of the reference *macaense*

Figure 7.12 presents all the occurrences of the term *macaense* and its translations in both TTs. All of the English translations are direct, linguistic translation of the term into the English currency ‘Macanese’ (which can also be seen as a loan from the Portuguese original). In comparison, the Chinese translations, most of which are naturalization, vary to a certain extent, but they generally contain partly or wholly the three key formulaic information: 澳門 [BT: Macao] + 土生 [BT: indigenously born] + 葡人 [BT: Portuguese]. This perhaps best shows how the Macanese cultural identity is perceived and re-mediated by the Chinese translator. Two exceptions of the Chinese translations are also worth noting: the Macanese string band (Bragazinho) is translated as ‘葡萄牙人’ [BT: Portuguese (man)], which is either a mistranslation or a deliberate choice of omitting the specific name of the band and replacing it with a hypernymic term *Portuguese*, but the effect somewhat reinforces the Portugueseness. The Macanese culinary term *balichão macaense* is translated as ‘澳門的蝦醬’ [BT: Macao’s shrimp paste], suggesting that it is a local specialty of Macao rather than of the Macanese. This is interesting because it seems to hint at the specificity of Macao and at the same time denying the legitimacy of the Portuguese colonialism.

While the Macanese are ethnically labelled by the local Chinese people as ‘土生葡人’ (tǔ shēng pú rén), that is, indigenously born Portuguese, the Macanese also identify themselves as the *filhos-da-terra*, literally, children of the earth. According to Li (2004), the Macanese may have borrowed the term ‘土生仔’ (tǔ shēng zǎi, an indigenously born son) from Cantonese and translated it literally as *filho-da-terra* into Portuguese, which became a self-label for them to distinguish themselves from the ethnic Chinese in Macao. While the original meaning of ‘土生仔’ carries a certain derogatory connotation (i.e., aboriginal, barbarian) in Chinese, it has lost such connotation in the Portuguese expression. On the contrary, the Portuguese term seems to connote a sense of superiority as reaffirmation of authenticity of their cultural identity.

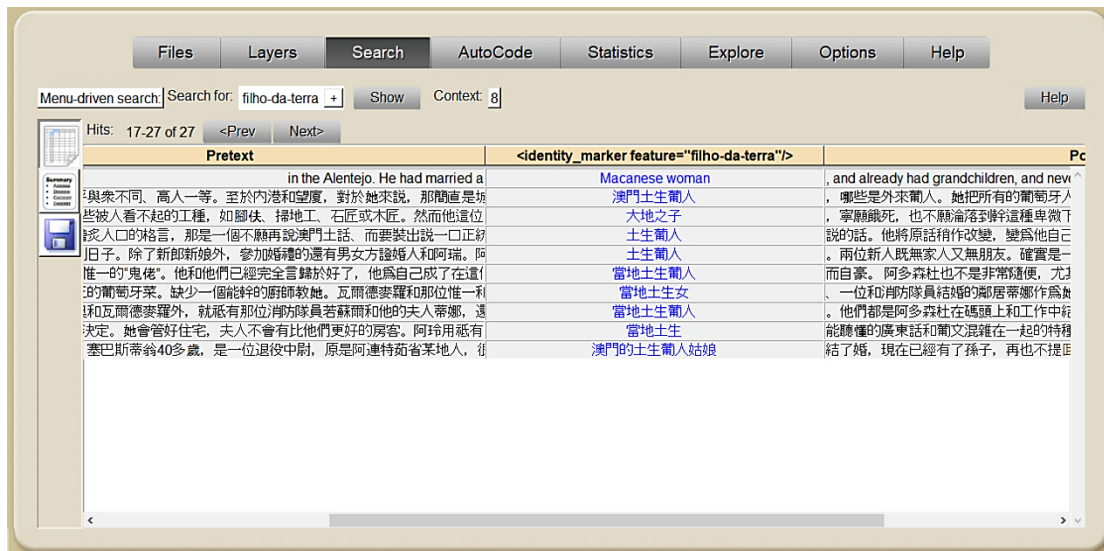
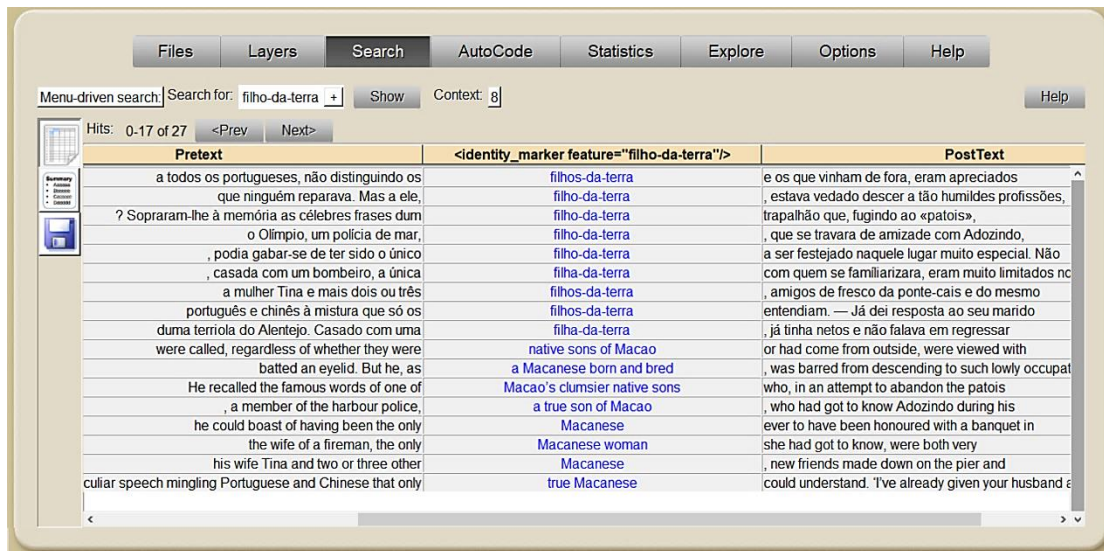


Figure 7.13 Translation of the reference *filho-da-terra*

Instead of translating the term word for word which may puzzle the target readers, the English translator decides to substitute it with two variations in general: (1) native/true son of Macao, and (2) Macanese, both of which are universalization. The effect is that they are certainly more intelligible to the target readers, but the allusion to the Macanese cultural identity is somehow lost in the translation. Again, 'native/true son of Macao' seems to reassert the legitimacy and authenticity of the Macanese identity, a consciousness of sovereignty as suggested by Li (2004).

On the other hand, the Chinese translator uses varied methods to translate this term. Her translations can also be categorized basically into two variations: (1) 澳門/當地+土生葡人 [BT: Macao/local + indigenously born

Portuguese], which has 8 similar occurrences and are all considered as naturalization, and (2) 大地之子 [BT: son of the earth], which has 1 occurrence and is a linguistic translation. Through the dominant domesticating strategy by the Chinese translator, the perception of the Macanese Self is changed to a perception of the cultural Other through different labelling as re-negotiation of the Macanese cultural identity.

Another major element that marks the Macanese cultural identity in the novel is the use of the Macanese *patuá*. There are numerous instances of *patuá* expressions in the Portuguese ST, only some of which are explained by the author through the use of footnote as a paratextual element.

In the English TT, most *patuá* expressions are conserved by loan translation, and some by a glossary appended to the translation, as has been explained by the translator in his preface (Brookshaw, 2004, x). This shows the English translator's effort to re-present as faithfully as possible the creole identity of the Macanese through a foreignizing strategy (including a glossary is also a somewhat unconventional, foreignizing literary practice), which only adds to the exoticness of the Macanese cultural identity that captures target readers' imagination of an imagined Orient.

The linguistic difference and translation norms dictate that the Chinese translator has to render the *patuá* expressions through substitution by universalization or naturalization. For expressions that are originally from Chinese/Cantonese, e.g., *a-tâi*, *amui*, *kuai-lou*, *fong-soi*, *pés chipins*, *um filho trás-da-Lapa*, they are simply naturalized into Chinese. As for those that are originally from other cultures such as Malay, e.g., *gongongs*, *sarangong*, *chupâ ôvo*, they are usually substituted with a non-cultural or more general term. Another notable method by the Chinese translator is the total omission of footnotes in the Portuguese ST, where many of these *patuá* expressions are explained by the author. In effect, the Chinese translator's strategy has rendered the translation a fluent, transparent text that has eliminated the linguistic and cultural particularities of the Macanese creole identity. As Venuti (2002[1995], p.67) points out, 'a fluent strategy enables the translation to be a transparent representation of the eternal human verities expressed by the foreign author.' It is a strategy of cultural assimilation that

mediates and reconciles cultural differences, enabling the target readers to empathize with the cultural other through shared experience.

7.4.2 The translators' strategies and decision-making as a result of their habitus

As we can see from the discussion in the previous section, numerous textual interventions and mediations are made by the translators in their reconstruction of the TTs. Their choice of translation strategies and decision-making is not seen as random but rather a deliberate, systematic process that is subject to the socio-cultural constraints of either the source or the target socio-cultural systems. In Bourdieu's analogy, these constraints are the 'rules of the game' whereby the translators as players of the field abide consciously or unconsciously in order to succeed. This process is internalized as the translator's dispositions through practice, or in Bourdieu's term, their habitus, 'the elaborate result of a personalized social and cultural history' (Simeoni, 1998, p.32). Simeoni (1998) regards habitus as occupying the central position of social practice and systems of social order. According to Inghilleri (2005, p.135, italics in original):

The notion of habitus attempts to account for how regularities of behavior become established and maintained through what Bourdieu terms *strategies*, 'the product[s] of the practical sense as the feel for the game, for a particular, historically determined game – a feel which is acquired in childhood, by taking part in social activities' and that presupposes the capacity for intervention and adaptation.

In this section, I would like to focus on how the translators' behaviours in relation to their choice of strategies and decision-making are influenced by their 'translational habitus' (Simeoni, 1998). This can be seen from two perspectives: first, their translational behaviours shaped by the norms of the field, and second, their cultural and professional identities developed through their habitus which in turn effect their translation behaviours.

7.4.2.1 The translators' behaviours governed by norms

The evidence from the corpus-assisted analysis above confirms that the translators' choice of overall strategies and decision-making as regards specific translation solutions are governed by the initial norm and the operational norms. The English translator's inclination towards the dominant strategy of conservation (see Figure 7.7), which is manifested by his extensive use of the translation solutions of loan, linguistic translation and explicitation in the translation process, shows that his translation practice is essentially oriented towards the source language and culture. As explained by his introduction to the English TT, he was making an effort to preserve the linguistic and cultural peculiarities and pluralities of the Macanese cultural identity. Therefore it is incumbent upon him to stick to the source language and text in a way that the TT almost mirrors the ST in terms of matricial and textual-linguistic norms. This is evidenced in the fact that a substantial amount of the CSRs are preserved through loan or linguistic translation, the English syntax is strongly influenced by the Portuguese original, and the ST is fully translated with no omission, while the author's footnotes are either preserved or transformed into a glossary. This in effect produces an adequate translation, albeit foreignizing to the target readers, which means that it may not be aligned with the expectancy norms of the general readers.

The Chinese translator, on the contrary, adheres to a target-oriented approach which dictates her choice of a predominantly substituting strategy (see Figure 7.7), which leads to a domesticating, fluent translation. Her decision regarding the specific translation solutions in the translation process works in line with the operational norms in terms of the matrix and textual-linguistic make-up of the TT. Not only does she omit 9 CSRs from the PT-ST and create 22 CSRs from the target culture, she also removes the author's footnotes totally. She uses a lot of four-character Chinese idiomatic expressions which make the style of the translation read like an original piece of writing in Chinese. In a way, her translation meets the expectancy norms because it conforms to what the target readers expect of a 'good' translation. It also meets the expectation of the Chinese literary system

because such a transparent, fluent translation can be effectively subsumed into the Chinese discourse.

There is much more to say about the expectancy norms here. When the translators undertake the translation project, they must have had the expectations of the target readers in mind before the actual process of translating. The feel for the target reader is something the translators acquire in their habitus over their personal long history of translation practice in the field. It seems that the Chinese translator targeted her translation at a more general readership of popular literature, given that the purpose of the translation project was to popularize the literature from Macao, which was high on the cultural (or political) agenda in the transitional period before Macao's official return to the Chinese sovereignty.

The English translation, done by a literary scholar and published by an academic press, seems more oriented towards a scholarly or educated readership. According to Brookshaw (2019), the purpose of the translation was to make the book available to a non-Portuguese-speaking readership. It should, however, be pointed out that the translation was derived from the translator's research project on the colonial and postcolonial literature in Macao (Brookshaw, 2019), hence motivated by his academic interest and targeted at a specialized readership rather than a general readership. As pointed out by Tan and Shao (2007, p.211):

For the general type of readers of a translated novel, for example, whose interest is basically in the story or in its appreciation or entertainment as a story, or in its being translated literature, a target language-culture-centred translation may be the best received; whereas for the specialised, scholarly type of readers, whose basic interest may be in the translation as translation, a broader range of translation products may be welcomed, including what is done in the source language-culture-centred approach.

7.4.2.2 The translators' cultural and professional identities at work

Besides the various norm constraints in the source and target cultural systems, the translators' behaviours, their translation strategies and decision-making may also be influenced by their cultural and professional identities, either consciously or unconsciously.

In this case study, the two translators come from very different cultural and professional backgrounds. The English translator, David Brookshaw, born in London, is an emeritus university professor of Portuguese, Brazilian and Luso-African studies. Since he is very visible as a prominent academic scholar, his biographical information and scholarly publications available online can serve as very useful ethnographic data for us to understand his habitus as a translator. As can be seen from his personal webpage, he has 'a particular interest in themes related to the diasporic condition, such as the expression of exile, ethnicity and hybridity in the literatures of the Portuguese-speaking world, and from a comparative perspective, in other postcolonial literatures'.³⁴ He has published extensively on Brazilian and Lusophone African literatures, as well as on Portuguese literature in Macao, including Senna Fernandes's works in particular. According to Brookshaw (2019) in my interview with him:

I started translating literary texts as a young academic in the early 1980s. In the beginning, these were commissioned for literary reviews...

I became familiar with *A Trança Feiticeira* when he began researching Portuguese language authors in Macao in 1996. This scholarly study was published in 2002 under the title of *Perceptions of China in Modern Portuguese Literature: Border Gates*. At the same time, I prepared an anthology of short stories from Macau, which included a couple of tales by Senna Fernandes. This was also published in 2002 under the title of

³⁴ <http://www.bris.ac.uk/sml/people/david-r-brookshaw/overview.html>

Visions of China - Stories from Macau. In the wake of this, I managed to persuade the HKUP to publish an English translation of *A Trança Feiticeira*...

My interest in literature from Macao emerged in the wake of my reading Edward Said's *Orientalism*, in which I was surprised that there was no reference to sources in Portuguese, given Portugal's long contact with China and presence in Macao. A chance visit to Macao en route to Australia in 1996 enabled me to slip into the Portuguese bookshop, where I encountered a section on literature from Macao, and in particular a couple of novels by Senna Fernandes. I then decided to focus my research on the modern period (19th and 20th centuries), and to write about perceptions of China in the Portuguese literature of the period, usually filtered through Macao in the texts of Portuguese residents and a small number of Macanese writers.

In comparison, the Chinese translator, Yu Huijuan, is almost invisible. Little information could be found out about her before an interview was conducted with her. Yu was born in Jiangsu Province, PRC, and graduated from the Portuguese major at Beijing Broadcasting Institute (now Communication University of China) in 1969. Upon graduation, she was assigned to work at China Radio International (CRI) in the Portuguese broadcasting division until she retired in 2007. She had been a Portuguese broadcaster, journalist, translator and editor. Besides her regular work at CRI, she was seconded to Macao to as a translator for a local translation agency during 1992-1995 for the Macao Administration to prepare for the handover. She was the CRI chief correspondent in Brazil during 1998-2002. After she retired from CRI in 2007, she was invited to serve as a translator at the Court of Final Appeal of Macao until 2011.

According to Yu (2018), literary translation had been her dream since college. Although she did not receive any professional training, she had possessed certain level of competence from her daily routine as a translator and journalist. It was only until 1994 during which she was seconded to

Macao that she had the good fortune to be approached by the Instituto Cultural de Macau for her first literary translation project of Henrique de Senna Fernandes's *Amor e Dedinhos de Pé*. The Chinese translation was published in 1994. Building on this experience, in 1995 she was commissioned by the same institute to translate Senna Fernandes's second novel *A Trança Feiticeira*, of which the Chinese translation was published in 1996. Since these two projects, especially the second one, she has accumulated her social and cultural capital as a literary translator. Later she was again commissioned by the same institute in 1998 and 2014 respectively for another two literary translation projects.

It can be seen that neither of them are professional literary translators, i.e., they do not earn a living exclusively as literary translators, but their translatorial habitus is deeply influenced by their cultural and professional identities. For Brookshaw, as an academic scholar and a native English speaker well-versed in Portuguese literature, he has possessed sufficient social and cultural capital that makes him a trustworthy translator. Since he is a translator-cum-scholar, and as such, his literary translation practice may have been motivated by his primary focus of interest in research on the literary values of the source text. For this reason, his translation is more likely to be source-oriented, resulting in the strategy of documentary translation, 'which serves as a document of a source culture communication between the author and the ST recipient' (Nord, 2005, p.80) and that seeks to preserve the linguistic and cultural characteristics of the Macanese identity.

On the contrary, the Chinese translator's professional identity primarily as a broadcaster and journalist compels her to take a target-oriented approach, which focuses more on the communicative function of the text, resulting in the strategy of instrumental translation (Nord, 1991/2005, 1997/2018) that reads as fluently as if it were an original. Also, as a professional journalistic translator who works with the genre of journalistic writing, the Chinese translator may take greater liberties with the operational norms, which means that she may feel more at ease to alter, adapt, omit or add the textual material in the TT. Besides, the cultural identity of the Chinese translator has also influenced her expectancy norms, as can be seen from the examples of

ideological adaptation of the expression ‘*o ataque japonês à China*’ [BT: the Japanese attack on China] to ‘日本對中國的侵略’ [BT: the Japanese invasion of China], and the expressions describing sex scenes in the novel.

To sum up, the translators’ different translatorial behaviours in terms of their choices of the translation strategies and decision-making of specific translation solutions are largely influenced by their translatorial habitus governed by the norms of translation as well as influenced by their cultural and professional identities. The TTs are reconstructed as a result of their different approaches, strategies and specific methods of translation, and in effect, the cultural identities of Macao and the Macanese as reflected in the ST are re-mediated and re-presented for different target readerships.

7.5 Summary

This chapter presents a case study of fiction translation in Macao. The reason for selecting this case for study lies in the symbolic capital of the original author Henrique de Senna Fernandes as an icon of Macanese literature, and the symbolic (cultural) capital of the novel *A Trança Feiticeira* as a Macanese literary masterpiece which is centred on themes of identity, authenticity and nostalgia. The translations of this novel around the time of handover made a significant impact on the representation of the Macanese cultural identity. Through corpus-assisted quantitative and qualitative analyses of the translation of culture-specific references in both the Chinese and English translations, the results have shown that the Chinese translator and the English translator have adopted different approaches in their respective translation through different strategies and solutions in their mediation of the Macanese cultural identity. It is found that the Chinese translator has adopted an overall target-oriented approach of acceptability and instrumental translation. Her dominant substituting and domesticating strategies have reconstructed the Macanese cultural identity in a way that is brought closer to the target Chinese readers, evoking in them a sense of empathy that effectively assimilates the Macanese cultural identity into the Chinese cultural repertoire and meta-narratives. The English translator, on the other hand, adopts a prevailing source-oriented approach of adequacy

and documentary translation through his dominant conserving and foreignizing strategies. The English translator has tried to preserve the linguistic and cultural characteristics of the Macanese cultural identity in a way that is exotic to the English readers, but at the same time, subsuming it to the typical western discourse of Orientalism and postcolonialism. It is also found that their different translation strategies of mediating the Macanese cultural identity are guided by the translation norms at work, as well as influenced by their own habitus.

Chapter 8

Re-presenting Macao and Macanese Narratives through Rewriting: A Case Study of *Amores do Céu e da Terra*

This chapter seeks to look at the extent to which translation, in its broader sense of rewriting, is used as a powerful tool for mediating meaning, form, narrativity, and the representation of cultural identity. Drawing upon narrative theories (Baker, 2006/2019; Harding, 2012; Bal, 1985/2017; Genette, 1980) through a case study of *Amores do Céu e da Terra*, which is a translated Portuguese version of selective Chinese texts from Ling Ling's essay collection *You Qing Tian Di*, this chapter examines the translated version as narrative reconstruction at generic, textual, intertextual and paratextual levels in order to see how the Macao narratives are re-presented in the target system by the agents of translation.

8.1 Macao as a loving world: Ling Ling and her *You Qing Tian Di*

The source texts of the Portuguese translation *Amores do Céu e da Terra* come from Ling Ling's essay collection entitled: *You Qing Tian Di* (有情天地, BT: love in heaven and on earth, or, a loving world. It also carries a Portuguese title on its copyright page: *O Mundo de Simpatia*), published by Macao Starlight Publishing House in 1991.

Ling Ling (凌稜) is the pen name of a local female writer whose original name is Lei Im Fong (李艷芳). She is also known by her other pen names Lam Wai (林蕙) and Lei Sam Yin (李心言) at different stages of her writing career. Born in 1939 in Macao, she has her ancestral origin from Xinhui, Guangdong Province of the Chinese Mainland. She worked successively as a primary school teacher, journalist and news editor until retired.

Ling Ling is best known for her essay writing. As one of the female writers in Macao, she started writing for newspapers in the 1960s, but it was since the 1980s that she has dedicated herself to essay writing (Lio, 1999). Her writing

career has spanned more than five decades of her life. Besides her first essay collection *You Qing Tian Di* (1991), she is also author of other three collections of essays: *Beichuang Neiwai* (literally: inside and outside the north window)(1995), *Ai Zai Hongchen* (literally: love in the world of mortals)(1999), and *Shi Jian Qing* (literally: worldly love)(2015), as well as co-author of *Qi Xing Pian* (literally: seven stars)(1991), an anthology of essays by eight female writers of Macao.

You Qing Tian Di is Ling Ling's first published collection of essay writings. According to the author in her postscript to the book, this collection features 56 essays selected from her own writings published mainly during the 1980s for her dedicated newspaper column *Beichuang Neiwai* (literally: inside and outside of north window) in the local Chinese newspaper *Va Kio Daily*.

'*Qing*' (情) is the keyword that gives this collection its title. This Chinese character can be interpreted as love, emotion, passion, affection, sympathy and the like. Under Ling Ling's pen, the landscape, the plants, the customs and the cultures of Macao reveal her deep affection for the place where she was born; her reminiscence of past memories of people, place and things evokes a feeling of nostalgia, coupled with her philosophical thoughts about life; her cherishing of friendship and beloved ones shows her sensibility and her passion for life; her portrayals of some lower class Macanese people, such as Rosa, Jenny, Maria, Fátima and Helena in her essays, are filled with her sympathy for the underprivileged who suffered the hardships of life. Indeed, the author's experience as a teacher and later a journalist and news editor has made her an acute observer of humanity and provided her rich first-hand resources (Lei, 1991, iii).

In her interpretation of the concept of '*qing*' (情) in Ling Ling's *You Qing Tian Di*, Yu (2000) is of the view that the author devotes her special attention to the group of Eurasian Macanese women in Macao, who, despite their elegant and innocent names such as Rosa, Maria, Fátima and Helena, have fallen to the bottom of society. They wander in the dark, decaying nights and lingered at the cafés in the streets of Macao. 'The real tragedy comes from their blood: they are bullied and abandoned by their foreign "fathers", while they are also alienated by their maternal side' (Yu, 2000, p.45). This is

somehow a very interesting corrective to Senna Fernandes, who generally treats female characters as love interests. As a calm and acute observer of these tragic scenes, Ling Ling expresses her deepest sympathy for the helplessness and hopelessness of these poor souls. In fact, the book cover design of this essay collection, as shown in Figure 8.1, seems to feature the essential human-centredness and indiscriminate love in the author's lucid, succinct yet profound depiction of Macao as a loving world from a female perspective.



Figure 8.1 The original book cover of *You Qing Tian Di*

Tao Li (1995) relates Ling Ling's '*qing*' as manifested in this collection to her deeply rooted connection with Macao: while depicting realistically the life of Macao people against the specific social background, the author also reveals unconsciously her deep affection towards Macao. This affection is also manifested in her universal, indiscriminate love towards the people of Macao regardless of their race, be it her Chinese compatriots or the 'other' group, the Portuguese or the Macanese minorities. In his critique of her literary writing, Tao shows an objective but also very positive and appreciative attitude towards Ling Ling:

Her works, filled with warm-heartedness of female sensibility, celebrate familial, friendly and romantic love, and express her sympathy for the sufferings of people from the lower social class. She has an observant eye of every corner of Macao, capturing not only sketches of the local landscape, emotions towards social changes, but above all, her observation of and concern for the Macanese lower class. This is what distinguishes her from the other essayists in Macao. It shows her humanism free from racist discrimination. Some of her works reveal powerful emotions and aesthetic values with a liberal mind and a touch of rationality. (Tao Li, 1999, p.4, my translation)

The same comment is quoted by the Portuguese translator Fernanda Dias in her preface to *Amores do Céu e da Terra*, although in a free translation, as a tribute to the author for her unique representation of Macao through her exquisite writing. Although limited by her linguistic ability in reading Ling Ling's original works in Chinese to gain a better understanding of the author's literary style and spirit holistically, Dias has at least tried to access the literary and spiritual universe of the original author with the possible resources made available to her through translation. But on the other hand, her 'alienated' reading of the original texts may turn out to be an evident reconstruction invested with her own interpretations and subjectivity.

8.2 Shifting genre for the target readers: from Chinese *sanwen* to Portuguese *contos*

As suggested by the Portuguese title and subtitle *Amores do Céu e da Terra: Contos de Macau*, a notable difference that can be observed from the Portuguese version is that, the original genre of *sanwen* (Chinese essays) has been shifted to the Portuguese *contos* (short stories). As such, the translation can be seen as a trans-genre adaptation for the target readers from a different literary tradition.

Genre is 'a conventionalized form of speaking or writing which we associate with particular "**communicative events**"' (Hatim and Munday, 2004, p.88,

bold in original), or, '[c]onventionalized kinds of narrative that provide established frameworks for narration' (Baker, 2006/2019, p.167). In literature, genres are 'types or classes of *literature*' (Abrams and Harpham, 2012, p.148). Although genres of literature remain a highly variable taxonomy across different literary traditions and cultures, they are generally determined by content, form, literary technique, tone, and sometimes even length.

Translation shifts can occur at any level of the text, genre and discourse. While textual and discursive shifts are most commonly observed, genre shift is less likely to take place, unless the translated version deviates from the norms of the given genre settings. '[I]f functional equivalence is desired but the ST genre does not exist in the same form in the target culture, the aim should be to produce a **version** rather than a "translation"' (Munday, 2016, p.148, bold in original).

8.2.1 The Chinese *sanwen* as a literary genre

In all the Chinese references (see, for example, Lei, 1991; Tao Li, 1995, 1999; Lio, 1999; Yu, 2000; Cheng, 2012; Zhang, 2010, 2015), including the author's own postscript, to *You Qing Tian Di*, this collection is classified under the genre of *sanwen* (散文), a Chinese traditional literary genre which can be regarded as the closest equivalent to the western essay exemplified by the French philosopher Michel de Montaigne's *Essais*.

The western genre of essay dates back to the Renaissance in the 16th Century in Europe. Montaigne is credited as the creator of the form of essay and for popularizing it as a new literary genre, with his *Essais* extending far-reaching influence on western literatures and writers. The term 'essay' is defined as 'the try-out in discursive prose of an idea, judgement or experience' (Childs and Fowler, 2006, p.72), and 'there is no formal structure of progression, and little attempt at a final synthesis: the play of the mind in free associations around a given topic is what counts' (Childs and Fowler, 2006, p.73).

The Chinese *sanwen*, on the other hand, derives from a different etymology. In Chinese, *wen* is 'the crucial morpheme common to the various terms

which approximate our [English] word *prose*' (Nienhauser, Hartman, Ma and West, 1986, p.93), and '*san* refers to a relaxed, irregular, and independent style, thus "free prose," or even "essay"' (Nienhauser, Hartman, Ma and West, 1986, p.94).

According to the *Encyclopaedia of China: Chinese Literature II* (1986, p.2), *sanwen* parallels with poetry as the 'authentic literature' (文学正宗) in Chinese traditional literary theories. The history of *sanwen* dates back to as early as the Zhou Dynasty (1046-256 BC). Classical *sanwen* began to flourish during the Qin and Han Dynasties (221 BC - 220 AD), after which it achieved certain independent status as a literary genre (*Encyclopaedia of China: Chinese Literature II*, 1986, p.687). The Ming and Qing Dynasties (1368 - 1912 AD) saw the rigorous development of the literary *sanwen*, which was 'elevated to a position of prominence' (Nienhauser, Hartman, Ma and West, 1986, p.94).

In contemporary terms, especially after the May Fourth Movement in 1919, modern *sanwen* is referred to as an important literary genre in parallel with poetry, fiction and drama. What distinguishes modern *sanwen* from fiction and drama is that, first of all, *sanwen* should concern real people and true encounters, or make appropriate adaptation based on real people and true encounters; secondly, *sanwen* mirrors real life, and attaches great importance to expressing the author's feelings. It does not require full character and plot development. It is flexible in theme and structure, and is capable of expressing personal feelings and thoughts in a beautiful way. In terms of language, it has to be succinct in expression but profound in meaning, refine and elegant, yet plain and natural. It should be up-to-date but also characteristic of personal style (*Encyclopaedia of China: Chinese Literature II*, 1986, p.687).

According to *Cihai* (1999, p.3974), an authoritative, semi-encyclopaedic Chinese dictionary, the term *sanwen* can be referred to in both broad and narrow senses. *Sanwen* in a broad sense includes *zawen* (formal essays), *xiaopinwen* (familiar essays), *suibi* (prose essays) and *baogao wenxue* (reportage literature), whereas in a narrow sense it refers exclusively to

narrative and lyrical *sanwen*, both of which express the author's 'qing' (feelings) and 'si' (thoughts).

While putting the western essay and the Chinese *sanwen* under the same umbrella term 'short prose forms', Handler-Spitz (2010) identifies two similarities between the Chinese *sanwen* and the western essay: 1) their 'scatteredness' in terms of diverse subject matters, shifting perspectives and viewpoints, and 2) the reading process, in which reader's participation is invited to make sense of the text:

They [readers] encounter vignette-like snatches of life, scenes and impressions sketched only in contour, with the details and significance omitted, so that readers may supply them for themselves. The scattered structure of many of these texts [*sanwen*], like that of Montaigne's *Essays*, encourages readers to forage for meaning strewn helter-skelter (Handler-Spitz, 2010, p.113).

In his preface to *You Qing Tian Di*, Lei (1991, i) states that China has a long tradition of *sanwen*, which had been of the two major literary genres alongside poetry even before the emergence of fiction and drama. In Macao, *sanwen* is also generally considered a major genre whose status is only secondary to poetry (Zhang, 2010, p.63). Cheng (2012) and Zhang (2010) have outlined the history of *sanwen* in the literary field of Macao, pointing out that the 1980s saw a flourishing development of *sanwen* in terms of ever expanding publishing space and growing number of *sanwen* writers. One of the prominent features of *sanwen* writing in Macao is that there is a significant number of female writers of *sanwen* (Jiang, 2001; Zhang, 2010; Cheng, 2012), among whom Ling Ling is known for her 'philosophy of love' expressed through her writing, which sees considerable influence from the celebrated Chinese female writer Bing Xin (冰心) (Lio, 1999).

8.2.2 Ling Ling's *sanwen* as expression of subjectivity

Apparently, Ling Ling's writing belongs to the type of *sanwen* in the narrow sense. Her essays are both narrative and lyrical, her ideas scattered and

spread, and her style unostentatious and free. In the collection *You Qing Tian Di*, each essay is as concise as one-page length on average. They do not fall under a specific pattern or a general structure. They can be a narration, or even a lyric essay in the hybrid form of prose and poetry. Their topics are so diverse that they range from a personal encounter of people or things, what the author has seen or thought, to a sudden emotional outburst triggered by a past memory, a feeling of loneliness, or even a monologue of thoughts... All in all, they are all about the author's personal experiences and subjective feelings.

According to Lio (1999), Ling Ling's writing is characterized by her commitment to her ideals of life and society. Her philosophy of life is the humanistic concern for people and things around her through indiscriminate love. The essays in the collection *You Qing Tian Di* are heavily invested with her subjectivity and sensibility: her concern for social issues, her passion for nature, and her commitment to friendship... the emotions permeated in her writing are so subtle, delicate and sincere, revealing the typical inner world of a female writer. Her essay writing is characterized by personal feelings and imbued with subtle sentiments. The 'qing' (情) expressed in her writing is pure, transcendental and deeply rooted in her subjectivity, a psychological experience of the *self* (Lio, 1999; Zhang, 2010).

In fact, a frequency wordlist query run by Sketch Engine (<https://www.sketchengine.eu/>), an online tool for corpus query, analysis and management, in the entire collection of *You Qing Tian Di* returns the following result in Figure 8.2, which shows that the first person pronoun '我' (I/me/my) appears as the most frequently used notional word ($n = 756$) in the entire collection.

WORDLIST 存情天地

word (108 items | 15,040 total frequency)

Word	↓ Frequency ?	Word	↓ Frequency ?	Word	↓ Frequency ?	Word	↓ Frequency ?	Word	↓ Frequency ?
1 我	756 ...	11 也	253 ...	21 若	93 ...	31 它	74 ...	41 多	54 ...
2 是	649 ...	12 人	184 ...	22 後	88 ...	32 得	73 ...	42 天	53 ...
3 一	574 ...	13 就	164 ...	23 能	87 ...	33 年	67 ...	43 向	53 ...
4 了	455 ...	14 都	150 ...	24 而	85 ...	34 為	64 ...	44 咖啡	51 ...
5 她	426 ...	15 和	128 ...	25 要	83 ...	35 自己	63 ...	45 甚麼	51 ...
6 不	411 ...	16 那	123 ...	26 說	81 ...	36 已	62 ...	46 只	51 ...
7 有	363 ...	17 個	115 ...	27 但	80 ...	37 小	61 ...	47 大	48 ...
8 你	332 ...	18 去	109 ...	28 上	80 ...	38 每	60 ...	48 工作	46 ...
9 在	300 ...	19 中	108 ...	29 到	78 ...	39 來	57 ...	49 會	45 ...
10 他	291 ...	20 又	98 ...	30 把	78 ...	40 或	54 ...	50 們	44 ...

Rows per page: 50 1-50 of 708

Figure 8.2 Result of frequency wordlist generated by Sketch Engine

This result echoes what is mentioned above by Lio (1999) and Zhang (2010) about the prominence of subjectivity in Ling Ling’s essays, which also conforms to the norms of Chinese *sanwen* writing about subjective experience and feelings.

8.2.3 Translating Chinese *sanwen* into Portuguese *contos* for the target readers

Given the characteristics of Chinese *sanwen* in terms of its diverse theme, free structure, prosaic style and succinct language, all of which are exemplary in Ling Ling’s writing, translating such a culture-specific genre into the Portuguese language and culture may prove difficult in the absence of an equivalent genre in the Portuguese literary system.

Distinguished first and foremost by its deeply rooted tradition of verse, Portuguese literature has a wealth and variety of lyric poetry that has characterized it from the beginning of the Portuguese language (Encyclopaedia Britannica, 2019). ‘Prose developed later than verse and first appeared in the 13th century in the shape of short chronicles, lives of saints, and genealogical treatises called *Livros de Linhagens*’ (Wikipedia, 2019). According to Parkinson, Alonso and Earle (2009, p.2):

Portugal shared the European medieval tradition of chivalric literature and religious edification through adaptations and fragmentary

translations. The development of Portuguese prose is largely attributable to the contribution of ... a genealogical work, the *Livro de Linhagens* ... and a Portuguese version of a chronicle of Spain, the *Crónica Geral de Espanha*.

Crónica then emerged as a distinctive sub-genre of prose, and gradually developed as another characteristic of the Portuguese literature. *Crónica* is defined as 'a vague term that serves to classify small stories of poorly defined plot or witty commentary of real or imaginary stories' (Coelho, 1978, p.236, my translation). The characteristics of a *crónica* include: timeliness, acuteness without too much profundity, personalness without excessive subjectivism, and above all, intelligibility. It reflects certain superficial aspects of social life, but through them it offers a multifaceted and shimmering vision of the times (Coelho, 1978, p.236). In this sense, *crónica* shares much similarity with *conto* (folktale). According to Coelho (1978, p.213, my translation), the *conto* refers to:

the account of real events, in the present or the more or less the distant past, which endorse lesson or moral of the story by the simple fact of its protagonists having actually existed.

At the beginning of the 19th century, the folktale was eclipsed by a new short story form in which this moralising concern diminished, but there remained a strong inclination towards narrative of the reality, be it historical or personal experience. During the second half of the 19th century, *conto* was referred to as 'a lived episode, recounting an unusual case in which the author participated or about which he was told and conceived in terms of literature as a short novel or the groundwork for an eventual novel' (Coelho, 1978, p.213, my translation). Its short form and alignment with the reality made the *conto* an easy genre, accessible to countless beginners and amateurs of literature. This in turn contributed to the proliferation of this genre. In the first half of the 20th century, Eça de Queirós and Fialho de Almeida, followed by

Trindade Coelho, gave *conto* new blood and accorded this supposedly secondary genre a literary autonomy. Since *conto* fits well with the Portuguese temperament because of its quick catharsis of emotions, it attracts more and more talented devotees. Thus dignified by the number and merit of its followers, this genre begins to occupy a prominent place and enjoys high prestige in Portuguese literature (Coelho, 1978, pp.213-214).

The absence of an equivalent genre to Chinese *sanwen* in Portuguese literature could result in translation problems. Therefore, the translator either has to resort to shifting the genre to one that is more acceptable in the target literary system, or to import an unfamiliar, foreignizing genre to the target culture.

As expounded in her rather detailed preface to *Amores do Céu e da Terra*, when the Portuguese translator Fernanda Dias was introduced to the original texts through the literal translator Stella Lee Shuk Yee, she was initially reluctant to accept the task:

I began by saying that the texts in question could be very interesting as records of the life of Macao in the 1940s and 50s, but the narrative conditioned by the short format in which they were first published, did not fit in the form and style of 'short story' (Dias, 2014, p.8).

Despite her unfamiliarity with Chinese *sanwen* due to her linguistic limitation in reading Chinese, Dias could tell immediately the difference in the genre and style of the original texts. She could not see how these texts, originally written in the strikingly succinct format and prosaic style, could be transposed into Portuguese language without changing the form and style (Dias, 2014, p.8). For her, it was impossible to translate these texts for the target readers in the same style as they are presented to the source readers. What the pithy texts present to the Macao Chinese readers is sufficient for them to make sense because of their shared knowledge of the genre and collective memory of Macao. According to Dias (2014), this is not the case for the target Portuguese readers. Without necessary adaptation and

rewriting (*'recontar'*), the same kind of writing would not make sense for the target readers. As a result, the *sanwen* narratives of Macao in the original texts would have to be reconstructed and re-presented in Portuguese in a more acceptable generic style for the target readers to understand.

8.3 Reconstructing the narratives of Macao and the Macanese through selection and rewriting of textual material

The original collection of *You Qing Tian Di* contains texts of diverse topics, which are either narrative or lyrical in style. Rather than a direct or full translation of the entire original collection, the Portuguese version *Amores do Céu e da Terra* can be seen as a selective reconstruction of the original texts. Such reconstruction, however, involves many more complicated issues that are observable both from the textual product and the translating process, in which the agents of translation play significantly active parts.

8.3.1 Reframing narratives through selection of textual material

'Every concrete act of text production has been preceded by selection and decision procedures, including framing and formulation' (Doorslaer, 2012, p.122). Baker (2006/2019, p.106, italics in original) employs the notion of 'frame' as 'structures of *anticipation*' and 'framing' as 'an active strategy that implies agency and by means of which we consciously participate in the construction of reality' to explore how narrativity is re-negotiated and mediated in the target context. One of the framing strategies by translators is 'selective appropriation' which refers to the process where 'some elements of experience are excluded and others privileged' (Baker, 2006/2019, p.71). According to Somers and Gibson (1994, quoted in Baker, 2006/2019, p.71), 'narratives are constructed according to evaluative criteria that enable and guide selective appropriation of a set of events or elements from the vast array of open-ended and overlapping events that constitute experience'. This process of selection is guided by three major factors: 1) the 'thematic thread'; 2) 'our location in time and space, and our exposure to a particular set of public...narratives that shape our sense of significance'; and 3) our

own 'values' and 'judgement as to whether the elements selected to a given narrative support or undermine those values' (Baker, 2006/2019, pp.71-76).

Since the transitional period of the handover of Macao to the Chinese sovereignty in the 1980s, there has been a surge of public interest in Macao and the Macanese people, with heavy investment in public narratives about them. These public narratives are constituted of personal narratives circulating in the mass media, including domestic and international news coverage, social media, the internet, films, and equally significantly, literature and literary translation.

In our bibliographic surveys in Chapters 3 and 4 of the literary and translation production of Macao, since the 1980s which saw the development of a local autonomous literary field, there have been growing numbers of literature and literary translations concerning a local identity of Macao or the cultural identity of the Macanese. These literary works are either contributed by Macanese authors, e.g. those discussed in the case studies of Chapters 5 and 6, or by Chinese authors. However, very few Chinese writers have touched upon the theme of the Macanese identity from a cross-cultural perspective.

Ling Ling is one of the many local Chinese writers who relate to the local characteristics of Macao such as its natural and cultural landscapes in her writing, and at the same time, she is the only one who has written about the Macanese from the lower social strata in post-war Macao based on her own personal experience and observation in a café owned by one of her relatives (Lei, 1991, ii), the café that appears repeatedly as the setting of many of her stories. As commented by Cheng (2012, p.99), the best part in the collection is that of people - the portrayal of different characters, especially those of Macanese origin such as Maria and the 'Lucky' Rosa. Zhang (2010, p.70) also comments that Ling Ling's essays depicting the life of the Macanese lower class women are full of local colour, and such theme is rarely touched upon by other local writers of Macao. Her personal narratives thus contribute to the larger public narratives of Macao and the Macanese from a unique perspective.

In the original collection *You Qing Tian Di*, there are altogether 56 essays which can be roughly divided under four subthemes: local characters, family/friendship, nostalgia, and thoughts (Lei, 1991, i). Each subtheme contains an unequal number of texts. The detailed thematic composition and proportions of the entire collection are shown in the following figure:

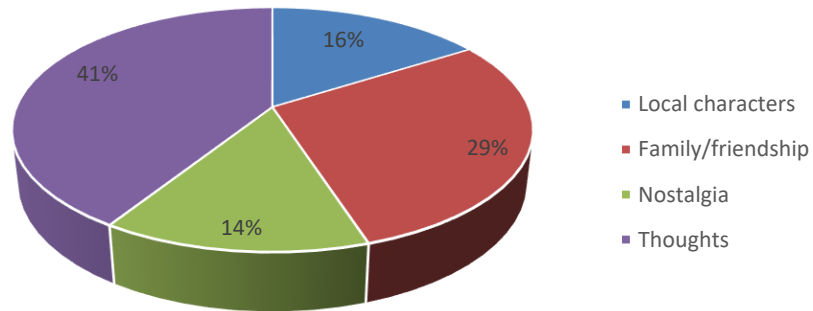


Figure 8.3 Thematic composition and proportions in *You Qing Tian Di*

It can be seen from the chart that essays of ‘thoughts’ account for the largest proportion (41%) of the entire collection, followed by those about ‘family/friendship’ (29%), ‘local characters’ (16%) and ‘nostalgia’ (14%).

The Portuguese version contains 13 texts, 12 of which are selected from the original collection *You Qing Tian Di*. A comparison in the following table shows which texts are selected from the original collection for translation.

Table 8.1 Comparison between the original texts and the selected texts for translation (see Appendix 6 for detailed titles)

Subtheme	Original texts	Selected texts for translation
Local characters	48, 49, 50, 51, 52, 53, 54, 55, 56	48, 49, 50, 51, 52, 53, 54, 55, 56
Family /friendship	21, 22, 23, 24, 25, 26, 27, 28, 29, 41, 42, 43, 44, 45, 46, 47	23, 28
Nostalgia	1, 3, 4, 9,10, 11, 12, 13	13
Thoughts	2, 5, 6, 7, 8, 14, 15, 16, 17, 18, 19, 20, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40	

According to the author in her preface to *Amores do Céu e da Terra* (Ling Ling, 2014, p.6), the nine texts from 'personage' (no.48, 49, 50, 51, 52, 53, 54, 55 and 56) are all narratives about some of the Macanese people from the lower social strata, who struggled for survival during mid-1940s and early 1950s. The text about the flower sellers (no.13) is her reminiscence of the good old Macao when it was still a simple, small town. The other two texts (no.23 and 28) are remembrance and homage to two of her senior acquaintances: one was a respected martial art teacher, and the other a benevolent psychic, both of whom have already passed away.

There is, however, an additional text, *A-Tao*, which is not from the original collection. The text, provided by the author, was originally published separately in 1991 as a short story in *Aomen Bihui*, a literary journal of the local literary association PEN of Macao. It is a piece of narrative about a young Chinese maid who pursued a happy marriage with a Portuguese soldier. 'It is rare in reality but real', according to the author (2014, p.6).

The selection of the textual material for the Portuguese version is therefore based on the thematic significance of these narratives. According to the literal translator Stella Lee Shuk Yee, after she read Ling Ling's *You Qing Tian Di*, she was deeply moved by the stories about the Macanese people in particular:

Through the plot of the stories, the author brings out the unique identity of this [Macanese] ethnic minority. Among the many Chinese writers, it is indeed very rare to find one who can write about the sufferings and true human nature of the Macanese during the Pacific War as profoundly as Ling Ling has done (Lee, 2014, p.8, my translation).

Besides, the selection of textual material is also based on the value judgement of the translators because they 'are particularly interested in these texts', and they 'recognize that these narratives faithfully represent the historicity of this small town', for which they believe that the selected texts

'are worthy of translation and adaptation' (Ling Ling, 2014, p.6, my translation). This is also echoed by Stella Lee in her preface (2014, p.10, my translation): 'these stories reflect the Macao under the Portuguese rule during the 1940s and 50s...are very much worth reading by the Portuguese readers'.

Through deliberate selection of textual material which is thematically significant and value laden, these personal narratives contribute to the reframing and reconstructing of a larger public narrative of Macao and the Macanese, which not only re-creates the historicity of Macao, but also evokes a shared feeling of nostalgia for a past Macao that was still very much a small town with simple life, peace, sympathy and above all, indiscriminate love.

8.3.2 Reconstructing narratives through rewriting of textual material

As mentioned above, due to the form and style of the original texts, rewriting is necessary to make the narratives more intelligible for the target readers (Dias, 2014, p.8). As a result, the target texts are seen as rewriting than translation (Dias, 2014, p.11). Apparently, Dias's conception of translation is linguistic and textual transfer in the narrower sense of equivalence.

The present case study serves as an illuminating case of translation as rewriting, where the agents, including the translators and the original author, have actively negotiated and mediated the process. According to Stella Lee (2014) in her preface, the process of translation is that of close and complementary collaboration between her and Fernanda Dias. Lee herself is a native speaker of Chinese and proficient in French, but her Portuguese proficiency is not up to the standard of literary writing. Dias, on the other hand, is a native Portuguese writer who can also read French and English but has no knowledge of the Chinese language. To complement each other's linguistic shortcomings in their collaboration, Lee would produce a word-for-word, literal translation of the original texts into plain Portuguese or sometimes into French, based on which Dias would then rewrite the texts into her Portuguese mother tongue. In the rewriting, according to Dias,



where there are places she cannot fully understand, she would ask the original author Ling Ling for clarification:

And I asked about the visions projected onto the people she loved as she told their stories: what sort of clothes did they wear, what were the terraces like, the songs, houses? On what pretexts did they meet, under which roofs, which skies? She agreed I should have free rein to lightly retouch her portraits (Dias, 2014, p.10, my translation).

For Dias, who is also a poet and writer herself, she feels somehow compelled that the rewriting has to be in her own style and from which she cannot depart ('recontada no estilo que me é próprio e do qual não me sei apartar') (Dias, 2014, p.8). But she also explains that rewriting is necessary only strictly to the extent for the images perceived by the source readers to become perceptible to the target readers ('teria certamente que as recontar, alongando-as apenas o estritamente necessário para que as imagens que tínhamos debaixo dos olhos se tornassem perceptíveis aos leitores de outros lugares') (Dias, 2014, p.10). At the same time, for it is rewriting, she takes the liberty of 'adding a point' ('acrescentar um ponto') to the narrative that comes from the solitary monologue of the original author after it has crossed another sensibility from the translator ('atravessado outra sensibilidade, a da tradutora') (Dias, 2014, p.11).

Therefore, in order to investigate the extent of the rewriting, i.e., what differences there are between the original and the target texts, as well as what translation strategies and solutions are adopted by the translators, a model of textual comparison between the STs and the TTs has been constructed for detailed textual analysis. A parallel corpus has been built, where both the Chinese and Portuguese versions, converted into electronic data using the methods described in Chapter 3, are then displayed side by side and aligned in parallel, using paragraphs as the unit of alignment. Through a careful examination and comparison in the parallel corpus, it has been observed that the following ten translation solutions are used in the rewriting of the original texts, which are outlined in the following table:

Table 8.2 Translation solutions identified in the reconstruction of textual material

Source-oriented 	transliteration linguistic translation paraphrasing explicitation simplification
 Target-oriented	restructuring conversion naturalization omission creation

These identified translation solutions are employed by the translator throughout her rewriting of the textual material at various levels ranging from the lexical to the textual. Based on their tendencies towards the source or the target text, these translation solutions show the translator's manipulation to varying degrees, with transliteration and creation to the most extreme end of the continuum between source and target orientations respectively. Examples of the identified translation solutions are extracted below from the textual comparison for the purpose of illustration.

1) Transliteration

This solution is used by the translator to transcribe the Chinese proper names into Portuguese, for example, rendering the name of the protagonist '阿桃' as 'A-Tao', or the place name '盧廉若公園' as 'Lou Lim leoc'.

2) Linguistic translation

This solution seeks to translate the linguistic meaning of the ST to render the informative elements of the *fabula*, i.e., 'a series of logically and chronologically related events that are caused by or experienced by actors' (Bal, 1985/2017, p.5), which form the narrative, for example, the actors, the time, the location, and the basic information of the events.

Example 8-1

CN-ST

登小巴，我坐的是僅餘的一個空位。

下一站車停，上車的幾個人當然只得站著。

最後上車的是一位身穿黑花衣裙的銀髮老婦。她把硬幣投進錢箱後，挪動肥胖的身體極力向通道中段擠過來，視線四處搜索。（‘阿桃’，p.14）

[BT: I got on the bus, and sat on the only vacant seat left.

The bus stopped at the next stop, from which people who got on the bus certainly had to stand.

The last person to get on the bus was a grey-haired old lady in a flower-patterned black dress. After she tossed the coins into the cash box, she moved her chubby body, trying her best to squeeze through towards the middle of the passage, her eyes searching around.]

PT-TT

Subi para o autocarro e sentei-me no único lugar vago. Na estação seguinte as pessoas que entraram acomodaram-se para viajar de pé, apertadas umas contra as outras.

A última pessoa a entrar, uma senhora de cabelos cor de prata vestindo uma discreta saia preta com padrão de flores, depois de lançar as moedas na caixa tentou esgueirar-se por entre os passageiros, espremendo o corpo gordo suado, enquanto os olhos inquiriam em volta em busca de um lugar... (‘A-Tao, Flor de Pessegueiro’, p.20)

[BT: I got onto the bus and sat in the only vacant seat. At the next station the people who got on the bus settled in to move their feet, standing tight against each other.

The last person to come in, a silver-haired lady in a discreet black flower-patterned skirt, after tossing the coins into the box, tried to sneak through the passengers, squeezing her sweaty fat body as her eyes searched around for a place...]

This example, from the story of A-Tao, shows how the *fabula* of the story is constructed by the narrator at the beginning of the story by introducing the location (bus), the time (implicit, a summer day), the actors ('I' and the old lady A-Tao), and the onset of the event (a chance encounter). Linguistic translation is mostly used for such informative elements.

3) Paraphrase

Paraphrase is used when the translator feels the need to unpack the meaning by rewording or interpretation in the same sense in order to make it clearer for target readers to understand if linguistic translation would fail to do so, or when a stylistic variation is desired.

In fact, in the Portuguese version, nearly half of the story titles are translated through paraphrase, e.g., the title '靈媒' [The Psychic] is paraphrased as 'A virtuosa intercessora', '賈華魯的歡樂聖誕' [Cavalho's merry Christmas] as 'Feliz Natal, Senhor Carvalho', '老妓' [Old prostitute] as 'A mais velha profissão do mundo', '「好運氣」的羅莎' ['Lucky' Rosa] as 'Rosa amada, rosa desfolhada', '不該鄙夷他' [Should not despise him] as 'Desprezo e simpatia', and '一位諳武的老師' [A well-versed wushu teacher] as 'O mestre de Wushu'.

Example 8-2

CN-ST

記得，就是因為那顆紫紅色的痣，當年阿桃來我家串門時曾對我的母親哭訴，說她命不好，都是眉梢的痣使然。_ ('阿桃', p.16)

[BT: I remember, because of that dark red mole, back in those years when A-Tao dropped by our house, she cried to my mother, saying that she had ill fate, all because of the mole on the tip of her eyebrow.]

PT-TT

De cor violeta, do tamanho de um grão de soja, esse sinal custara amargas lágrimas a Flor de Pessequeiro. Muitas vezes vinha a nossa casa desabafar com a minha mãe, e contara-lhe como aquele sinal era

a causa de todos os dramas na sua família. ('A-Tao, Flor de Pessegueiro', pp.21-22)

[BT: Of violet colour, the size of a soybean, this sign had cost Peach Blossom bitter tears. She often came to our house to vent with my mother, and told her how that sign was the cause of all the dramas in her family.]

In this example, instead of translated literally, the narration about A-Tao's mole on her eyebrow is paraphrased in the Portuguese TT. The paraphrase 'esse sinal custara amargas lágrimas a Flor de Pessegueiro' is a stylistic rewording of describing A-Tao's crying for having that mole which caused her 'ill fate'; 'aquele sinal era a causa de todos os dramas na sua família' is an interpretation of the culturally loaded expression '她命不好，都是眉梢的痣使然' [she had ill fate, all because of the mole on the tip of her eyebrow]. If translated literally, the target readers may find it bizarre or confusing since the Chinese (superstitious) belief of the association of moles with one's fate needs unpacking. The paraphrased expression 'todos os dramas na sua família' makes it easier for target readers to understand, and also stylistically fitting for the target text as a short story, bringing out the dramatic effect of the narrative.

4) Explicitation

When the ST information is too ambiguous, condensed, culturally specific, or insufficient for the target readers to understand, the translator resorts to the method of explicitation by expanding the meaning or supplying additional information through intratextual glosses to make the translation more explicit. For instance, the title of the story of A-Tao is translated as *A-Tao, Flor de Pessegueiro*, with an intratextual gloss '*Flor de Pessegueiro*' added to explain the meaning of the word '桃' (peach) in the main character's name, which is a culture-specific reference because in the Chinese culture, peach blossom is symbolic of feminine beauty, productivity, romantic love, auspiciousness and longevity. Through explicitation, the connotative

connection between the name A-Tao and the image of peach blossom is established.

Example 8-3

CN-ST

那年月，咖啡檔的熟客沒有一個不認識賈華魯的。（‘賈華魯的歡樂聖誕’，p.34）

[BT: That year and month, not one of the regulars at the café did not know Cavalho.]

PT-TT

Até àquela data, naquele preciso mês de Maio primaveril, nenhum frequentador do sítio pudera afirmar que conhecia realmente o senhor Carvalho. (‘Feliz Natal, Senhor Carvalho’, p.46)

[BT: So far, in that precise spring May, no one in the place had been able to say that he really knew Mr Carvalho.]

In this example, the opening phrase ‘那年月’ (that year and month) in the story of Cavalho is translated explicitly as ‘Até àquela data, naquele preciso mês de Maio primaveril’ [til that day, in that exact spring month of May]. The ST does not specify the time of the story as in which year, which month or on which day, although the Chinese readers would be able to infer from the narrative. However, according to the translator, ‘[o] mesmo não se passa com os leitores de outras latitudes’ (the same is not true of readers from other latitudes) (Dias, 2014, p.9). Due to lack of shared background knowledge, the translator has to make the meaning explicit in order for the target readers to understand.

5) Simplification

Contrary to explicitation, the method of simplification or generalization reduces the meaning of the original text to a generalized or summarized idea

by leaving out insignificant details. It is different from deletion in that the latter omits the whole part of the ST completely.

Example 8-4

CN-ST

羅莎是這群女郎中的紅牌，就是在每月葡兵發薪前的兩三天她也不會無人過問，只要她來到餐廳轉一個圈，就總有葡兵請她吃餐後把她帶走。葡兵發薪後的一周內，要帶她外出的老相好就更多了。她倒也慷慨，總是把應接不暇的玉成給當夜未有顧主的女郎。因此，她贏得了所有風塵姐妹的好感。（「好運氣」的羅莎，p.66）

[BT: Rosa was the red card [i.e. most popular] of these girls. She wouldn't have no client even two or three days before the Portuguese soldiers got their monthly pay. When she moved around in the restaurant, the Portuguese soldiers would always want to buy her a dinner and take her out. The first week after the Portuguese soldiers got paid, even more regular clients would want to take her out. She was also quite generous, always sharing the ample opportunities by which she was overwhelmed with girls who did not have any client that night. Therefore, she won favourable impression from all her sisters of prostitution.]

PT-TT

Sua pose altiva sem artifícios atraía clientes, ela era a mais requisitada das raparigas. Os militares porfiavam para lhe pagar uma refeição, mesmo quando o dia de pagamento ainda vinha longe. Quando saía com o escolhido, aos outros indicava as companheiras. Generosamente, fazia por partilhar a sua boa-sorte e as outras pagavam-lhe com testemunhos de simpatia. ('Rosa amada, rosa desfolhada', p.85)

[BT: Her haughty pose without artifice attracted clients, she was the most sought-after girl. The military struggled to pay her a meal, even when payday was still far away. When she went out with the chosen

one, she indicated to her companions. Her generously shared her good fortune, and the others paid her with testimonies of sympathy.]

In this excerpt from the story of the 'lucky' Rosa, the narrative depicting how she was popular among her 'clients' and her own kind is simplified to some extent, with some minor details left out, e.g., the (Portuguese) identity of the military, or how exactly she was popular (before the payday, when she showed up in the diner, and after the payday), or how she earned respect from her own kind (by sharing with them her ample opportunities, i.e. the extra clients whom she was too busy to take – generalized as 'boa-sorte' [good luck] in the TT). Through simplification, the Portuguese TT retains the main ideas and reads more easily with less information density.

6) Restructuring

Restructuring usually takes place beyond syntactic level, where information of smaller units in the ST is reorganized and merged to a larger one in the TT, or the other way around. Such structural change may be caused by stylistic differences or for achieving greater coherence in the narrative reconstructed in the translation.

Example 8-5

CN-ST

她沒有再說什麼，我發覺她目不轉睛的看我。

我擬轉過臉，實在不習慣跟陌生者如此目光相對。

「姑娘。」老婦人忽然開腔：「請恕我唐突，你少年時候是不是住在盧廉若公園附近的呢？」

我一愕，隨即答是。

她臉上立現興奮問我認得她？說她是我家的鄰居。

我從她的臉尋找記憶，可是，怎麼也想不起她是誰。

她笑嘻嘻揭盅：她是阿桃，是葡兵迪雅士的妻子阿桃。

葡兵迪雅士？阿桃？剎那間我認出她了。

果然是阿桃。(‘阿桃’, pp.15-16)

[BT: She did not say anything else. I felt she was staring at me.

I turned my face away, really not used to being stared at by a stranger.

‘Girl.’ The old lady suddenly asked, ‘Please forgive my abruptness, but when you were younger did you live near Lou Lim leoc Garden?’

I was shocked, then said yes.

She showed excitement in her face immediately, asking if I remembered her? She said she was our neighbour.

I searched my memories from her face, but, I couldn’t recall who she was.

She grinned while revealing the answer: she was A-Tao, the Portuguese soldier Dias’s wife A-Tao.

The Portuguese soldier Dias? A-Tao? Suddenly I recognized her.

Indeed she was A-Tao.]

PT-TT

Ela não disse mais nada, mas continuava a olhar para mim intensamente. Desviei os olhos, incomodada por estar assim debaixo da inusitada atenção de uma estranha. Notando o meu gesto ela disse: “a senhora desculpe por estar a olhá-la assim, mas em criança viveu perto do Lou Lim leoc?” Respondi que sim e ela continuou: “Nós éramos vizinhas.

Agora sou eu que a fito de frente, enquanto ela, visivelmente emocionada, me pergunta se não me lembro dela. Acabo por confessar que não encontro a imagem dela na minha memória. Sorrindo, ela diz-me que é a mulher do Dias, o militar português.

“Ah! A mulher do nosso vizinho, o senhor Dias, o soldado português!” lembro-me agora claramente deles, sobretudo dela, da formosa A-Tao, a Flor de Pessegueiro. E nunca um nome fora mais acertado, pois da flor tinha ela a pele rosada, acetinada e doce como o mítico fruto era a sua voz de veludo. (‘A-Tao, Flor de Pessegueiro’, pp.20-21)

[BT: She said nothing more, but continued to stare at me intently. I averted my eyes, annoyed that I was under the unusual attention of a stranger. Noticing my gesture she said, 'Forgive me to be looking at you like that, but as a child did you live near Lou Lim leoc?' I said yes, and she continued, "We were neighbours.

Now it's me who stares at her head on, while she, visibly thrilled, asks me if I don't remember her. I confess that I cannot find her image in my memory. Smiling, she tells me she's Dias's wife, the Portuguese military man.

"Ah! The wife of our neighbour, Mr Dias, the Portuguese soldier!" I now clearly remember them, especially her, the beautiful A-Tao, the Peach Blossom. And no name had ever been more accurate, for the flower had a rosy, satiny, sweet skin like the mythical fruit was its velvet voice.]

The above excerpt is a recounting of the narrator's dramatic encounter of A-Tao on the bus. The Chinese ST is originally written in a loose, prosaic style, containing nine paragraphs with one short sentence forming a separate paragraph. In the Portuguese TT, these nine sentences/paragraphs are restructured, with the information reorganized into three larger paragraphs, and expressed in more literary language, using more complex formulations of 'not remembering', 'not finding her image in my memory' etc. The direct effect of such restructuring is that it has significantly increased the coherence of the narrative and also sped up the rhythm of the narrative.

7) Conversion

This method refers to changing the level of narrative from a free indirect discourse or an indirect (reported) speech to a direct (quoted) speech. Such conversion occurs where the translator tries to make the narrative more dialogic and situational.

Example 8-6

CN-ST

她這樣一個從沒有受過中文教育的中葡混血兒懂得說這樣的話，很多人都感到出奇，問她去那兒學來的，她有點自豪的說，是一個中國男人多次來找她後認識了她的性格所說的，她一聽覺得對極了，就請對方教自己背熟了，以後就像唱歌似的常溜出口，尤其是每當有誰欺負了她她予以還擊時，就會先衝口而出說了這句話才發難。（‘要報仇的花地瑪’，p.62）

[BT: For a Chinese-Portuguese mixed-blood like her who did not receive any Chinese education but knew to say such an expression, many people felt curious, asking her where she learned that from. With a bit of pride she said, it was said by a Chinese man who got to know her personality after seeing her many times. When she heard it, she thought it was quite right, so she asked him to teach her to memorize it. Since then, she would utter it as easily as singing a song, especially every time she fought back when someone bullied her, she would blurt out this expression before launching an attack.]

PT-TT

“Onde aprendeste essa sentença, tu que és meio chinesa, mas de chinês, nem aprendeste a ler o jornal, quanto mais os clássicos?”

Perguntou-lhe um dia o patrão.

Fátima alçou o queixo e meneou a cabeça, com ingénuo orgulho: “Tive um protector chinês, sabem? Um homem ilustre, desses que vocês nunca verão aqui! Era assim que ele resumia a minha pessoa. Um dia pedi-lhe que me ensinasse o provérbio. Aprendi-o e agora uso-o como lema.”（‘Fera Fátima’，p.78）

[BT: ‘Where did you learn that sentence, you who are half Chinese, but Chinese, you haven’t even learned to read the newspaper, let alone the classics?’ One day the boss asked her.

Fatima lifted her chin and shook her head with naive pride: ‘I had a Chinese protector, you know? An illustrious man, one you will never see here! That was how he summed up my person. One day I asked him to teach me the proverb. I learned it and now I use it as a motto.’]

This example is taken from the story of Fátima, an uneducated prostitute who was hot-tempered and not afraid of bullies. The ST is a narrative told from the third-person omniscient voice. The narrative combines free indirect discourse (underlined by ‘_’) and indirect speech (underlined by ‘~’), in which the voices of both the narrator and the characters are merged. In the Portuguese TT, both the free indirect discourse and indirect speech are converted into direct (quoted) speech (underlined by ‘_’), which clearly separates the characters’ voices from the narrator’s voice. The translated narrative in a more dialogic way thus lessens the distance between the target readers and the characters, but the shifted voices also break the fluidity of the narrative. This dramatization also makes it more story-like and less essayistic.

8) Naturalization

Naturalization is the substitution of a source culture-specific reference with one from the target cultural system to make it feel as specific and natural to the target readers. Unlike paraphrase which is based on the same referential meaning, naturalization is the replacement of a reference with a different referential meaning.

Example 8-7

CN-ST

“拜冬”是這個小城的中葡混血兒的習俗，是指在聖誕節那天盛裝往親友家中作訪…（‘愛蓮娜拜冬去’，p.42）

[BT: ‘Winter visit’ is a tradition of the Chinese-Portuguese mixed-bloods of this small city, referring to dressing up and paying visits to family and friends on Christmas day.]

PT-TT

Baidong é uma tradição dos cristãos desta pequena cidade de variados usos e costumes: no dia de Natal, ataviados com as suas mais belas indumentárias, todos fazem visitas a parentes e amigos. (‘Dia de Baidong’, p.56)

[BT: *Baidong* is a tradition of the Christians of this small town of varying uses and customs: on Christmas Day, all dressed up in their most beautiful costumes, everyone makes visits to relatives and friends.]

In this example from the story of Helena going for her winter visits, the source culture-specific reference 中葡混血兒 [Chinese-Portuguese mixed-bloods] from Macao is naturalized with a different reference *cristãos* [Christians] from the target culture, thus concealing its source-cultural specificity to the effect that it is taken for granted for the target readers that the Macanese are naturally identified as Christians. In this sense, the Macanese cultural identity is re-aligned by the translator in association with Christianity. Also, in the original Chinese text, there is a specific Chinese point of view (or at least, an exterior point of view) of looking at this Macanese tradition. This othering is, however, less apparent in the Portuguese translation.

9) Omission

Omission is the exclusion or removal of parts of the ST from the TT completely, which usually occurs at the level of sentence or beyond. Omission may result in loss or even distortion of meaning in the original narrative, creating direct impact on the logic of the narrative and the readers' perception.

Example 8-8

CN-ST

平時，她和母親一起到來只默然地喝著咖啡，也默默地吃著豬扒包或西洋臘腸包之類，但只要茶客中有誰說起某某人結婚了，她就神色突變，不停用茶匙攪動杯中的咖啡，定睛的凝望著杯中的咖啡問：“為甚麼不許嫁他？為甚麼不許嫁他？……。”她的母親不會容許她說下去的，老人在這情形下必然輕輕拍著她的手，制止她說：“珍妮，快喝咖啡，咖啡凍了就不香了。”於是，她嘟囔著幾句教人聽不清楚的話，就大口大口的喝她的咖啡。（‘珍妮的平安夜’，p.75）

[BT: Usually, she and mother came to drink coffee silently, and ate things like pork fillet buns or western sausage rolls, but if any customer mentioned anyone getting married, she would suddenly change her face. She would keep stirring the coffee in the cup with the teaspoon, stare at the coffee and ask: 'Why not allowed to marry him? Why not allowed to marry him?...' Her mother wouldn't allow her to continue; under this situation, the old woman would definitely pat her hand and stop her, saying: 'Jenny, drink the coffee quickly, otherwise if the coffee gets cold it won't smell nice.' As a result, she would murmur a few words that were unintelligible, and gulped her coffee.]

PT-TT

Outras vezes vinha com a mãe, tomava o café em silêncio, comia sandes de carne assada ou salsichas no pão.

Quando ocasionalmente alguém dava a notícia de um noivado ou de um casamento próximo nas famílias do bairro, Jenny empalidecia e com mão trémula fazia girar a colher na chávena em círculos frenéticos. Fitando o café como se dele pudesse obter resposta à sua desesperada pergunta, murmurava: "E eu? porque não posso eu também casar? porquê? Porque não posso eu também casar? porquê?" Até que por fim a voz se lhe esmorecia num balbuciar ininteligível e ela engolia o café de um trago. ('Jenny', p.97)

[BT: Other times she would come with her mother, drink her coffee in silence, and eat roast pork sandwiches or sausages on bread.

When someone occasionally broke the news of an engagement or a close marriage in the neighbourhood families, Jenny paled and with a trembling hand whirled her cup in frantic circles. Staring at the coffee as if she could get an answer to her desperate question, she murmured, 'What about me? why can't I get married too? why? Why can't I get married too? why?' At last her voice faded into an unintelligible babble and she swallowed her coffee in one gulp.]

This example is taken from the story of Jenny, who had suffered from mental disorder ever since she was raped by her *kwai-lou* father and disallowed from marrying her boyfriend. There are two significant parts of omission, one is the reference to 'him' – Jenny's boyfriend – an implicit character in the story, and the other one is the whole chunk of narrative about her mother's intervention. The omission of 'him' from 'why I'm not allowed to marry him', which then becomes 'why I can't marry' is simply a rewriting that changes the whole logic of the narrative: the reason why Jenny had gone insane was because she was not permitted to marry her beloved boyfriend after being raped by her Portuguese father, not because she couldn't get married at all. Readers would be left confused and clueless, wondering if she couldn't marry simply because she was a lunatic. The other omitted part has eliminated the projected perception of her mother's shamefulness which compelled her to stop Jenny from rambling too much whenever they were in public. By erasing her mother's voice from the narrative, it leads readers to puzzle why Jenny was acting like crazy for no reason.

10) Creation

Creation refers to the situation where the translator has taken the liberty of adding to the TT any information, narration or comment which are not found in the ST. Unlike explicitation which is an extended gloss or annotation to make the meaning of the existing ST segment explicit, creation is the insertion of the translator's own words and voice. By creating and adding such textual material, a discursive presence of the translator's voice – disguised as the narrator's voice in the translation – is projected in the narratives reconstructed in the TT.

Example 8-9

CN-ST

年前，灣仔村婦又每天挑著鮮花來本澳出售，但換了個經營方式，鮮花都擺在街市附近及在一些多人來往的街頭，等待選購，沿街不復有賣花聲。而光嫂不知可有在其中，縱然在吧，她也該是年華老去，風姿不再的中年

婦人了，倘她叫喚那一聲聲“花哩——”時，想必已無復當年的韻味。
(‘賣花聲與賣花人’，p.26)

[BT: Early this year, women from the villages of Wanchai (Lapa) came to sell flowers in Macao again, but they changed their way of business: all the flowers were displayed for purchase near the market and at the corners of some streets where there was greater flow of people, so there was no more flower vendors hawking along the streets. Nevertheless, I don't know if Kwóng-sou was among those [women], if she was, she must have become a middle-aged woman, ageing, and having lost her charm. Even when she shouted her hawking 'flowers!', I think it would have already lost its flavour of the old time.]

PT-TT

Anos depois as flores da Lapa voltaram a ser vendidas em Macau, nas tendas dos mercados, ou expostas nas ruas mais frequentadas. Mas a tradição dos pregões perdera-se. Ficou a memória nostálgica da passagem das floristas e os que recordam o seu pregão são cada vez mais raros.

Não sei se a esposa de A-Kwóng estava entre as que pousaram os seus cestos algures num mercado ou na esquina de uma rua bem frequentada na cidade. Nunca mais voltei a vê-la.

A sua donairoza beleza deve ter-se desvanecido com a idade, a sua esbelta figura certamente perdeu as linhas esguias quando amadureceu. Talvez o seu sorriso ainda guarde restos da ingénua graça. Talvez o timbre da sua voz tão doce ainda mantenha, intacto, o antigo encanto.

Em noites destas, quando ecoa lá fora o eterno canto da chuva, lavando a cidade, revitalizando as árvores urbanas e as ervas humildes nos beirais das casa antigas, ressuscita também a minha secreta melancolia, uma saudade que certamente alguns entenderão, do encanto de Kwóng-sou e dos pregões de Macau. (‘O pregão da florista’, p.37)

[**BT**: Years later Lapa's flowers were again sold in Macao, in market stalls, or on display in the busiest streets. But the trading tradition was lost. There is a nostalgic memory of the passage of the florists, and those who remember their trading floor are increasingly rare.

I don't know if A-Kwóng's wife was among those who landed their baskets somewhere in a market or on the corner of a busy street in the city. I never saw her again.

Her dainty beauty must have faded with age, her slender figure certainly lost its slender lines as it matured. Perhaps her smile still holds remnants of her naive grace. Perhaps the timbre of her sweet voice still keeps the old charm intact.

On such nights, as the eternal chant of rain echoes outside, washing the city, revitalizing the urban trees and humble herbs on the eaves of the old houses, it also resurrects my secret melancholy, a longing that some will surely understand, of the charm of Kwóng-sou and the tradings of Macao.]

This excerpt, taken from the story of the florists in the ending part, is the author's reminiscent account of Kwóng-sou – a florist she knew from Mainland China – back in the old days in Macao. As is evident from the comparison between the original and the translation, the end of each of the first three paragraphs (which are restructured from the original paragraph) and the whole of the last paragraph are additional narratives created by the translator. 'Disguised' as the narrator (in this case the original author), the translator has injected her own interpretation, thoughts and sensibility into the TT. The effect on the reading is, however, very different: in the original text, the author's sensibilities of nostalgia for a past Macao is only felt in between the lines, in the implicit and unsaid – an exemplar of 'less is more', which is why her *sanwen* reads as simple but profound. The translated version, however, makes explicit what is thought by the narrator. The last paragraph added by the translator also serves as an ending of the reconstructed narrative, with which the translator feels the need to echo with the beginning of the text where rain is used as the setting for this whole

narrative of melancholy and nostalgia. Where the original author leaves blank spaces for the readers to explore by themselves, a technique which is also very common in traditional Chinese painting, the translator simply 'painted over' those spaces with her own 'brush', giving them 'more colour and a western style' (Domingues, 2016a, p.89, my translation).

A particularly notable manifestation of the translator's textual mediation in reconstructing the original narratives in the TT is the use of the method of creation, through which the discursive presence of the translator's voice is found prevalent in the texts. The translator either rewrites the opening of the story completely in her own words (as in, e.g., 'A Mais Velha Profissão do Mundo'), or inserts her own improvisation here and there in the middle of every text, or adds her own interpretation or opinion as the moral of the story towards the end of some of the stories.

The translator's voice can be made immediately noticeable when the creation seems incompatible with the overall style or purpose of the narrative. Take *A-Tao* as an example. In the author's narration of A-Tao's teenage years when her mother was led to believe that A-Tao's mole on her eyebrow was a curse to the family, the translator adds a whole chunk of her own interpretation about the Chinese belief of fate in relation to physiognomy:

O pretenso fisionomista leu as linhas do rosto da menina. Disse que a sua formosura a predestinara para uma vida incomum. Porém o sinal na sobrancelha era uma marca imposta pelos deuses para atenuar a beleza que só nas deusas se manifesta sem mácula. Mesmo assim, era um desafio aos Imortais, por isso o destino dos seus pais e de todos os próximos estava comprometido por essa influência aziaga. O dito mestre de ciências ocultas escreveu com pincel em rectângulos vermelhos datas e posições celestiais das constelações e leu prenúncios de morte. ('A-Tao, Flor de Pessegueiro', p.24)

[BT: The so-called physiognomist read the lines of the girl's face. He said that her beauty had predestined her to an unusual

life. But the sign on the eyebrow was a mark imposed by the gods to soften the beauty that only the goddesses manifest without blemish. Even so, it was a challenge to the immortals, so the fate of their parents and all their neighbours was compromised by this heartless influence. The said master of the occult science wrote with brush in red rectangular dates and celestial positions of the constellations and read foreshadows of death.]

In fact, this lengthy description and explanation that the translator devotes to is a misinterpretation of the author's intended irony of Chinese superstition. While the overcomplicated improvisation does not sit well with the overall style of the narrative, the reconstruction of such a mysterious, supernatural account of fate in the Chinese culture runs counter to the author's intended meaning, imposing on the target readers an Orientalist impression. Towards the end of the story, the author simply concludes with a light-hearted thought that A-Tao has had a happy marriage which is something rarely found in local Chinese women marrying Portuguese men who left for Portugal. To enhance the effect of the moral of the story, the translator inserts another chunk of her own interpretation:

Vendo como eu a olhava, ela disse, apontando o sinal sobre a sobrancelha: “ficou isto não é? O meu marido não acreditava no augúrio do adivinho do templo. Ele dizia que era uma jóia na relva e que tornava a minha cara única. Nunca me deixou tirá-lo. Afinal não havia nenhuma maldição, só destinos traçados no Céu.” ('A-Tao, Flor de Pessegueiro', p.30)

[BT: Seeing how I was looking at her, she said, pointing the sign over her eyebrow: ‘this remains, right? My husband didn't believe in the omen of the fortune-teller of the temple. He said it was a gem in the grass and made my face unique. He never let me remove it. After all, there were no curses, only destinies traced in Heaven.’]

Again, here the translator's added cross-reference to the ominous 'sign' (echoing the added part cited above), disbelief by the Portuguese husband, and reiterated idea of destiny/fate 'in Heaven', is anything but what is intended by the author in the story. It may be the case that the translator tries to show her understanding of the story from a cross-cultural perspective, but such creative rewriting also runs the risk of over interpreting and complicating the original meaning. In effect, the translator has usurped the original author to become the narrator of the translation reconstructed through her own voice, re-presenting a different version of the Macao stories through her tinted lens.

8.4 Relating local experiences through intertextual mediation

A text or a narrative does not exist on its own but is embedded in the broader network or system of discourses, texts and signs, through which we make sense of the world we live in. '[T]he way we relate textual occurrences to each other and recognise them as signs which evoke whole areas of our previous textual experience' (Hatim and Mason, 1990, p.120) is called intertextuality. It is 'the manner in which texts of all sorts...contain references to other texts that have, in some way, contributed to their production and signification' (Lea, 2006, p.121). Initially introduced by Julia Kristeva (1969/1980) 'to refer to the existence of prior discourse as a precondition for the act of signifying' (Hatim and Mason, 1990, p.121), the notion of intertextuality is derived from Bakhtin's claim that 'a literary text is not only a dialogue between the author and the reader but also a dialogue with the whole of the contemporary, the previous and the future culture' (Kaźmierczak, 2019, p.364).

In her rewriting of the selected original texts which represent a narrative of the history and social life of Macao in the 1940s and 1950s, Fernanda Dias, according to her preface, refers to the works of the Macanese authors Luís Gonzaga Gomes, Henrique de Senna Fernandes and Deolinda da

Conceição as 'authentic' sources of understanding Macao and the Macanese community:

Although I arrived in Macao in the mid-1980s when the life of the previous decades was still pumping through its veins, it was through reading and re-reading Luís Gonzaga Gomes, Henrique de Senna Fernandes, Deolinda da Conceição that I added to my experiences the soul that only an authentic and profound literature can impart to an ancient community (Dias, 2014, p.10, my translation).

In this sense, her rewriting of the original texts can be seen as an intertextual adaptation to the Macanese tradition of short story writing as exemplified by those Macanese authors mentioned above.

Born in 1945 in Portugal, Dias moved to Macao in 1986 and lived there for almost 20 years of her life until 2005 when she eventually returned to Portugal, though she continued to shuttle back and forth between the two territories (Domingues, 2016b, p.97). As a Portuguese poet and writer, by 'immersing herself in the artistic and cultural life of the territory', she has distinguished herself from 'other writers who have engaged with the East' through 'her emotional involvement with people, and her genuine attempts to understand the local culture, even to the extent of concluding that she may not understand it at all' (Brookshaw, 2010b, p.245).

The same can be found in her rewriting of *Amores do Céu e da Terra*. Captivated by Ling Ling's narratives, Dias relates the texts with her personal experiences of Macao in the sense of intertextuality, through which she arrives at her understanding of Ling Ling's narratives:

If in these narratives I saw loved places, gardens, streets, colours, aromas and habits, sounds and tints of the flow of the seasons and other unspeakable reminiscences, it is because, in this city where I have lived a great part of my life, the names of

the places enunciated by the author opened in my eyes like painted fans, revealing the hidden landscape, the epigraph, the calligraphic poem (Dias, 2014, pp.8-9, my translation).

In her reconstruction of these texts, Dias claims that her reading of the text ‘Narradores de Histórias’ written by the Macanese author Luís Gonzaga Gomes in his collection of *crónicas* about the local history and culture – *Curiosidades de Macau Antiga* (1952) – lends ‘legitimacy’ (Dias, 2014, pp.10-11) to her boldness in rewriting Ling Ling’s texts. It is said that in Macao in the past, there were some professional storytellers (‘*raconteurs*’) who retold historical sagas to audience gathering in public. As the audience already knew the stories by heart, to break the monotony of the narrative, the storytellers would improvise their retelling, with admirable verve of the action of the legendary heroes, for the greater joy of the audience (Dias, 2014, p.11).

It is evident in Dias’s rewriting that this improvising technique of storytelling once popular in the historical Macao has found its new way into her cross-cultural rendering of the local experience and narratives with her own aesthetics of interpretation and performance. We can see from our analyses in the previous section 8.3 that the translator’s use of various solutions, particularly paraphrase, explicitation, restructuring, deletion and creation, are all her ‘improvising’ techniques that are inspired by the historicity of storytellers in Macao. Through the translator’s intertextual mediation of the local/historical experiences, oral traditions and discourse across different time and space, the personal narratives about the memories, cultures and people of Macao in the selected texts are revived and reshaped as part of the public narratives and discourses about the cultural identities of Macao and the Macanese.

8.5 The publisher’s and the translators’ agency through paratextual framing

Now we take a step further and move beyond the text to look at how the translated version as a final product is framed by paratextual elements. The

paratext is defined by the French literary theorist Gérard Genette (1987/1997, p.1) as 'what enables a text to become a book and to be offered as such to its readers and, more generally, to the public'. It 'provides some commentary on the text and influences how the text is received' (Genette, 1987/1997, p.7). Genette proposes different classifications of the paratext based on its spatial, temporal, substantial, pragmatic and functional properties (Genette, 1987/1997, pp.4-13; Batchelor, 2018, pp.17-19).

Depending on its location, the paratext can either be physically attached to the same volume as the text, in which case it is termed *peritext*, or separated at a distance from the text, in which case it is called *epitext*. The former – 'certainly the more typical one' (Genette, 1987/1997, p.5) – includes but is not limited to, the name of the author (and the translator), book title and subtitle, blurb, preface, epigraph, intertitles, notes, and afterwords. The latter includes, for instance, interviews, conversations or correspondence with the author, reviews and literary criticism.

More importantly, Genette (1987/1997, pp.11-12) outlines multiple functions of the paratext, which include, for example, giving information, making known an intention or an interpretation, conveying a decision, involving a commitment, giving advice, etc. He states that the functional aspect of the paratext is the main point because 'the paratext in all its forms is a discourse that is fundamentally heteronomous, auxiliary, and dedicated to the service of something [the text] other than itself that constitutes its *raison d'être*' (Genette, 1987/1997, p.12).

The notion of the paratext has been increasingly applied in translation studies in recent years given its usefulness and potentials for translation research (see, e.g., Tahir-Gürçağlar, 2002, 2011; Gil-Bardají, Orero and Rovira-Esteva, 2012; Batchelor, 2018). 'The study of paratexts complements this [textual analysis] framework and contributes to revealing the way translations are presented to their readers' (Gürçağlar, 2011, p.113), which 'has opened up rich seams of enquiry and offered original perspectives in product-oriented and context-oriented research' (Batchelor, 2018, p.39). Equally significantly, it has also lent insights to the discussions of agency of

the publisher and translator in the processes of production, presentation and reception of translation.

8.5.1 The publisher's agency through book cover, titles, illustrations and typography

When a translation is presented as a product to the readers or the public in its material form, the visual elements of the book, such as the title, graphic design of the cover and typography, usually have an immediate impact on the readers' reception. Since these paratextual elements are typically produced by the publisher, they can be seen as manifestation of the publisher's agency of the translation production.

Interestingly enough, it must be pointed out first that this book is published as a bilingual edition, with the Portuguese translated version occupying one half of the book and the Chinese original texts the other half. As such, unlike conventional books which open from right to left, this book can be read from either side for the respective language version. In this sense, the book itself performs the meeting of both cultures.

As shown in Figure 8.4, the front side of the book, which is the Portuguese portion, has a cover that bears the Portuguese title 'Amores do Céu e da Terra' in a prominent font size and a larger space on the right, with the original Chinese title '有情天地' juxtaposed in a much smaller font size and occupying a peripheral position on the left at a distance from the Portuguese title. The names of the author, the translator and the rewriter are displayed in Portuguese in a much smaller font size in separate lines horizontally next to the Portuguese title. On the other way around, the back side of the book is the Chinese portion, of which the cover puts the Chinese title prominently at the central position, while the translated Portuguese title is displayed at the lower left very obscurely because of its small font size and blend with the illustration on the cover. The names of the author, the translator and the rewriter are shown in Chinese in a small font size in one vertical line on the left margin. The indication of their names in both languages tells readers explicitly that the book is not just a work of translation but also of rewriting. The spine of the book contains both the original Chinese title and the

translated Portuguese title, as well as the logo of the publisher (Macao Cultural Affairs Bureau, or Instituto Cultural de Macau).

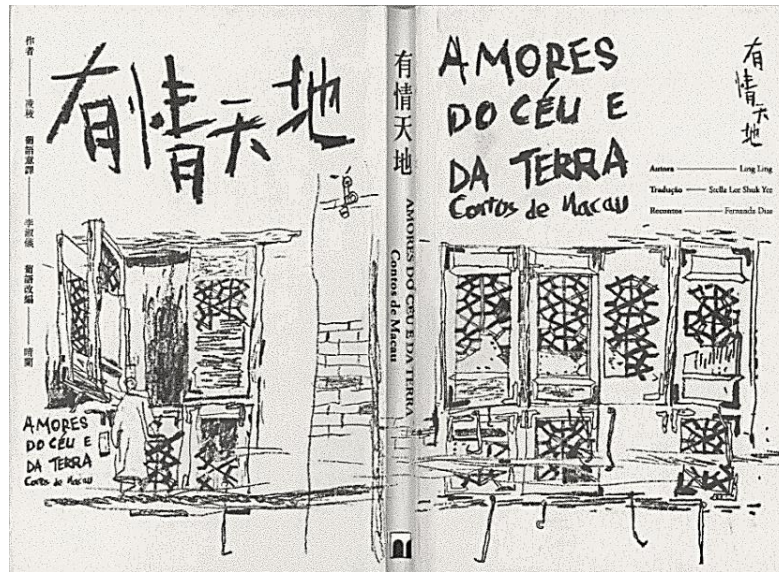


Figure 8.4 The book cover design of *Amores do Céu e da Terra*

It can be seen from the design that both covers, like the two sides of a coin, exhibit a coherent style that features a black and off-white colour tone, prominence of the handwritten titles in the respective language, and a sketched illustration representing the historical cityscape of Macao. The plain colour tone featured by the black graphic elements and the off-white background looks consistent with the artistic style of the sketch used as the illustration of the cover. The sort of monochrome colour tone marks a datedness and evokes a melancholic and nostalgic feeling. The seemingly creative, playful and craft-like handwriting style of both titles, in an attempt to align with the stylistic feature of the sketch illustration, seems to appeal to the taste of readers of younger generation, or evoke a feeling of past youthfulness in readers of older generation. The style also suggests that this book is a light read – something that can be read for fun. From the titles the target readers may also have a clue of what the book is about. Although the Portuguese title is derived from the Chinese title as a linguistic translation, the added Portuguese subtitle tells the Portuguese readers directly that the book is about stories of Macao. In association with the illustration, it is also hinted to the target readers that they might be some local old tales. As one piece straddling both covers, the sketch illustration of very typical traditional

Oriental-style handcrafted wood window panels along the street, with accentuated, somewhat messy lining and a lone figure in the distance, seems to convey a sense of historicalness and decay of a past age.

In fact, the illustration of the book cover is credited to Guilherme Ung Vai Meng, the then president³⁵ of ICM, on the copyright page of the book. Besides the cover illustration, there are other six of his sketches that are used as illustrations inside the book, which are shown below.



Figure 8.5 Illustrations inside *Amores do Céu e da Terra*

³⁵ Guilherme Ung Vai Meng stepped down from his presidency in February 2017.

These illustrations of the historical cityscape of Macao form a multimodal interaction with the texts and, at the same time, serve as intertextual reference to the image of Macao in the 1940s and 50s represented by the texts. Together, the illustrations may resonate with and reinforce the nostalgic feeling evoked by the narratives.

The typographic design of this book is also paratextually salient in marking its location of publication and also its targeted market. The book is published as a bilingual edition in both Portuguese and Chinese, suggesting an equal status between the two languages, and thus implying the symbolic value of intercultural communication between the Portuguese and Chinese communities in Macao.

In addition, its Chinese portion is printed vertically from right to left and in traditional Chinese characters, as is shown in Figure 8.6. This may be due to the fact that the original Chinese collection was also printed in the same style. Vertical typography from right to left is still found very common in publications in Macao, Hong Kong and Taiwan regions where traditional Chinese characters are used. On the contrary, the Chinese Mainland has adopted simplified Chinese characters and horizontal typography since the 1950s after the founding of the People's Republic of China.

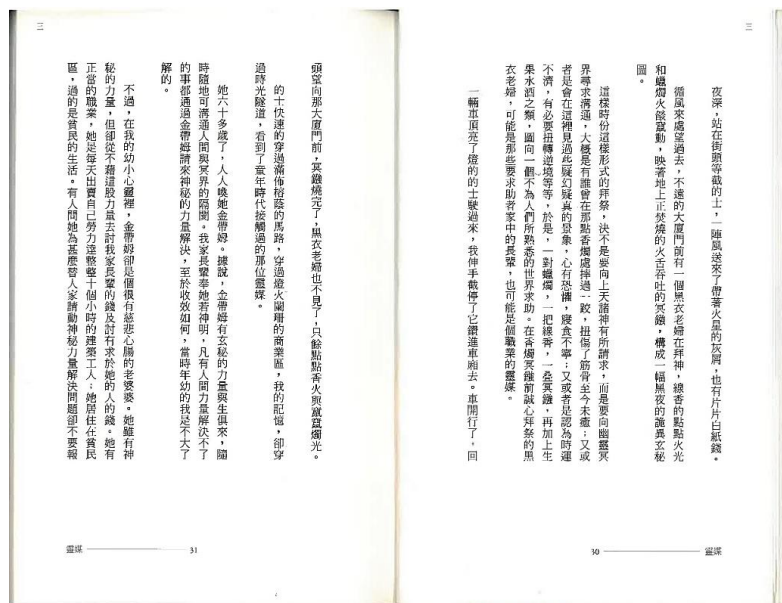


Figure 8.6 Chinese vertical typography in *Amores do Céu e da Terra*

The combination of these two salient typographic features, namely, the Portuguese-Chinese bilingual edition and the vertical printing in traditional Chinese characters, marks this book uniquely as a Macao publication. It is also particularly interesting to note that given the increasing popularity of horizontal typography of book publications in Macao since the 1980s, retaining such a vertical typography from the original seems to suggest a revisit to the authenticity, the tradition and the historicity, which is also resonant with the theme of this book about the life of Macao in the 1940s-50s.

Besides, the unique combination of Portuguese language with traditional Chinese characters indicates that the publication is targeted at the Macao local market for readers who are, besides bilingual (therefore, bicultural) speakers, Portuguese native speakers with an interest in Macao Chinese literature or the Macanese community, which seems to echo what is suggested in the blurb by the rewriter Fernanda Dias (2014, no pagination, my translation):

We understand that this book is dedicated not only to Macao readers but also to the various Lusophone communities around the world, revealing a work of fiction that in some way pays homage to the proven inter-communal harmony of the territory.

The way the book is paratextually framed by the publisher for the target readers is such that it reminds readers of the distinctive Sino-Portuguese characteristics of Macao which gave birth to the stories of the Macanese group – the embodiment of the miscegenation between these two distant cultures. In an attempt to appeal to the target readers with multimodal representation of Macao through historical imageries, it may evoke target readers' nostalgia for a past Macao and the people that lived through that period, or it may arouse target readers' curiosity or interest in getting to know the history and people of Macao through the narratives of the texts.

8.5.2 The translators' agency through prefaces and epigraphs

Translators are traditionally viewed as invisible in translation discourses that privilege fluency and transparency (Venuti, 2008[1995]). 'The "invisibility" of translator has been such that relatively few of them have written in detail about their practice' (Munday, 2016, p.234). In calling to action to increase the translators' visibility, Venuti (2008[1995], p.273) advocates the adoption of 'visible' practices for translators:

They can work to revise the individualistic concept of authorship...not only by developing innovative translation practices in which their work becomes visible to readers, but also by presenting incisive rationales for these practices in prefaces and essays, lectures and interviews.

The translators' prefaces can thus be seen as a salient strategy with which the translators' voice is heard and the translators' role is made more visible. In her empirical investigation of the functions of translator's prefaces which may serve as documentary sources for translation studies, Dimitriu (2009) outlines three major functions of translators' prefaces at work, namely: 1) explanatory function (to explain their selection of texts and authors, as well as their translation strategies), 2) normative/prescriptive function (to work as guidelines, instructions or models to be followed), and 3) informative/descriptive function (to provide source-text analyses, highlight the author's originality, focus on areas of translation difficulties, or describe the contexts of ST production or TT reception). It is therefore argued by Dimitriu (2009) that translators' prefaces can serve as documentary sources for testing translation theories, deriving the translation norms, studying the translation process, and inferring the translator's stance.

As far as this case study is concerned, both the translators have enclosed their prefaces as the paratext to the book. The literal translator Stella Lee Shuk Yee has a 4-page preface written in Chinese and translated into Portuguese, appended to the Chinese and the Portuguese portions of the

book respectively. The Portuguese rewriter Fernanda Dias, however, has a 6-page long Portuguese preface which is not translated into Chinese and appended to the Chinese portion.

Although focusing on different aspects of the translation process, both of their prefaces reaffirm Dimitriu's (2009) proposed explanatory and informative/descriptive functions. In their prefaces, both translators have explained their reasons for the selection of the texts for translation, which can be summarized as: 1) sympathy for the hardship of the Macanese group, 2) interest in understanding the social life of Macao during 1940s and 50s, 3) value judgement, and 4) intention of making these narratives accessible to the Portuguese readers. In comparison, Lee (2014a) in her preface mainly focuses on recounting her collaboration with Dias through their friendship. Through her reflection of what makes a successful translation, she describes their process of collaborative translation and Dias's rewriting of the texts. Dias (2014), on the other hand, focuses on her rewriting process through her interaction with the author (via Stella Lee), and, more importantly, explains her rationales for the rewriting, which brings the translator's agency and positionality to the fore, thus echoing with Venuti's (2008[1995]) advocate for increased translator visibility as resistance to the dominant transparent discourse.

From their prefaces, it can be learned that both translators have played a pivotal role in the process of translation, mediation and reconstruction of the narratives representing Macao and the Macanese. This is manifest in their own selection of the texts, initiation of the translation project, collaboration between themselves and with the author, and above all, rewriting of the original texts:

These texts therefore do not present themselves as translations, but as retellings. As in oral tales, we dared to 'add a point' to the narration that comes from the solitary monologue of the author after having been filtered through another sensibility, that of the translator ... Upon reading, the reader can feel that it can reconstruct the essential

figurations and recuperate the places where the fleeting encounters took place (Dias, 2014, pp.11-12, my translation).

The fact that she treats the target texts as rewritings rather than translations and that she takes the liberty of inserting her own voice in the rewriting suggests her power and positioning as an active mediator between the two literary and cultural systems. Indeed, her habitus as an established poet and writer herself has empowered her with an equal footing with the original author in her negotiation and mediation in the translation/rewriting process.

A prolific writer herself, Dias has published a number of literary works based on her personal experiences in Macao, including two collection of short stories: *Dias da Prosperidade* (1998) and *Contos da água e do vento* (2013), as well as four collections of poetry: *Horas de Papel* (1992), *Rio de Erhu* (1999), *Chá Verde* (2002), and *O Mapa Esquivo* (2016). Before the publication of this Portuguese translated version *Amores do Céu e da Terra* (2014), she has also published three other collections of translated poetry in collaboration with Stella Lee Shuk Yee: *Poemas de Uma Monografia de Macau* (2004), *Gao Ge - Poemas* (2007), and *Poemas de Shu Wang: Versão Portuguesa de Fernanda Dias* (2012). A cursory glance at her literary creation and translation practices reveals her conscious attempt to weave her personal narratives with the broader public narratives of the history, cultures and people of Macao through her literary representations. As commented by Brookshaw (2010, p.253):

Of all the lusophone writers who have taken up residence in Macau over recent decades, Fernanda Dias is certainly unique in the sense that she managed to bridge the gulf between the expatriate Portuguese community and the indigenous Chinese. She was certainly the only writer to openly base her work on an attempt to understand her surroundings, while also maintaining a firm sense of her own national and, above all, regional identity.

Her agency to exert her literary voice, hence, her identity, in the representation of Macao through the reconstruction of the original texts is equally, if not more, salient in her deliberate insertion (creation) of epigraphs to the translated texts.

An epigraph is defined as ‘a quotation placed *en exergue*, generally at the head of a work or a section of a work’ (Genette, 1987/1997, p.144, italics in original). Genette (1987/1997, pp.156-160) outlines four functions of the epigraph: (1) to comment, explain and justify the title; (2) to comment on the text; (3) to add value by presenting the name of the author quoted; and (4) to mark ‘the period, the genre, or the tenor’ of the text.

In the Portuguese portion of the book, each translated text is accompanied with at least an epigraph (there are two epigraphs in ‘Jenny’) carefully chosen by Dias. All of the 14 epigraphs are quotations from diverse sources: 2 from tales, 2 from novels, 1 from song lyrics and 9 from poetry, as well as from different languages: 9 from Portuguese, 3 from Spanish, 1 from French and 1 from English. It is found through a close examination of their contents that these epigraphs either serve as some kind of justification for or connection to the title or the text, or as a means to add extra literary value to the translated text by presenting the diverse range of writers from different languages. Through the insertion of these epigraphs, the translator has not only created added literary value to the translated texts, but also exerted her own literary style on the reconstruction of these narratives by introducing intertextual references to the quoted epigraphs. As stated by Dias (2014, p.12, my translation) in her own preface:

I could not resist adding an epigraph to each story, with a twofold intention: to greet the [original] author with words that echo her registers, and to pay homage to some of my beloved authors.

What Dias 'could not resist' is in fact the internalized manifestation of her habitus as a poet and writer to create and re-create literary values through practice, and her agency as a literary translator and cultural mediator to re-negotiate and reconstruct the original narratives for the cross-cultural understanding of the target readers. Through the translators' paratextual intervention by inserting the prefaces and epigraphs, the agency of the translators has been made more visible in the translation production. The target readers are therefore reminded of the fact that the translated version is a re-constructed view of Macao through translators' mediation. Just as noted by Lee's (2014b, p.16), Dias has brought to the target readers 'a sua visão do mundo, inerente à sua identidade' (her vision of the world, inherent in her identity) in her Portuguese version of *Amores do Céu e da Terra*.

8.6 Summary

This chapter has presented a case study of short story translation in contemporary Macao. The Portuguese rewriting of the selected texts from Ling Ling's Chinese *sanwen* collection *You Qing Tian Di* has revealed how the agents of translation have reconstructed and mediated the narratives of Macao and Macanese through the following approaches: (1) generic shift from the Chinese *sanwen* to Portuguese *contos* for the target readers for better reception in the target literary traditions and system; (2) reframing the Macanese narratives through selective appropriation of textual materials, and reconstructing the narratives through rewriting of the textual materials with various translation solutions. The result of this is the production of a reframed and rewritten version of Macao stories which are centred on the Macanese cultural identity, interpolated with the translators' subjectivity and interpretation; (3) intertextual mediation by relating to the local/historical experiences, oral traditions and discourse across different time and space, thus reviving and reshaping the personal narratives about the memories, cultures and people of Macao in the selected texts as part of the public narratives and discourses about Macao and Macanese cultural identities; (4) paratextual framing, e.g. the publisher's framing of the book cover design, titles, illustrations and typography, as well as the translators' insertion of prefaces and epigraphs which make them highly visible, all of which are conducive to the reconstruction of the narratives about Macao and Macanese cultural identities.

Chapter 9

Conclusion

As Portugal's last colony in Asia, Macao had been under the Portuguese rule for 442 years until 20th December 1999 when it was officially returned to the Chinese sovereignty. Positioned at the periphery of the Chinese and Western cultures, Macao has been characterized as a cultural 'threshold' (Cheng, 1999, p.4) of the East and the West. The long history of cultural contact between the East and the West has imbued Macao with a unique cultural identity – something that is regarded as quintessential Macaoness, which has been the result of on-going interaction and hybridization of different cultures over the past five centuries. Such cultural hybridization has placed Macao in a perennial condition of in-betweenness, a 'Third Space' that 'constitutes the discursive conditions of enunciation' (Bhabha, 1994, p.37) through which the cultural identity of Macao is under constant formation, transformation and translation.

While cultural identity 'relates mainly to a sense of community based on history and culture' (Smith, 1986, p.14), cultural anxiety and ambivalence towards identity and otherness had been prevalent in Macao due to the ambivalent sovereignty and colonial discourse. The Macanese, a hybrid Eurasian ethnic group in Macao where they are rooted and regard themselves as '*filhos da terra*' (children of the land), are even more symptomatic of cultural anxiety and identity loss in times of uncertainty and transition. The anxiety-driven and identity-laden public discourses and meta-narratives about Macao and the Macanese are constantly shaped and reshaped through the contesting power dynamics and relations between the *self* and the *other*, the domestic and the foreign, the local and the global.

Within such a context, literary translation as a form of cultural production is therefore used as a coherent, effective strategy for mediating and (re)constructing such public discourses and meta-narratives as a cultural repertoire about Macao, Macaoness and Macanese. While situating the production of literary translation within the specific context of contemporary

Macao between 1980 and 2018, the present research is a descriptive and sociological study of literary translation and its relationship with cultural identity. The research has drawn on Toury's DTS as the overall theoretical framework, incorporating multidisciplinary and interdisciplinary approaches to literary translation, in an attempt to conceptualize literary translation as a socio-culturally situated practice from product-, process- and participant-oriented perspectives. By proposing a carefully designed, multi-approach methodology, the present research has adopted mixed methods of qualitative and quantitative analyses combined with bibliographic, case study and ethnographic methods. It has presented a comprehensive, systematic study of the phenomena of literary translation in contemporary Macao, where literary translation has contributed to or influenced the mediation, negotiation and (re)construction of Macao and Macanese cultural identities in the products, through the process and by the participants of translation.

9.1 Findings and implications

The present research has sought to answer the central question of how literary translation has mediated and (re)constructed the cultural identities of Macao and Macanese. This question has been addressed through three sets of detailed, interrelated and operable questions in terms of the product, process and participants of literary translation respectively.

First of all, in answering the first set of research questions about what the products of literary translation were produced in Macao during the given period as well as how and why they were produced, a diachronic survey of the literary field and literary translation production of contemporary Macao was conducted through quantitative and qualitative analyses. Major findings from these analyses have indicated that, first of all, literary translation as a form of cultural production is primarily motivated by the socio-cultural conditions and governed by the structure of the field of power in the literary field. At the macro-level, the contextualization of the field of Macao literature in Chapter 4 has provided an in-depth understanding of the public and academic discourses centred on the notion of Macao literature in the past two decades, which have revealed an increasing characteristic of

autonomous hierarchization of the literary field. The diachronic bibliographic survey of literary translation production in Chapter 5 has shown that it is closely in line with the overall trend of literary publication in the literary polysystem/field of Macao. This means that literary translation as a sub-system of the literary polysystem is also subject to similar kind of structure, power relations and socio-cultural factors that condition the restricted production of literary translations as cultural products of symbolic (cultural) capital. In this process of restricted production, the field of power, i.e., the space of relations between the social agents possessing economic or cultural capital necessary for competing for dominant position (Bourdieu, 1996), is the governing factor of the field of literary translation, which determines the selection, production, circulation and reception of literary translations. Evidences of this are shown, for example, in the sudden surge of overall literary translation production since the 1980s social transition and especially in the 1990s when the handover was around the corner. One of the major findings that the culminations of literary translation production over the given period roughly coincided with the 1999 handover and the 10th and 15th anniversaries of the handover have revealed the socio-political relevance to such cultural production. Another evidence is that the production of literary translation into the Chinese language (predominantly from Portuguese) remained high in the 1990s and reached a peak in 1999. This increased intake of the Portuguese cultural capital through Chinese translation of Portuguese literature is evidently motivated by the interest of the then Macao Portuguese government which was anxious to leave some Portuguese legacy in Macao when their colonial rule was regrettably coming to an end. At the same time, these products of translated literature have also been subsumed into the literary polysystem of Macao, contributing to a pluralistic, hybridized literary (cultural) identity of Macao. The production of Portuguese translations saw an increase in the 2010s, which was largely a response to the widespread criticism in Macao society that it has been gradually losing its Portuguese characteristics as a result of increased globalization. This is manifested by the significant growth of literary translations produced in the English language which is gaining a *de facto* semi-official status (Moody, 2008) in Macao during the given period. All

these macro-level manifestations of literary translation phenomena in Macao have revealed that the initiation, selection and production of literary translations are motivated and governed by the dominant socio-cultural factors of Macao, where such cultural production usually serves the interest of making up the cultural repertoire with intended socio-cultural functions.

Second, to address my second set of research questions about how the cultural identities of Macao and Macanese are mediated and (re)constructed in the process of translation, a synchronic investigation of three selected cases of literary translations was conducted in their respective contexts through Chapters 6 to 8. In each of these case studies, textual and discursive reconstructions were examined through close reading and comparative analyses of the STs and TTs at different textual-linguistic levels in terms of the identifiable translation strategies and solutions employed by the agents of literary translation in their process of translation and production. Major findings suggest that literary translation as a discursive practice has the potentials of negotiating, mediating and (re)constructing the source cultural identity in the target cultural system and repertoire.

At the micro-level of analysis, each literary translation project and its texts serve as a point of reference for looking at the function of literary translation in the specific socio-cultural context. The findings from the three individual case studies exemplifying major genres of literary translation – poetry, fiction and short story – have shown that various patterns of mediation are present to varying extents across all the selected texts and genres. These patterns of mediation are, first of all, manifested in the textual-linguistic makeup of the TTs and the textual relations between the STs and TTs. Such textual-linguistic manifestations are realized, from a process-oriented point of view, through a decision-making and problem-solving process of translating behaviours governed by the translation norms which determine the translators' employment of certain translation strategies and a range of translation solutions in the process of their mediation and reconstruction of the source cultural identities in the target cultural system.

In the case of poetry translation, the high symbolic capital of poetry in Macao has enabled poetry translation to be practised and performed as Macao's

linguistic and cultural plurality and hybridity. Through different poetic readings and interpretations in translating the same Macanese poem 'Sabem quem sou?' by the respective Chinese and English translators, the cultural identities of Macao and Macanese reflected in the STs are mediated and negotiated towards different directions. In the Chinese TTs, the Macanese identity is reconstructed towards alignment with the Chinese culture to evoke a sense of solidarity building. In the English TTs, the Macanese identity is negotiated towards a sense of cultural cosmopolitanism with the English culture in forging new cosmopolitan Macao and Macanese cultural identities.

In the case of fiction translation, Senna Fernandes' iconic novel *A Trança Feiticeira* as a consolidation of the Macanese cultural identity is discursively constructed through the ample culture-specific references (CSRs) in the ST. Results of the corpus-assisted analysis of the CSRs have shown that the Chinese translator has adopted a target-oriented approach of acceptability and instrumental translation with dominant substituting and domesticating strategies in her translation process. As such, the Macanese cultural identity has been mediated and reconstructed in a way that it is brought closer to the target Chinese readers, which may evoke in them a sense of empathy that can effectively assimilate the Macanese cultural identity into the Chinese cultural repertoire and meta-narratives. The English translator, on the other hand, adopts a source-oriented approach of adequacy and documentary translation through his dominant conserving and foreignizing strategies in his translation process. By preserving the linguistic and cultural characteristics of the Macanese cultural identity in a way that is exotic to the target readers, the English translation has catered to the target readers' expectations of typical Orientalist narratives. This may be one of the reasons why this novel was selected for translation for the English target readership, as indicated by Brookshaw (2019) himself.

In the case of short story translation, the Portuguese rewriting of the selected texts from Ling Ling's Chinese *sanwen* collection *You Qing Tian Di* has revealed that the personal and public narratives of Macao and Macanese are mediated systematically through generic, textual, intertextual and paratextual reconstruction. The result of all these is the production of a

reframed version of Macao stories, which is centred on the Macanese cultural identity. It has evoked a sense of local/historical experience through intertextual traditions and spatio-temporal transposition, thus reviving and reshaping the personal narratives about the memories, cultures and people of Macao as part of the on-going public narratives and discourses about Macao and Macanese cultural identities. In the process of rewriting and renarration, the agency of the translator as a rewriter and renarrator is salient and active at many levels, including the shift of genre, selection and rewriting of textual materials, intertextual adaptation to local experience and traditions, as well as paratextual framing, especially through the purposeful insertion of preface and epigraphs. Thus, literary translation is used by the translator as a powerful discursive tool to reconstruct and negotiate the Macanese cultural identity for the target Portuguese readers.

From the results of these three case studies, it can be seen that while the textual-linguistic mediations and manipulations are the surface manifestations of the translators' decision-making conditioned by the translation norms in the translation process, the deeper, underlying reasons or motivations for the translators' observable patterns of mediating behaviours lie in their agency through their habitus from the participant-oriented perspective.

Thus, to answer my third set of research questions about what motivates the agents' mediations in their translations, the agency and habitus of the agents of translation were investigated and analysed through the collected biographic and ethnographic data of the translators (and publishers). These analyses were built into the selected case studies to see how the participants' agency and habitus contributed to their decision-making of concrete translation strategies and solutions in mediating the source cultural identity in the TTs.

Through an examination of the translators' habitus including their personal, professional, social and cultural trajectories, it is found from all the three case studies that their mediations of Macao and Macanese cultural identities in the translation product and the translating process are in fact the direct or indirect results of their active agency through their internalized habitus which

is their 'social, identitary and cognitive make-up' (Munday, 2016, p.237) formed through their long process of socialization and professionalization.

In the case of poetry translation, expert translators as poets have played a crucial role in the cross-cultural mediation and reconstruction of the discourses and narratives of Macao and Macanese cultural identities. Kit Kelen's habitus as a celebrated poet, educator and researcher is key to his translation poetics and practice, while his networks with poets, translators, academics, students and readers are essential for the emerging collaborative praxis of poetry translation in Macao, which has contributed to the cross-cultural mediation and understanding of Macao and Macanese cultural identities.

In the case of fiction translation, it is found that the different translation approaches and strategies adopted by the respective translators are the intrinsic results of their translation behaviours and decision-making which are governed by norms, i.e. initial, operational and expectancy norms, as well as shaped by their different professional and cultural identities. The English translator David Brookshaw as a prominent postcolonial literary scholar, who has possessed high social and cultural capital, has resorted to a source-oriented, documentary translation that is primarily motivated by his scholarly interest and targeted at 'scholarly type of readers' (Tan and Shao, 2007, p.211). On the contrary, the Chinese translator Yu Huijuan as a journalist, broadcaster and editor has adopted a target-oriented, instrumental translation approach that has been instilled in her professional practice, while her Chinese cultural identity has also influenced her mediation of the cultural identities of Macao and Macanese through cultural alignment.

In the case of short story translation, the agency of both the rewriter Fernanda Dias and the publisher ICM have contributed to the reframing of the public narratives of Macao and Macanese cultural identities. As can be seen from Dias's exertion of her own agency and subjectivity visibly in her rewriting at the various levels of the TT which is the result of her own interpreted version of Macao and Macanese stories, Dias's mediations were strongly influenced by her habitus as a cultural translator through her own literary practice as a prolific literary writer who had lived in Macao long

enough to position herself as a cultural mediator between the Portuguese and Chinese cultural (and literary) traditions. The paratextual reframing of the Portuguese version in particular has revealed the underlying motivations of the publisher as a cultural broker in promoting the unique cultural repertoire of Macao, as well as the translator as a cultural mediator in reframing the narratives of Macao and Macanese cultural identities for the target culture.

All these major findings from the present research have pointed to the direct implications for the potential power and function of literary translation as a crucial form of cultural production in a multilingual and multicultural society like Macao. The cultural dynamics and contesting discourses and narratives of its cultural repertoire have been conditioned and governed by the social structure of the field, in which the agents of cultural production play a constructive role. Since the whole process of initiation, selection, production and circulation of literary translations as cultural products in the literary field is governed by the field of power which involves a complex structure and network of power play among various agents, the production of literary translation in Macao has been very much motivated by ideological factors, competition of capital, as well as the taste of the dominating agents in the field. As a result, literary translation can be both politicized and politicizing in nature, regardless of the market factors or the taste of the target readership. This may be one of the reasons that some literary translations produced in Macao have not enjoyed wide reception in the market. On the other hand, as Macao is too small, the lack of good or professional publishing agents in the field has also limited the production of literary translation. While increasing efforts and investments are being made in cooperation with major publishers from Mainland China or other regions such as Hong Kong, constraints in joint publishing outside Macao and the lack of a good collaborative publishing mechanism have been the major obstacles (Yao, 2018). In addition, lack of good marketing strategies, especially effective promotion by professional critics and reviewers in the literary field, is also one of the major constraints of circulation and reception of literary translation of Macao (Yao, 2018).

Today, the assumption that Macao is a cultural desert no longer holds. There has been no doubt that there is literature in Macao, and there is certainly good literature in Macao. But how such literature can be better translated and introduced to the different TL readerships in and beyond Macao to facilitate cross-cultural understanding and develop a cross-cultural repertoire with balanced discourses and narratives is an important issue for the dominating agents (e.g. the policymakers, patrons, publishers) in the field. In this regard, well-defined, coherent and effective cultural policies should be put in place for the healthy development of Macao's cultural production and industry in order to sustain the unique cultural identity of Macao and Macanese without being marginalized by globalization.

At the same time, in the process of such cultural production as literary translation, the agents – mainly the translators – have a much bigger role to play in mediating and reconstructing the source cultural identity for its reception and perception by the target readers. Therefore, the cross-linguistic and cross-cultural competence of the translators are of the utmost importance. However, in reality, the lack of competent bilingual or even trilingual literary translators is probably the biggest constraint for the sustained production and growth of literary translation in Macao. While engaging in literary translation does not necessarily guarantee economic or social capital in present-day Macao (or in fact in most places around the world), less and less people especially the younger generation are interested in pursuing literary translation as an occupation. What makes the situation even worse is that, despite Macao's multilingualism and multiculturalism, the number of qualified translators is small, and most of them choose to work in the public administration which would certainly guarantee more economic and social capital. As a matter of fact, this burning issue of lacking bilingual (especially Chinese-Portuguese) professionals has been discerned in local society and has been high up in Macao SAR government's policy agenda. However, this issue has not been addressed with fruitful and satisfactory outcome, at least not in the short term. This has posed significant challenges for Macao in leveraging its own advantage of being an important liaison between China and the Portuguese-speaking countries.

In view of these challenges, it is incumbent upon the policymakers of Macao to develop long-term vision and planning, as well as provide sustained policy and funding support. One of the recent moves of this was the establishment of a Chinese-Portuguese Bilingual Teaching and Training Centre in 2017. Under the support of Macao Foundation, the Centre launched the First Chinese-Portuguese Literary Translation Award in 2018. A series of initiatives are also underway, including a collection of classical works in Chinese and Portuguese translation to be published jointly with Beijing, and another major project of translating Chinese literature into Portuguese in collaboration with Lisbon. Such educational and cultural policies and initiatives will be conducive to Macao's sustainable cultural development.

The rise of China as a new global player has provided Macao with golden opportunities. With China's 'Belt and Road Initiative'³⁶ bringing another new wave of globalization that has attracted the global attention since 2013, as well as the state policy of developing the 'Guangdong-Hong Kong-Macao Greater Bay Area'³⁷ since 2016, Macao certainly cannot afford to be marginalized by the tide of history. While finding its own niche through its formulation of 'One Centre One Platform' (i.e., a world centre for tourism and leisure, and an economic and trade co-operation platform for China and Portuguese-speaking countries) policy, Macao is also faced with the central challenge of how to maintain its unique cultural identity when it is trying to re-integrate itself into the new world order as well as the national and regional development. This anxiety-inducing issue has been voiced implicitly and explicitly in all its official and non-official discourses and public narratives. Instead of adhering to cultural essentialism, Macao should embrace the dynamic and pluralistic cultural hybridization while not losing its core values

³⁶ It refers to China's ambitious global initiative of jointly developing the 'Silk Road Economic Belt' and the '21st Century Maritime Silk Road', involving infrastructure development and investments in 136 countries and 30 international organizations across Asia, Europe, the Middle East, Africa and the Americas.

³⁷ Also known as the 'Greater Bay Area' which covers the Hong Kong and Macao SARs as well as nine cities in Guangdong Province. The concept was initially mentioned in 2016 in China's 13th Five-Year Plan, and was later accorded a strategic status in China's development blueprint.

of Macaoness. The adaptive, malleable and flexible Macanese cultural identity as reflected in the socially and culturally constructed and reconstructed narratives can serve as a case in point for Macao to exploit its potentials of cultural adaptability as a result of its on-going hybridization and 'in-betweenness'.

The year 2019 marks the 20th anniversary of Macao's handover. Economic advancement aside, it is high time that Macao reviewed its cultural policies over the past few decades and formulated a holistic, well-planned cultural blueprint that would sustain its unique cultural identity for future generations against the backdrop of rapid regional integration and globalization. To this end, fostering intercultural awareness and nurturing cross-cultural talents are of crucial importance for Macao to promote its cultural production and sustainability in the long run.

9.2 Limitations of the present study

Although the breadth of the present study may attract potential criticism as it seems too broad for a single piece of research, it was my primary intention to present a systematic, comprehensive study of literary translation in Macao because of the originality and significance of this topic. Nevertheless, it was not possible to examine exhaustively all the issues and factors related to this topic. Due to the constraints in length and time, the present research could only accommodate three case studies selected from the collected corpus of literary translation in the said period. In fact, there are some other equally interesting and relevant cases of literary translation, e.g. the Chinese translation and retranslation of Deolinda da Conceição's short stories collection *Cheongsam – A Cabaia*, which merit our further study.

In this research I have endeavoured to consult as comprehensive references and resources as possible in all three languages, nevertheless, there are very limited and imbalanced resources of existing research on Macao, e.g., a greater amount of research is written in Chinese than in Portuguese or in English.

Another limitation is that the number of interviews conducted in this study may seem too small to generate more solid ethnographic data, although it

was practically impossible to interview every literary translator due to the accessibility, time and financial constraints. It was extremely difficult to access the sponsors and publishers of literary translation because these people changed jobs or positions from time to time, and some of the translations had published for so many years that it was basically impossible to track the original person-in-charge of sponsorship or publication. Nevertheless, this limitation was compensated by drawing the biographical data of some of the translators and publishers from online and offline resources to account for their habitus and agency behind the translation process.

9.3 Suggestions for future research

From the cultural and social perspectives, literary translation as a form of cultural production and a discursive practice can provide rich and useful resources for the interdisciplinary research in Macao Studies - also known as Macaology. In this regard, the present study may serve as a highly original piece of research for reference. It has shown that Macao as a cross-cultural space, while often being overlooked because of its smallness, is potentially rich in resources for historical or empirical studies, although the existing research is only a tip of the iceberg. More in-depth research on this area may contribute to the breadth, depth and empirical validity of Macao Studies.

The present research has theoretical and methodological implications for potential research projects that can be worked on by future researchers of TS or related disciplines. From a systemic and sociological point of view, further research can be considered on in-depth studies of the field of literary translation, its structure and power relations, in Macao or in similar cultural contexts. This could possibly include macro-analysis of the circulation of translated literature and cultural capital within the (poly)system and beyond, extending to what Gouanvic (1999) calls the 'world book market' or Heilbron (1999, 2000) terms the 'cultural world-system'. It may include the publishing field, the agency of the publishers and sponsors and their power relations in

the production of literary translation. It can also explore censorship of the field where political and ideological factors are at play.

Further product-oriented studies can be carried out from different aspects and in terms of individual cases of interest. For example, what gets untranslated and why; the less translated literary genres and languages; retranslations of the same literary work; or the translator's voice through the translated work. More process- and participant-oriented research could focus on the translating process of individual case of literary translation through in-depth interviews or retrospection to explore the translator's mental 'blackbox' when carrying out the textual mediation, or their perception of the cultural identity transposed from the ST into TT, or their perception of the translation norms in their translation behaviours. The translator-author interaction in the process of translation could be further explored.

Reception studies can also be carried out to explore how the reconstructed cultural identity or image in literary translation are perceived and received by the target culture through ethnographic methods of questionnaires and interviews with readers. Empirical results generated from such study could contribute to better cultural policy making or marketing strategies for literary translation, which may in turn be conducive to the promotion of the source culture image. Further study on the building of national and cultural images through literary translation can be conducted by interconnecting the theory of imagology. The construction and reconstruction of national and cultural images, as exemplified by literary translation, is crucial for cross-cultural understanding not just in a multicultural society like Macao but also across national and cultural borders.

(Total word count: 88,993)

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Appendix 1 Ethical Approval Letter

Research & Innovation Service
Level 11, Worsley Building
University of Leeds
Leeds, LS2 9NL
Tel: 0113 343 4873
Email: ResearchEthics@leeds.ac.uk



UNIVERSITY OF LEEDS

Tenglong Wan
Languages, Cultures and Societies
University of Leeds
Leeds, LS2 9JT

Faculty of Arts, Humanities and Cultures Research Ethics Committee
University of Leeds

21 October 2016

Dear Tenglong Wan

Title of study Cultural Identity and Literary Translation in Contemporary Macao
Ethics reference PVAR 16-011

I am pleased to inform you that the above research application has been reviewed by the Faculty of Arts, Humanities and Cultures Research Ethics Committee and I can confirm a favourable ethical opinion as of the date of this letter. The following documentation was considered:

Document	Version	Date
PVAR 16-011 New_ethical_review_form_v1_5 (Tenglong Wan) v4.0_signed.doc	1	04/10/16
PVAR 16-011 Invitation_letter_v4.0.docx	1	04/10/16
PVAR 16-011 Information_sheet_and_consent_form_v4.0.doc	1	04/10/16
PVAR 16-011 Interview_and_survey_questions_v4.0.docx	1	04/10/16
PVAR 16-011 Fieldwork_Assessment_Form_low_risk_final_protected_nov_15_v4.0.docx	1	04/10/16
PVAR 16-011 Data_management_plan_v4.0.docx	1	04/10/16

Committee members made the following comments about your application:

General comments		
The reviewers imagine that some sensitive issues might be raised during the interviews, especially in the context of censorship in mainland China. However, given that the participants can withdraw if they think they addressed issues which are not comfortable to them or third parties, this should be acceptable.		
Application section	Comment	Response required/ amended application required/ for consideration
Information sheet	In the 'Why have I been chosen?' section, it'd be better to explain the selection criteria explicitly (because of their	For consideration

	significance, prestige or productivity)	
Information sheet	The phrasing of the "Withdrawing" section could be clarified, particularly "until up to four weeks upon the completion of the interview".	For consideration

Please notify the committee if you intend to make any amendments to the information in your ethics application as submitted at date of this approval as all changes must receive ethical approval prior to implementation. The amendment form is available at <http://ris.leeds.ac.uk/EthicsAmendment>.

Please note: You are expected to keep a record of all your approved documentation, as well as documents such as sample consent forms, and other documents relating to the study. This should be kept in your study file, which should be readily available for audit purposes. You will be given a two week notice period if your project is to be audited. There is a checklist listing examples of documents to be kept which is available at <http://ris.leeds.ac.uk/EthicsAudits>.

We welcome feedback on your experience of the ethical review process and suggestions for improvement. Please email any comments to ResearchEthics@leeds.ac.uk.

Yours sincerely

Jennifer Blaikie
Senior Research Ethics Administrator, Research & Innovation Service
On behalf of Dr Kevin Macnish, Chair, [PVAR FREC](#)

CC: Student's supervisor(s)

Appendix 2 Information Sheet and Consent Form

School of Languages, Cultures and Societies
Faculty of Arts, Humanities and Cultures



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Information about the Research Project

You are being invited to take part in this research project. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

The title of the research project

Cultural identity and literary translation in contemporary Macao

What is the purpose of the project?

The purpose of this research project is to study the relationship between cultural identity and literary translation, with particular reference to the context of contemporary Macao. Through a systematic survey of the literary translations between 1945 and 2015, I would like to find out the relevance between the literary translations and the sociocultural context of Macao, why these translation projects were initiated, by whom, and what kinds of translation strategies and methods the translators used to reconstruct cultural identity in the target texts. In order to further study the motivations of the agents (i.e. translators, sponsors and publishers) of translation behind the translation process and how they perceived the concept of cultural identity, it is necessary to carry out interviews and surveys to triangulate my findings.

Why have I been chosen?

You are being invited to take part in this interview/survey because you are one of the translators/sponsors/publishers that have been identified from my collected data.

What do I have to do if I take part?

If you agree to take part, what you need to do is just to do a face-to-face interview (or to fill in the survey questionnaire attached in the email) by answering a few questions to the best of your knowledge.

What are the possible disadvantages and risks of taking part?

Your participation may take up some of your valuable time, but there is certainly no potential risk in doing it.

What are the possible benefits of taking part?

By taking part in this project, you will be able to contribute your own part to enrich the academic research on issues that are pertinent to Macao. You will also be able to share your knowledge with a wider audience in the hope that the awareness of the

<i>Project title</i>	<i>Researcher</i>	<i>Document type</i>	<i>Version #</i>	<i>Date</i>
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various parties concerned such as the policy-makers, funding bodies, translators and the general public can be raised about the roles that literary translation plays in our sociocultural life.

Do I have to take part?

It is up to you to decide whether or not to take part. If you do decide to take part you will be given this information sheet to keep and be asked to sign a consent form attached.

Will my taking part in this project be kept confidential?

You will be aware that you will not be anonymised, which means you will be identifiable from the research data, given that the nature of the research is a qualitative study, and the purpose of this ethnographic study is to see how individual translators, sponsors and publishers play their roles behind the translation. It is therefore inevitable to refer to your identity when discussing a particular translation you have done or published. Even if you are anonymised, you will still be identified through 'deductive disclosure' because your information relevant to the translation under discussion is on the public realm, and people can relate that information to your identity.

However, you will be assured that no sensitive information will be collected from you, and the research data will be stored and curated securely by the researcher. The research data will not be accessed, shared or used by any other third party outside the research project without authorisation and your consent. The storage and use of the research data (including your personal data) will comply with the *Data Protection Act (1998)*, the *Human Rights Act*, the *University of Leeds's Code of Practice on Data Protection* as well as other relevant rules and guidelines.

What will happen to the results of the research project?

The results of the research will inform part of my doctoral dissertation to be completed by 31 December 2018, which will be published as an E-thesis by the University of Leeds. Part of the results may also be published in international refereed journals, or presented at international or regional conferences. If you are interested in learning about the research results, you may send me a written request for a published copy.

Will I be recorded, and how will the recorded media be used?

Yes, you will be recorded by a portable audio recorder during the interview. The audio recordings will be used only for my qualitative data analysis. No other use will be made of them without your written permission, and no one outside the research project will be allowed access to these recordings.

<i>Project title</i>	<i>Researcher</i>	<i>Document type</i>	<i>Version #</i>	<i>Date</i>
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Withdrawing

You can withdraw without any reason at any time before or during the interview, or until up to four weeks upon the completion of the interview.

Contact for further information

If you have further questions regarding the participation, would like to know more details about the research project, or would like to learn about the research results afterwards, please feel free to contact me at:

Email: mltw@leeds.ac.uk

Tel: +44 7442127593

Postal address: School of Languages, Cultures and Societies, Michael Sadler Building, University of Leeds, LS2 9JT, United Kingdom

Thank you for your consideration in taking part in my research project!

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Consent to take part in the research project:
Identity and literary translation in contemporary Macao

	Add your initials next to the statements you agree with
I confirm that I have read and understand the information sheet dated dd/mm/yyyy explaining the above research project and I have had the opportunity to ask questions about the project.	
I agree for the data collected from me to be stored and used in relevant future research.	
I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research. I give permission for these individuals to have access to my records.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	
Name of lead researcher	Tenglong Wan
Signature	
Date	

<i>Project title</i>	<i>Researcher</i>	<i>Document type</i>	<i>Version #</i>	<i>Date</i>
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Appendix 3 Sample Interview Questions



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Designed interview and survey questions for the participants

A face-to-face interview will be conducted with individual participant, and each interview will last about 30 minutes. Where a participant is not approachable in person, a survey questionnaire will be sent to him/her to complete the questions in writing, which will then be returned to the researcher.

A. The following is a list of questions to be asked to the translators:

1. Could you talk about your education background and work history?
2. Could you talk about your experience as a literary translator?
3. Why did you choose to do literary translation?
4. How did you come to know about this book/piece of work you translated?
5. Did you choose to translate this book/piece of work by yourself, or were you invited/commissioned to translate it? Why?
6. Why do you think this book/piece of work was worth translating?
7. Do you think your translation of this book/piece of work has contributed to the target readers' understanding of Macao or the Macao people? How?
8. How do you understand the theme of this book/piece of work, and how does it relate to the cultural identity/image of Macao?
9. How do you define the cultural identity/image of Macao?

B. The following is a list of questions to be asked to the sponsors/publishers of the translation projects:

1. Could you talk about the background of your institution?
2. What mission(s) or aim(s) does your institution have in terms of sponsoring/publishing literary translations?
3. How do you sponsor/publish a literary translation?
4. Where does the funding for the translation come from?
5. What are the criteria or considerations for selecting a particular book/piece of work for translation?
6. What are the criteria for selecting/commissioning a particular translator?
7. Do you think the translations you sponsored/published have contributed to the target readers' understanding of Macao or the Macao people? In what way?
8. What role do you think literary translation can play in presenting or promoting the image of Macao to the target readership?
9. How do you define the cultural identity/image of Macao?

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Appendix 4 Data Management Plan

School of Languages, Cultures and Societies
Faculty of Arts, Humanities and Cultures



Data Management Plan (DMP)

Project title: Cultural identity and literary translation in contemporary Macao

Researcher: Tenglong Wan

Research type: PGR (PhD)

Project duration: 15 Jan 2016 to 31 Dec 2018

Institution: University of Leeds

This DMP is intended to lay down principles and procedures for managing the research data generated from the captioned research project.

1. The research project and research context

The research project is a study of the relationship between identity and literary translation in contemporary Macao, and how the agents of translation (i.e. translators, sponsors and publishers) contribute to the identity discourse through literary translation activities. Part of the research will adopt an ethnographic approach, i.e. interview and survey to study the motivations behind the translation and the agency of the translators/sponsors/publishers. As a result of the ethnographic study, new research data will be generated for qualitative analysis and this will involve managing the data in a prudent and secure way.

2. Data types, formats, standards and capture methods

The data will be produced through semi-structured interviews and surveys with about 8 selected translators and around 3 major sponsors/publishers. The generated data will consist of a set of documentation including but not limited to: information about the research project, informed consent forms from the participants, email invitations to the participants, a list of interview and survey questions, audio recordings of the interviewees or written survey responses, email correspondence, transcriptions of the interviews, administrative records and other relevant files. The documentation will be in printed and electronic (Word or PDF) forms as well as audio recordings (MP3 or WAV). The audio recordings will be captured via a voice recorder.

3. Ethics and intellectual property

Informed consent will be sought from the participants prior to their participation. Any personal data arising from their participation will be encrypted and kept secure, and no one other than the researcher and his two supervisors involved in this research project will have access to the data. The collected data will be stored securely and protected in accordance with the relevant laws such as the *Data Protection Act* (DPA) and the University of Leeds's *Policy on Safeguarding Data – Storage, Backup and Encryption*, as well as other relevant protocols, rules, code of practice and guides.

The intellectual property of the data generated will remain with the University of Leeds. The University policy of the management of research data requires all data arising from research projects to be made openly available where possible. The research will

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not use any data which is covered by the Copyright, Designs and Patents Act 1988 or any other similar legislation.

4. Data transfer, storage and maintenance

The research data will be collected from both Macao and the UK. Therefore a major security issue of the data concerns the transfer of research data outside the European Economic Area (EEA). It will be ensured that the data collected from Macao, either in printed or electronic form, will be transferred safely and securely to Leeds. The electronic data will be uploaded to the researcher's University's M: Drive via the Desktop Anywhere on the researcher's encrypted personal laptop. It will then be written onto a CD-ROM protected by encryption before being completely removed from the researcher's personal devices. The CD-ROM will be kept together with the hard-copy data in a file case in the researcher's lockable hand-carry luggage to be transported to Leeds. The said file case will then be stored in a lockable cabinet in a lockable office premise of the University of Leeds, e.g. the main supervisor's office room. The data collected from inside the UK will be transferred and stored with the same secure measures and in the same secure locations. No backup copies will be made for any personal storage. The whole set of data will be stored in the abovesaid locations and maintained until the completion of the research project. It will then be transferred to the Research Data Leeds Repository or other designated archive for long-term deposit or until it becomes no longer needed.

5. Access, data sharing and re-use

No one other than the researcher and his two supervisors will have access to the research data. Any third party wishing to access the data must obtain written permission from the researcher and where deemed necessary, consent from the concerned participants as well.

As parts of the data might be useful for future research, selective contents of the data may be made available for sharing or re-use, subject to receiving the necessary level of consent from the participants involved and on the basis of assurances of confidentiality and strict control of access to the data.

6. Responsibilities

The researcher will have overall responsibility for implementing this DMP and ensure compliance with proper procedures and legal requirements for the collection, transfer, storage, access and use of the data. The University's IT services will be responsible for ensuring the security of the electronic data stored on the M: Drive as well as other aspects of data storage and security.

<i>Project title</i>	<i>Researcher</i>	<i>Document type</i>	<i>Version #</i>	<i>Date</i>
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Appendix 5 Fieldwork Assessment Form (Low Risk Activities)




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Fieldwork Assessment Form (Low Risk Activities)

Fieldwork Project Details	
Faculty School/Service	School of Languages, Cultures and Societies
Location of Fieldwork	Macao and the UK
Brief description of Fieldwork activity and purpose <i>(Include address, area, and grid reference and map where applicable).</i>	<p>A major part of the field work will take place in Macao. The activities will mainly take place in the office space of the respective participants, e.g. University of Macao (Av. Da Universidade, Taipa, Macao), Macao Polytechnic Institute (R. de Luis Gonzaga Gomes, Macao), Macao Cultural Affairs Bureau (Praça do Tap Seac, Macao), Macao Foundation (7-9/F Circle Square, No. 61-75, Av. de Almeida Ribeiro, Macao), all located within the jurisdiction of Macao SAR (see the map below), which I am very familiar with since I lived there for more than 7 years.</p> <div style="text-align: center;"> </div> <p>The other part of the field work will take place in the UK, mainly at the University of Bristol where two of the participants are currently working. The activities will take place in their office space or public space within the University of Bristol. The address is Tyndall Avenue, Bristol, BS8 1TH, UK, and the location is indicated in the map below:</p>



	
<p>Fieldwork itinerary E.g. flight details, hotel address, down time and personal time.</p>	<p>At this stage it is too early to decide the itinerary since the fieldwork is anticipated to take place between 1 July and 30 September, 2017. The detailed itinerary is subject to further confirmation with the participants.</p>
<p>University Travel Insurance Policy Number</p>	<p>To be applied for.</p>
<p>Organiser Details Fieldwork Activity Organiser / Course Leader</p>	<p>Contact details <i>Name, email, telephone</i> Tenglong Wan mltw@leeds.ac.uk +44 (0)744 212 7593 Working with my supervisor</p>
<p>Departmental Co-ordinator</p>	<p>Ingrid Sharp</p>
<p>Nature of visit <i>Size of Group, lone working, staff, postgraduate, undergraduate.</i></p>	<p>Postgraduate research, lone working</p>
<p>Participant Details <i>Attach information as separate list if required.</i></p>	<p>Contact details <i>Name, Address, email, telephone, gender and next of kin contact details</i> Yao Jingming: associate professor of Department of Portuguese, University of Macau, Av. da Universidade, Taipa; jmyao@umac.mo; +853 83978907; male; Christopher Kelen: associate professor of Department of English, University of Macau, Av. da Universidade, Taipa; kitkelen@umac.mo; +853 8822 8251; male Han Lili: lecturer of School of Languages and Translation, Macao Polytechnic Institute, R. da Luis Gonzaga Gomes; hanlili@ipm.edu.mo; +853 8599 6375; female;</p>



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	<p>Choi Wai Hao: professor of School of Languages and Translation, Macao Polytechnic Institute, R. da Luis Gonzaga Gomes; whchoi@ipm.edu.mo; +853 8599 6336; male</p>
	<p>Stella Lee Shuk Yee: researcher of Macao Public Library, 89 A-B, Av. Conselheiro Ferreira de Almeida, Macau; inf.bp@icm.gov.mo; female;</p> <p>Fernanda Dias: (retired; collaborator of Stella Lee Shuk Yee; to have the survey via email correspondence, to be confirmed); female</p>
	<p>Yu Huijuan: (retired; to have the survey via email correspondence) yuhuijuan@hotmail.com; female</p>
	<p>Wu Zhiliang: president of Macao Foundation, 7-9/F Circle Square, No. 61-75 Av. de Almeida Ribeiro; +853 2896 6777; male</p> <p>Ung Vai Meng: director of Cultural Affairs Bureau of Macao, Praça do Tap Siac; +853 2836 6866; male</p> <p>Carlos Monjardino: president of Fundação Oriente (Macao), 13 Praça Luís de Camões, Macau; fom@macau.ctm.net; +853 28 55 46 91; male</p>
	<p>David Brookshaw: emeritus professor of School of Modern Languages, University of Bristol; 15 Woodland Road, Clifton, Bristol, BS8 1TE; d.r.brookshaw@bristol.ac.uk; male;</p> <p>Gustavo Infante: senior lecturer of School of Modern Languages, University of Bristol; Office Room M-3, 15 WR, 15 Woodland Road, Clifton, Bristol, BS8 1TE; gustavo.infante@bristol.ac.uk; +44 (0) 117 331 7264; male</p>

HAZARD IDENTIFICATION	
<i>Identify all hazards specific to fieldwork trip and activities, describe existing control measures and identify any further measures required.</i>	
HAZARD(S) IDENTIFIED	CONTROL MEASURES <i>(e.g. alternative work methods, training, supervision, protective equipment)</i>
<p>Nature of the site <i>School, college, university, remote area, laboratory, office, workshop, construction site, farm, etc.</i></p> <p>Public sites with no inherent danger</p>	N/A
<p>Transport <i>Mode of transport while on site, to and from site, carriage of dangerous goods etc.</i></p> <p>Public transport</p>	N/A
<p>Violence <i>Potential for violence in location, political and social unrest; against participants (previous incidents etc.).</i></p> <p>Macao and the UK are both considered safe places</p>	N/A
<p>Cultural Considerations <i>Specific to the activity or participants.</i></p>	N/A



Fully aware of the cultural considerations of Macao and the UK	
Individual(s) <i>medical condition(s), young, inexperienced, disabilities etc.</i>	N/A
All are mature and healthy adults	
Work Pattern <i>Time and location e.g. shift work, work at night.</i>	N/A
During normal office hours	
Other <i>E.g. temperature, humidity, confined spaces.</i>	N/A
None	



Additional Control Measures	
Pre-departure Briefing <i>Carried out and attended.</i>	Meeting with supervisors
Training <i>Identify level and extent of information; instruction and training required consider experience of workers.</i>	Interview skills
Interview and questionnaire survey	
Supervision <i>Identify level of supervision required e.g. full time, Periodic telephone/radio contact.</i>	via Skype
Periodic email contact with supervisors	
FCO advice <i>Include current FCO advice for travel to the area where applicable.</i>	N/A
Other Controls <i>E.g. background checks for site visits.</i>	N/A
Familiar with the destinations	
Identify Persons at Risk <i>This may include more individuals than the fieldwork participants e.g. other employees of partner organisations.</i>	N/A
<i>Copy of other Organisation's risk assessment attached?</i> In direct contact with the participants so no other people will be involved who will incur risk.	
Additional Information <i>relevant to the one working activity including existing control measures; information instruction and training received, supervision, security, increased lighting, emergency procedures, first aid provision etc.</i>	N/A
N/A	

Residual Risk <i>Is the residual risk acceptable with the identified controls?</i>	Yes
	No No residual risk is foreseeable.



Assessment carried out by	Name:	Tenglong Wan
	Signature:	
	Date:	03 October 2016
Names of person(s) involved in Fieldwork <i>N.B: This can take the form of a signed class register when large group work</i>	Name:	Tenglong Wan
	Signature:	
	Date:	03 October 2016
Fieldwork Activity Organiser / Course Leader e.g. PI, etc	Name:	Tenglong Wan
	Signature:	
	Date:	03 October 2016

Appendix 6 **Titles of the Original Essays in *You Qing Tian Di* (1991)**

(with back translation for reference)

- 1 走過大三巴牌坊 [Passing by the ruins of St. Paul's]
- 2 海灘的綠叢 [Green shrubs on the beach]
- 3 懷念那窗外的美 [Reminiscence of the beautiful scenery outside the window]
- 4 繫着花草樹木的一縷情 [A wisp of affection for the plants]
- 5 海邊看垂釣 [Watching fishing at the seaside]
- 6 燈籠引起的聯想 [Thoughts evoked by lanterns]
- 7 傻氣 [Silly]
- 8 七月的夜歸路上 [On my way home in a night in lunar July]
- 9 手鐲 [Bangles]
- 10 首飾·石頭 [Jewellery · stones]
- 11 樟木槓 [Camphorwood bar]
- 12 金錢鏢與武俠夢 [Coin darts and martial art dream]
- 13 賣花聲與賣花人 [Flower sellers and their hawking]
- 14 失戀與出家 [Lovelorn and becoming a nun]
- 15 愛情·幸福與痛苦 [Love · happiness and misery]
- 16 掌聲·讚美聲 [Applauses · praises]
- 17 真話·假話 [Truth · lies]
- 18 路，那些路…… [Roads, those roads…]
- 19 憶寒山寺撞鐘 [Recalling striking a bell in Hanshan Temple]
- 20 風雨中的小人兒 [Kids in the wind and rain]
- 21 母親的畫 [Mother's drawings]
- 22 一員老將 [A veteran]
- 23 一位諳武的老師 [A versed martial art teacher]
- 24 姐與弟 [Sister and brother]
- 25 當年那個賣魚的女孩 [That fishmonger girl in those years]
- 26 辦公室的小妹妹 [The young girl in the office]
- 27 艷羨小師妹們 [Envious of the young girl colleagues]
- 28 靈媒 [Psychic]

- 29 摯情 [True love]
- 30 葬歌 [Burial song]
- 31 語蝶·蝶夢 [Talking to the butterflies · butterfly dream]
- 32 兩鬢絲絲銀光耀目 [Grey hair shining silver in the light]
- 33 我心，有…… [In my heart, there is...]
- 34 甚麼是距離？ [What is distance?]
- 35 你能理解我的執着麼？ [Can you understand my persistence?]
- 36 你心·我心 [Your heart · my heart]
- 37 秋日裡的縱目與凝眸 [Overlook and gaze in an autumn day]
- 38 外星人語 [The alien says]
- 39 思念，一勾起就像那…… [Lovesick, just like the...]
- 40 留下來 [Stay]
- 41 她可有帶備冬衣？ [Has she brought her winter coat?]
- 42 自北國帶回來的雪花 [Snowflakes brought back from the north]
- 43 新綠中憶一葉胭脂紅 [Reminiscence of a red leaf at the sight of the new green]
- 44 心島·心橋 [The island of the heart · the bridge of the heart]
- 45 珍惜與你在一起的日子 [Cherish the days with you]
- 46 寒夜三章 [Three passages on a cold night]
- 47 雨，悄悄地灑下 [Rain, falling silently]
- 48 老妓 [Old prostitute]
- 49 瑪利亞 [Maria]
- 50 “好運氣”的羅莎 [“Lucky” Rosa]
- 51 要報仇的花地瑪 [Vengeful Fátima]
- 52 愛蓮娜拜冬去 [Helena going for winter visits]
- 53 孤寂的伊藹妮婆婆 [Lonely Gramma Ivone]
- 54 珍妮的平安夜 [Jenny's Christmas eve]
- 55 賈華魯的歡樂聖誕 [Cavalho's merry Christmas]
- 56 不該鄙夷他！ [Should not despise him!]