RE-READING TRANSLATIONS IN
WU ZHUOLIU’S ORPHAN OF ASIA

by

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Abstract

The author seeks to compare the Chinese and English editions of Wu Zhuoliu’s (1900-1976) Orphan of Asia (1956). Through the analysis of several characters and the political ambiguity within the text, the author first attempts to compare the two target translations of the original Japanese text. In addition to the close reading of the novel(s), the author employs paratextual analysis of the Chinese and English versions of the story in order to challenge the publishing practices of translation. The re-reading of translations thus includes an investigation of the content of the story as well as the packaging of the text. The objectives of this project include adding to the research completed on Wu’s canonical text, in translation studies, and in paratextual studies.
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Lastly, I would like to dedicate this thesis to my mother. She is the one who encouraged me to learn more languages, to study translation, to learn through travel, and to do what I love.
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Introduction

Often quoted for his notion of domestication and foreignization of a translated text, Friedrich Schleiermacher argues, “[e]ither the translator leaves the author in peace, as much as possible, and moves the reader toward that author, or the translator leaves the reader in peace, as much as possible, and moves the author toward that reader” (qtd in Pym 31). The relationship between reader, author, and translator are juxtaposed to show the difference between domestication and foreignization of a text. In other words, bringing the reader closer to the author means foreignizing the text by revealing its difference and foreign quality to the reader. In contrast, bringing the author towards the reader means domesticating the text through assimilating the text towards the reader, which makes the translated text seemingly transparent.

The term “translation” has notably evolved from referring solely to literature. Wiebke Denecke states that the discipline of “Chinese Philosophy” needs to be re-contextualized and translated into another discipline named “Comparative Intellectual History” (25). Denecke believes the genre of “Chinese Philosophy” should cease to exist because the ideas themselves are part of a larger intellectual history, and the term “Chinese” distorts the understanding of such philosophies by giving the ideas a “nationality” preciously nonexistent. Most interesting though, among a flood of translation papers, is David Porter’s “‘Beyond the Bounds of Truth’: Cultural Translation and William Chambers’s Chinese Garden,” where Porter describes the numerous Chinese architectural influences on the gardens Chambers designed in England, calling this process a cultural translation. As such, many applications of this term “translation” now exist across disciplines.

The diversification of the term inspired me to look at literary translations from multiple perspectives. Karen Thornber’s notion of interlingual reconfigurations suggests the importance of understanding the text within shifting cultural spaces.¹ Because of the idea of texts in motion, I began to question the implications of different audiences to a text in translation. How are

interpretations of the text complicated by the different translations readers are exposed to? Is it still meaningful to see what the differences are between original and target characters, or can we find meaning in studying the differences between target characters? How is the identity of a text affected by the way translations are packaged? With these questions in mind, I began to view translations not only for their variations within the narrative but also their differences beyond the narrative.

My goal of re-reading translations is to bring understanding of source and target texts, with no intention of simply listing errors. Bonnie McDougall, a famous translator and professor of Chinese Literature, concludes her essay by stating:

Rambling accounts of others’ errors, as most discourse on translation turns out to be, are unedifying, while abstract translation theory may be as destructive to literary translation as literary theory is to literature. (67)

While it may be unpleasant to point out others’ mistakes, productive commentary of discrepancies improves the understanding between texts.

In order to discuss the discrepancies, I place a strong emphasis on the role of the reader. Author of Exploring Translation Studies, Anthony Pym, raises the question as to who has the final judgment on a translated text. Readership, I argue, and their interpretations of the story are the ultimate judge because they give a text life. Or perhaps as Walter Benjamin would address it: its “afterlife” (as translation is seen as extending the original text’s life). That is not to say that translators and editors are insignificant to the process of creating the afterlives, but as we will discover, their contributions directly affect readership.

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2 Such emphasis on the reader correlates with reader-response or reception studies. Reaching their zenith in the 1980s, authors such as Mikhail Bakhtin and Roland Barthes contributed to such studies. Both Bakhtin and Barthes identify readers as secondary authors. Reader-response methodology has been criticized unknowable contingencies in audience.

The afterlives of the novel, *Orphan of Asia*, written by Taiwanese author Wu Zhuoliu (吳濁流) (1900-1976),⁴ are the focus of this project for several reasons. Firstly, it is a canonical literary text in Taiwan noted for its rich description of colonial life and its place as a critical text to Taiwanese identity formation. Secondly, the text was produced in a specific historical era, which adds to its prestige. Thirdly, because *Orphan of Asia* has undergone multiple translations, we are able to compare the contents of the stories as well as the various paratexts framing the stories. Due to the colonial education Wu received, the novel was first written in Japanese and published as《胡志明》Hu Zhiming (1946-1948),⁵ and later rewritten and renamed 《アジアの孤児》*Ajia no koji* (1956).⁶ Then the novel was translated into Chinese several times as 《亞細亞的孤兒》*Yaxiya de gu’er* (1962, 1977, 1993, 1995, 2005, and 2008).⁷ In 2006, the English version was printed and given the title, *Orphan of Asia*.⁸ Chi Pang-yuan, editor and contributor to Taiwanese literature, celebrates the English publication because of its importance to the future of the text in translation: “Thus, today *Orphan of Asia*’s translation into English, is not only for an English edition, it is for the sake of the possibility of transferring it into other languages.”⁹ Yet, before we adorn the English translation, it is crucial to examine its contents and paratexts, and the implications the new translation bring to the text.

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⁴ Wu is an iconic figure in Taiwan. Evidence of his status can be seen through the founding of the Wu Zhuoliu street, Wu Zhuoliu memorial museum, and International Research Council of Wu Zhuoliu’s Works in Taiwan: 吳濁流路, 吳濁流紀念館, 吳濁流作品國際研討會 (Lin) Wu founded *Taiwanese literature* in 1964, which would become a very important magazine for to preserve Taiwan cultural memory: [Wu] … must have been motivated by a genuine sense of crisis. Two decades of Nationalist indoctrination apparently was threatening to erase the cultural memory of Taiwan’s colonial past, and along with it any Taiwancentric historical perspective (Chang 126). Not only an editor, his writings carry historical truth: “I write short stories with a touch of historical truth, each story is a depiction of the reality of society” (Zhuang 121). However, *Orphan of Asia* is not only a vivid illustration of history, it has also been through a long translation history.

⁵ The exact completion dates are as follows, from chapter 1 to 5 respectively: 22 April 1943, 16 September 1944, 1 December 1944, 3 April 1945, 22 June 1945.

⁶ *Orphan of Asia* was reprinted in 2007 in Japan.

⁷ Since 1956, the accepted title has been《亞細亞的孤兒》*Yaxiya de gu’er* or *Orphan of Asia*.

⁸ Some authors refer to the English text as *Asia’s Orphan* as well. However, the official title of the English translation is *Orphan of Asia*.


*The Orphan of Asia* is highly ambivalent in its relationship to both Chinese and Taiwanese identities and their affiliations… The novel ends with an unconfirmed rumor that the protagonist has been witnessed in Kun-ming, a city in southern China, broadcasting for the war effort against the Japanese. (182-3)

Discussing the conflicts between a “symbolic China and colonialist Japan” (207), Ching argues that the Taiwanese under colonial rule are to be understood through their connection and simultaneous disconnection with China, which is exemplified in Wu’s *Orphan of Asia*.

Steven E. Phillips also brings Wu’s novel into his book, *Between Assimilation and Independence: The Taiwanese Encounter Nationalist China 1945-1950* (2003). *Orphan of Asia* is used as an important text to read Wu’s perspective on colonial police, reactions to Japanese rule, and identity. Phillips, like other authors, asserts that there were “difficulties the islanders had in defining themselves” and believes this novel is a “case study” in itself (25). Wu’s literature, Phillips claims, presents four ideal types of characters: opponents, idealists, transcendentals, and compromisers (115). Indeed, an assortment of people from these four classifications appears in Wu’s texts, making his literary representations of colonial society fuller. Phillips chooses to illustrate the uncertainty in identity of the Taiwanese using the novel:

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10 A publication written in English indirectly about *Orphan of Asia* is authored by Liao Ping-hui. Liao’s essay discusses Wu Zhuoliu’s ‘Nanking Journals’ and his understanding of Taiwan’s alternative modernity. He illustrates that Wu’s understanding of identity relates directly to visiting China: “The first few pages indicate that Wu's journey to Nanking was determined by complex factors, among them desires to escape Japan's colonial culture in Taiwan and to embrace the fatherland – China” (287). Thus, although Liao’s focus in on Wu Zhuoliu’s travelogue, there are references to his more famous classic: “Hu Taiming, the protagonist of the novel *Asia’s Orphan*, spends some time in Nanking, and […] comes close to what the narrator experiences in the *Journals*” (Liao 285). Although Liao’s research is only a brief reference to Wu’s *Orphan of Asia*, it successfully links Wu’s personal travels to the text.

“In the end, Hu [the protagonist], unable to stand the competing pressures for his loyalty, becomes mentally unbalanced” (25). Thus, Phillips reads the novel as evidence of the ambivalent feelings of the protagonist and of the Taiwanese people under colonial rule.

Entitled *The Challenge of a New Democracy to an Old Civilization: Taiwan in Transformation 1895-2005* (2006), Huang Chun-chieh refers to *Orphan of Asia* while heavily quoting from Wu’s other writings, in order to raise identity issues. Huang views Wu’s writings as generally “express[ing] cultural nostalgia for China aroused by Japanese oppression” (6). Moreover, Wu’s mental state as a “suffering-consciousness, ‘orphan’-mentality” is diagnosed (208). By the end of Huang’s argument, he assumes a representational position for Taiwanese people, speaking from their collective orphan mentality:

We are here struck by how apt, and how justly renowned, Wu’s image of the orphan’s mind was in crystallizing the complex historical consciousness of the Taiwanese. Exiled, alone on the lonely island of Taiwan, continually oppressed by aliens, the Taiwanese people came to yearn after their parents in the fatherland of the Mainland. This centripetal yearning for one’s historical roots was, however, brutally stymied by the actual China, both backward and as brutal, as aliens. And so, the orphan’s quest for parents turned to questing for the ideal China and the orphan took off in a new direction, centrifugally away from the actual China. (209)

Huang’s work is significant in its reference to the notion of “orphan,” attesting to the reputation of Wu’s narrative to Taiwanese identity formation. At the same time, it can be seen that many scholars conducting research in English focus on orphan ideology or consciousness, emphasizing the narrative, and none have considered the issues surrounding the translation of the novel into English.

12 The quote Huang uses is: What was Taiwanese “love of motherland?” Wu wrote: Although the love of motherland, being invisible, is only an idea and impression, this love always subtly pulls at my heart like the force of gravity, as irresistible as the feeling of an orphan child cut off from his unseen unknown parents, but who keeps yearning to see them. It does not matter to him what sort of people they may be, he simply yearns to be back in their arms, to feel warm all over. This instinctive sort of attachment goes out to our motherland; it is a feeling that can be known only by those who have it. Perhaps only those who have suffered from the bullying and oppression of the alien tribe can understand this feeling. (6)
For research conducted in Chinese, the calling for authors to either support a pro-China reading or a pro-Taiwan reading heavily clouds over each argument, and again points away from issues of translation in *Orphan of Asia*. The ambiguity of the author’s position, as Yvonne Chang states, sparks debate between those on the two sides of the strait: “The fact that today Wu’s writings lend themselves to use by both Chinese and Taiwanese nationalists testifies to the indeterminacy of [Wu’s] position on the thorny identity issue” (130). Mainland Chinese researchers, Sun Ziqun (孫自筠) and Shi Yining (石一寧), indicate such an opposition. Sun’s article, published in 1982, undoubtedly concludes from the ambiguous ending of the novel that Hu awakes from his “insanity” under colonial rule and successfully returns to China to participate in anti-Japanese activities:

He was ‘crazy’ but completely awoke. During the raging stages of the Pacific War, he escapes back to the Mainland and joins the rally against anti-Japanese occupation. (43)

Sun goes on to express a strong “national” bondage with Taiwan:

Here, I want to say to the protagonist, Hu Taiming and all the Taiwanese compatriots: “You have a motherland, a hundred million brothers, you are not orphans!” (43)

As such, the pro-China view of the ending of *Orphan of Asia* is lucid in this particular Mainland Chinese author’s words.

Shi Yining effectively relates Wu Zhuoliu’s later writings to *Orphan of Asia* to defend a pro-China position. By taking all of Wu’s writings into account, Shi argues that the ending to *Orphan of Asia* is clearly unambiguous. Wu’s adoration of Chinese history, classics, and poetry displayed in his later works, Shi views, evinces the escape to China by Wu’s protagonist as the most plausible ending. Shi’s analysis includes studying the angry words and poems of Taiming and dissecting the three rumours of Taiming’s whereabouts at the finale of the novel. When Taiming’s actions and the rumours about him are paired with Wu’s strong sentiment towards ancient Chinese text and culture, the ending of the protagonist is clear. Claiming only one
meaning to Wu’s classic exists, Taiming’s eventual return to China is the sole ending Wu Zhuoliu points towards.\(^{13}\) Leaving aside the problematic critique of author in relation to character, Shi’s work is a model of the pro-China understanding of the text and is another indicator of the focus on the politics within the narrative rather than turning to other issues such as translation.

In opposition to Shi’s work, Taiwanese scholars view Taiming’s only choice at the end is insanity due to the constant drifting between Japan and China. What is noteworthy is the graduate research completed in Taiwan which takes into account Wu’s semibiographical text.\(^{14}\) Zhu Lizhi (褚昱志)\(^ {15}\) supports the idea that Taiming is indeed insane and does not return to China: “going crazy is undoubtedly the best way to avoid” the feelings and inner conflicts Taiming feels (143). The conclusion he as well as other pro-Taiwan individuals trust is the inevitable state of insanity for the protagonist, and not the eventual return.

With much attention on the narrative and ending of the novel, a detailed study of Wu’s *Orphan of Asia*’s translation history and issues surrounding translation, especially the English translation, is wanting. Isao Kawahara compiled a fascinating report on the first two Japanese versions of the text. Kawahara’s research is significant for showing how edition variation affects the rendering of the whole novel and the type of message it contains, while attaching edition variation to political discussion of the text as well. Kawahara views one specific deletion as a great loss:

\(^{13}\) Ibid., 283 - 318.

\(^{14}\) In Lu Hsinyi’s “The Taiwan Society in Wu Zhuoliu’s Novel,” the preface of *Orphan of Asia* is referenced to note the control of police (49). Similarly, in Tsai Mingchi’s “殖民地警察之眼：臺灣日治時期的地方警察、社會控制與空間改正之論述 Eyes of the Colonial Police: Colonial Taiwan’s Police, Social Control, and Space Reform”, scenes of *Orphan of Asia* are illustrated. Interestingly, in Wu Bingsheng’s 吳秉聲 “幻景：殖民時期台灣都市空間轉化意涵之研究－以台南及台北為對象(1895-1945) Phantasmagoria: A Study on the Transformation of Urban Space in Colonial Taiwan—Tainan and Taipei, 1895-1945,” where the classic is brought into dialogue with architecture, real and imagined space.

\(^{15}\) Although Zhu’s research was completed in 1991, the book was only published in 2010.
Hu Zhiming’s\textsuperscript{16} craziness is not unique. At that time, people had to sacrifice their souls for the nation, and thus anyone would reach their limits and become insane. The reaction and revelation of the villagers upon hearing the mother yelling at her child can be seen here, but unfortunately this part is missing in \textit{Orphan of Asia}. (106)

The protagonist, Kawahara believes, is not crazy at the end: “Hu Zhiming is only spilling out the words that are hidden inside the Taiwanese people’s hearts; his inner state is not any different to a normal person” (106). Thus, with the deletion of the critical reflection of the villagers in the last chapter, the reception of the mental state of the protagonist and the conclusion of the whole novel are affected. Kawahara’s report is valuable in its insights between the first two Japanese editions of the text, the only publication to date provoking translation issues, and so my research will further comment on edition variation by studying the later editions of the story in Chinese and English.

Hsu Lifang, a graduate student at the Kaoshiung Normal University in Taiwan, interestingly observes the Hakka dialect of Wu’s poetic expressions in \textit{Orphan of Asia},\textsuperscript{17} hence touching upon the linguistic components within the novel. Yet Hsu does not directly contemplate translations as a whole or in relation to the English rendition of \textit{Orphan of Asia}. However my thesis seeks to further the study of \textit{Orphan of Asia} with the inclusion of the English adaptation and provide insight on the poetic expressions in translation.

My research adds to the study not only of the novel, but also of translation and paratextual studies. Re-reading translations attempts to render a different perspective on the texts through close reading and analysis of the books. To do so, I separate my research into four chapters. I perform a close reading of the two target translations with an emphasis on readers in the first two chapters. The first chapter on character rendering analyzes the divergent identities of three female characters and the protagonist, Taiming between the Chinese and English text. The first female character is A Cha; her social background is stressed in relation to textual discrepancy.

\textsuperscript{16} Hu Zhiming is the original name of Hu Taiming. It was later changed by the author because of the similarities between Hu Zhiming and the Vietnamese leader, Ho Chi-Ming.

The second character is Mrs. A Shin, a co-worker of Taiming who dies in labour. Her role as a mother and farmer are highlighted while addressing edition variation. Third, Suzhu, Taiming’s student, and her poetry in English and Chinese renditions are contrasted and discussed.

In the second chapter, comparing the Chinese and English editions further complicates the political ambiguity present in the novel. For example, onomatopoeias are examined, which challenge the Japanese representations of civility in the novel. While doing such close readings, I go on to explain the methodology of target-to-target text comparisons and the outcome of using such a method to read translations. A further discussion of Isao Kawahara’s study of the first two Japanese versions of *Orphan of Asia* is noted as well. Questions raised in these two chapters with reference to Chinese and English editions of the text are: What differs between the two target texts of *Orphan of Asia*? What are the implications of these inconsistencies for the English and Chinese target readerships? Is it useful to test a third space, using two target texts? Examination of the two afterlives allows for the testing of usefulness of comparing target texts as well as an analytical investigation of differences between texts.

In the third chapter, the prefaces of the Chinese and English editions are studied. Entitled “Rereading: A Study through Prefaces and Introductions,” this chapter examines the effects of varying prefaces and forewords. By understanding how these introductions vary, we will see how they shape the reading of the story and produce uneven knowledge for readers. I later question whether we can move away from prefacing systems which injure the relationship between author and readers. The efforts of translators, editors, and/or authors of texts in producing prefaces and epilogues suggest their significance, and as such, comprehending the implications behind such key texts is needed. The process of examining these paratexts is another lens through which to read translations. This chapter also contributes to the growing interest in paratextual research.

In the last chapter, “Translations: Marketing and Packaging in America,” I examine the Chinese and English afterlives in relation to the marketing of translated texts in America. The force created by such marketing in forming perceptions of the text is questioned. Commenting on the repetitive reviews from newspapers and book covers, and the nonexistence of a translator’s note and footnotes, I seek to study the issue of transparency in translation.
During my short research trip in the Spring and Summer of 2010, my host supervisor put forth a point about (her notion of) foreign scholastic research. After her return from California, Dr. Huang Mei-E reflected that the research conducted on Taiwanese literature abroad is not in-step with that explored in Taiwan. There are many reasons as to why this may be the case, although I am not completely in agreement that this divide is very great and that this divide always appears. Each chapter of this project shows the entanglements between marketing and reception, which I believe would affect readership and hence, scholarship. These entanglements indicate inherent implications are attached to target texts, and so further commentary on their variations would highlight possible misunderstandings between readings. In the chapters that follow, I attempt to be a bridge for those interested in Wu Zhuoliu but are unable to access secondary research due to language restraints, while communicating issues of translation.
Chapter 1
Renewing: An Examination of Translations

Introduction

In the first two chapters, I hope to illustrate the limitations of interpretations based on translation variations. This examination is important because it will show how “afterlives” present two very different identities of characters for two target readerships. Authors are not bound by their nationalities; their works are often translated and dwell in pockets of the world. At the same time, this means that understanding the international reception of texts can demonstrate cultural and/or historical values of new readership or publishing agents. For example, in a previous paper, I examined the reception of Jonathan Swift’s *Gulliver’s Travels* in Chinese translation, specifically during the twentieth century. This study shows that not only the contents but also the framing of the narrative were correlated with the increasing xenophobia of the Chinese readership due to perceptions of Western influences at that time. As such, the paper cites the numerous changes and omissions of the new translations to support the notion of sinicization of Swift’s narrative to comply with societal norms. Consequently, the methodology leads to finding errors of equivalence within translations.

In contrast, my current study is not a compilation of translation “errors” as former studies aim to illustrate and draw conclusions from. The reason this project has taken a different direction is

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18 This paper is an extension of work previously done in comparison of the English and Chinese editions of *Orphan of Asia* for EAS2020 at the University of Toronto. However, that comparison took the Chinese rendition as source text and compared the English version as target text. This paper, the author believes, takes on a new perspective as both are treated as target texts and thus, as equals.

because of one illumination: whether or not we are searching for “errors,” when we compare originals and translations we tend to elevate the status of the source text (Pym 39). Why is this? Previous paradigms in translation studies have focused on the relationship of equivalence between the source text and target text. The source-target text comparison limits the discussion because the source text, being the original, becomes the standard to which the new translation must meet or attempt to meet. In order to evade the binary oppositions of source and target narratives, this paper examines two target texts, both of which were born from the same source text.

As mentioned, my research deals with two target texts stemming from the 1956 Japanese novel, *Orphan of Asia* 《アジアの孤児》. The only previous study on *Orphan of Asia*’s translation history focuses on the relationship between the first two Japanese editions. Kawahara makes interesting finds which I will elaborate here. First, one subplot from *Hu Zhiming* is omitted from the subsequent *Orphan of Asia*; only to be republished as a separate short story in another collection. Second, the last scene in *Hu Zhiming* is excluded. Villagers are said to have

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20 Shu Yunzhong’s review of *Translation and Creation: On Early Modern Chinese Translation of Foreign Fiction* echoes this notion: “In general, it can be said that most authors in this collection regard translation as a cultural encounter in which the host culture tries to import, assimilate or even distort foreign cultural products according to its own ideological and cultural traditions and needs.”(174) CLEAR 23 (2001): 174-176

21 Kawahara argues that there are three main differences between *Hu Zhiming* and *Orphan of Asia*: a) the main character has a name change, b) the lover of the protagonist who commits suicide, Yueying (月英), is excluded in the later rendition, c) the length of *Orphan of Asia* is 58% of *Hu Zhiming* and in particular, chapters four and five are less than 50% of *Hu Zhiming*. Thus, for these reasons: “[*Hu Zhiming*] should not be regarded as the same work as *The Orphan of Asia*” (79). Kawahara’s research covers the history of the text from the 1940s, with close examination of dates and the surface of the texts, and brings to light the civil history of the latter years of Taiwan under Japanese Rule. The difference in number of characters in the Japanese original and Chinese translation is also accounted for: 361,284 and 209,040 respectively (88). Kawahara also uses the *kominka* or imperial history to study Wu’s attitude in *Hu Zhiming* and how different they are, compared to the latter text (78). Part 4 discusses six topics related to the judgment towards forcing Taiwanese to follow *kominka* policies (對強迫台灣人服從與忍耐的皇民化政策之批判), such as Labour 勤勞動員, Rice Management 米穀管理令, and Tree Planting Reforms 正絨密植 (89-93). In the rest of his essay, Kawahara brings the history to the text to examine the protagonist.

22 The subplot is about Sugar Graft Boy (糖扞仔), a tyrant character who rapes Yueying (月英). Yueying is *Hu Zhiming*’s lover. She commits suicide after the crime. This story can be found in Wu Zhuoliu’s *Wu Zhouliu Collection* 吳濁流集.

23 In response to this omission, a literary friend of Wu explains: “Wu felt that this short piece could see the bad side of the Japanese so translated out into its individual piece.
awakened from a trance and found themselves strange for not going mad as well from the suppression of the Japanese rule (qtd in 106). Building on Kawahara, I hope to show the many possibilities of translation history. While his research focuses on the two Japanese texts, I will examine the Chinese (2008) and the English (2006) renditions of *Orphan of Asia.*

In contrast to Kawahara, the comparisons between the Chinese and English texts do not include omissions in a subplot or the last scene. Still, the differences between the Chinese and English texts play a role in the reception and understanding of the story. With the latest English edition of *Orphan of Asia,* my examination will serve as a further exploration of the text’s journey in translation. My research also demonstrates the importance of studying translations through a third space – not just from one source text to a target narrative but – concentrating on the reception of two target texts in relation to one another. This, as mentioned above, temporarily evades the binary opposition of original and translation.

Thus, the following two chapters will answer the following questions: a) What differs between the two target texts of *Orphan of Asia?* b) What are the implications of these inconsistencies for the English and Chinese target readerships? c) Is it useful to test a third space, using two target texts? To respond, I will describe what advantages the Chinese reader would have over the English, and what advantages the English reader would have over the Chinese reader.

23 In this paper, however, there are no concrete responses from the author himself, firstly because we are working with target texts and secondly because the author was no longer alive when the English translation was completed. Nonetheless, this type of translation studies reveals much about the changes which occur in subsequent editions of texts.

24 There have been many translations into Chinese, beginning in 1962. However, the latest 2008 translation by Huang Yuyan (黃玉燕) will be examined here because it is perceived as being closest to the 1956 Japanese text. Previous editions are said to have had errors and Huang has corrected these. The English 2006 edition is the only available version.

25 Due to length, the author is unable to discuss grammatical discrepancies, and changes in literary devices in this chapter. There is classical poetry within the text, but this component will be later examined in chapter four. It deals with changing registers or multilingual parts of the text; the difficulty of translating into English; etc. The main focus is on the English target text, it will be read in relation to the reception of Chinese target text. The assumption that the Chinese text is multilingual based on the premise that because it includes classical Chinese and modern Chinese script, it has two linguistic registers.
chapter one, character analysis of three female minor characters and the protagonist Taiming is presented based on the two target texts. In chapter two, I will address political ambiguity. To conclude, we consider the importance and complications of examining two target texts without its original. Through this close examination of English and Chinese *Orphan of Asia*, it will be significant in providing a space to study transnational readership and investigate the usefulness of comparing target texts.

**Female Characters**

Three female characters are presented differently in the two texts. A Cha, the protagonist’s mother, Mrs. A Shin, the protagonist’s coworker, and Suzhu, the protagonist’s student, are rendered with more depth in the Chinese text. Due to textual discrepancy, the reader of the Chinese text is able to construct female social customs, roles, and/or education background, while the English reader would not be able to do so based on the literature.

1.1 **A Cha (阿茶)**

The first fragment that is not found in the English text discusses the background of A Cha. This text explains that A Cha was arranged to live at the Hu family at the age of eleven and was officially married at sixteen. A Cha’s upbringing and marriage to Taiming’s father are significant to Chinese readers. Two Taiwanese scholars, Liu Yili and Song Lihua, investigate

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26 This passage would appear in the English text around pages 19 to 20, when Taiming’s father is finding ways to convince A Cha to accept a concubine into the Hu household. But there is no corresponding passage to the Chinese text to be found:

不知怎麼她想起了跟納妾關連的種種事情。阿茶以童養媳嫁給胡家來是十一歲的時候。當時的胡家是虛有名望的家，事實上家境貧困。雖然有土地的收入，但僅夠付利息而已。她十八歲結婚，依然要勞柴或幫忙農事晝作。其後，胡文卿的家業發達，土地的價值也上升，僅六、七年已還清債務。胡家的再興，村人都說是阿茶的福祿。阿茶從結婚至今已經二十五年了，她從沒有一次跟丈夫一起回娘家，也沒有到街上去看戲，阿茶也從沒有想到自己是幸福或不幸。每日，從大清早就工作，疲倦了就休息，然後再工作。這阿茶終於不得不思索，是她的丈夫認識了阿玉之後的事。她懷念那什麼都不必想的從前的日子。但是，阿茶最終想到自己有二男一女，即使死了，也有兒子給她端香爐，有女兒拿火把到殯墓，阿茶這樣想著，從煩悶中解脫了。(45)
female roles in Wu Zhuoliu’s texts and use this specific excerpt about A Cha in their analysis.\textsuperscript{27} Liu’s research is especially interesting because she uses this excerpt to discuss the history of 童養媳 tongxifu or child-brides in conjunction with other literary representations of child-brides.\textsuperscript{28} For English readers however, it would not be possible to venture into such discussion of social customs.

Moreover, the financial situation of the Hu’s is also exposed in this small excerpt; its growth attributed to A Cha’s auspicious luck is revealed. A Cha never thought about her own happiness; after twenty-five years of marriage, she has never gone back to her mother’s home with her husband, never gone out to the movies (45). These details illustrate the social customs and the norms at that time. Through this passage A Cha’s labour on the family farm even after the Hu family attained financial stability, indicates her social role and her lack of education (Yuh 59). The obedience of A Cha is studied in relation to her contributions to the family farm (Yuh 59).\textsuperscript{29} Yet for the English readership, they would not be able to access this information about her social mobility, although A Cha’s obedient nature is still discovered in the novel.

1.2 Mrs. A Shin (阿新嫂)

Another disadvantage for English readers is in fully understanding the character, Mrs. A Shin. Taiming meets her on the farm where he works for a short period before going to China. Mrs. A Shin dies in labour although it is believed that if the farming women were not superstitious about male doctors, she could have been saved. In this excerpt, Taiming reminisces on the night he

\textsuperscript{27} The two theses referenced here are: Song Lihua 宋麗華; 吳濁流日據小說研究 Wu Cho Liu Japanese Occupation’s Novel Research. Mingchuan University, 2007. And Liu Yili 劉奕利; 臺灣客籍作家長篇小說中女性人物研究—以吳濁流、鍾理和、鍾肇政、李喬所描 寫日治時期女性為主 Female Characters in Taiwan Hakka Novels – Wu Zhuoliu, Zhong Lihe, Zhong Zhaozheng, Li Qiao’s Rendering of Colonial Women. National Kaoshiung Normal University, 2004. The author would like to note the similarities in these two theses.

\textsuperscript{28} Cf. pp 89-156 of Liu’s thesis cited above.

\textsuperscript{29} Cf. Jodie, Shiah-Meei Yuh's (喻夏美) Women Oppression and the Taiwanese and Korean Oppression Originated by Patriarchy and Imperialism through the study and analysis of The Asia Orphan and Dictee. Diss. Providence U, 2005. In relation to females, Yuh also explores several events: A Cha’s hiding rice, A Cha’s obedience, Hisako as Japanese female, Rui as colonized inferior, A Cha’s and A Yu’s clothing with reference to good wives vs. labour market activity.
spent at the A Shin’s home.\textsuperscript{30} Taiming describes the warm family through Mrs. A Shin’s love for her son shown by kissing her son and calling him her darling son. The hardworking nature of both Mr. and Mrs. A Shin are stated twice in this excerpt, revealing the difficulty of maintaining a living.

\textsuperscript{30} The Chinese excerpt is as follows (113-115):

他心裡再三這樣的想著之中, 忽然想起了他記憶中的事, 有一天, 他為了什麼事去阿新嫂家, 夕陽已西下四周昏暗, 院落端有豬「嗚嗚」叫著, 蚊子很多撲臉而來。室內黑暗尚未點燈。太明在院子裡大聲叫：「阿新哥！沒有回答。他不停步的走到正廳, 正想進入, 突地看見地下有一圈什麼, 他驚得踩到, 吃驚地停住脚步重新看看, 那是小孩。大約五歲的小孩, 身體裸著睡在地上。再裡面也有兩個臥室, 他在門口更大聲的叫「阿新嫂！」聽見從後面傳來女人的聲音, 不一會兒阿新嫂抱著肥料桶, 手裡攜著蔬菜回來了, 看見太明高興地殷勤打招呼, 迅速把肥料桶放下院子, 進入屋裡, 「心肝仔！」

她說著抱起孩子, 親親臉, 把孩子一個一個抱上台灣眠床。她這才點燈, 請太明進屋。之後阿新哥也荷鉢從田裡回來了。夫婦兩人都工作到很晚。尤其是阿新嫂, 從農場回來, 便到菜園澆水或施肥料, 每天少不了這一課, 然後才準備晚飯。孩子們等待得很累了, 就睡在地上了。太明把來一趟的意思交代清楚了, 便馬上要回去, 但阿新哥站在門口, 粗臂大張開攔著不讓他回去。

「就是蕃薯筍或稀飯也罷, 請你留下來吃吧！」

他說著很熱心地挽留, 太明原不想打擾, 但那非常的盛意便不拒絕接受招待了。

阿新哥馬上把小孩子叫醒幫忙剝花生殼, 在暗淡的手提油燈下阿新嫂一邊剝花生殼一邊說：

「年紀大了沒用啦, 年輕的時候, 精力太充沛不聽父老的話, 種甘蔗失敗了。我本來有八甲步山地, 從甘蔗會社領取二、三百元, 把山地完全開闢。會社很吝嗇, 補助金少得不得話滋滴呢, 每一甲步只補助四十元, 僅是開闢費就高達一百多五、六十元, 而收成的甘蔗, 由會社擅自訂價格收購, 價格太低了, 無論如何不划算, 而事先宣傳一甲步地可以收穫十幾萬斤甘蔗, 我的土地是屬於山地, 所以至多收成六、七萬斤, 我們夫妻兩人力拼工作, 也沒有辦法, 終於連山地也不得不賣掉。然而這也是運氣, 有一次遇到乾旱完全歉收, 那時連甘蔗苗的費用都未收回。本來農業五年裡就有兩年的天災。若不是乾旱就是暴風雨。不過, 胡先生, 你的頭家善於交際所以經得不錯, 他承包運輸甘蔗, 每年有幾千元的雜收入, 而且又是甘蔗栽培的獎勵委員, 從那裡又能夠領取獎金。我因為不懂日語所以不行。若我未從事種甘蔗也不會這麼窮......不過那時候我也雇用過十幾個苦力呢, 哈哈......」

他落寞地笑著, 心裡有無限的感慨。阿新嫂在隔壁廚房準備晚飯心無雜念, 鍋子裡炒著, 沙啦沙啦作響, 花生香陣陣撲鼻。不久阿新嫂笑著出來。她再三的說沒有什麼菜, 表示歉意, 雖然顯得很不好意思, 但臉上又清楚的看得出來, 因為太明能留下吃飯, 而使她有一種說不出的喜悅。她說：「先生來了呢就這一點便會發財！」

她這樣寒暄著, 端菜上桌, 阿新哥在太明的碗裡斟滿米酒, 自己的碗裡也斟滿。兩邊一邊吃花生一邊喝酒, 太明很愉快。他想到那時的情形, 對於阿新嫂的死更加感到悲痛。
In addition, the kindness and warmth of Mr. and Mrs. A Shin enters Taiming’s heart. The crackling noise coming from the kitchen as Mrs. A Shin cooks is also described; and after apologizing several times for the simplicity of the dishes, her smile cannot hide her happiness of having Taiming as a guest. In the end, this scene makes Taiming feel more sorrow for the death of Mrs. A Shin. Song also finds significance in this scene: “[This scene] describes the courteous manner of the farming class, and how the warm atmosphere is more superior than a gluttonous meal with chicken, duck, fish, or meat” (254).

This short excerpt reflects the huge loss the A Shin family faces with Mrs. A Shin’s death, as they portray a very close-knit family. English readers would not be able to access such deep analysis of Mrs. A Shin. This missing passage affects the interpretive depth of female characters. Although Mrs. A Shin is a relatively minor character, almost as minor as her replaceable social role, her significance as a mother and wife is crucial. The value of her character is therefore not that she died due to “silly” superstition, but that even a seemingly minor character plays a large role in the domestic sphere. Similarly, Taiming’s brother’s death has little or next to no impact on larger society, but to the family unit, the loss is irreplaceable. Hence, this textual variation of Mrs. A Shin disadvantages the English reader for further study of representations of both female roles and the Taiwanese farming class under colonial rule.

1.3 Suzhu (素珠)

The third discrepancy refers to Suzhu, a female student of Taiming when he is in Mainland China. Suzhu’s importance comes from her arranging Taiming’s escape when he is held captive in Nanjing. In order to understand her significance, readers need to examine her poetry. She writes two poems according to the plot of both English and Chinese, but only one poem exists in the English, while the Chinese text presents two poems. We will look at the importance of this discrepancy next.

For the Chinese reader, the existence of the first poem composed by Suzhu on a field trip with Taiming provides a foreshadowing of her poetic ability and her ability to understand Taiming. English readers are aware that Suzhu responds to Taiming’s verses later on, but her composition does not appear in the English text. Taiming’s poem is as follows:

春日山頭望眼除
In prose, the poem can be understood as:

Looking at the mountains in Spring, there is more than your eyes can hold,  
Sakura blossoms are like clouds covering the other flowers, 
Being unable to support a fallen nation is not because of drunkenness,  
But this drunkenness is to counter sad feelings.”

Thus, when Taiming studies nature, he engages national issues and feels saddened.  Suzhu’s response to her teacher is:

Paraphrased, the poem can be interpreted as:

Spring is almost passing so I do admire its light,  
I like Sakura flowers (which bloom in Spring) the most amongst all flowers,  
Jiangnan’s view is like a painting, 
Don’t weep or moan over signs of war.

31 The author would like to thank Mung Ting Chung (CUHK) for her willing assistance and discussion towards the analyzing of the poems in this chapter.
32 In history, the 爐燼 or torch, would be lit to symbolize the beginning of war between nations in China.
Thus, while the teacher sees political issues, the student finds spring beauty.

Suzhu’s poetry can be initially viewed as an opposing response or as a reflection of her naivety, but later it is confirmed that the purpose of her poem is to console her teacher. Her simplistic response to her teacher’s use of “sakura” is worth investigating. The sakura flower, a symbol for Japan, implies the power of Japan with its ability to cover other nations in Taiming’s verse. Suzhu erases the political symbol; she displaces its political implication with an aesthetic critique of its superficial beauty. This aesthetic reading makes her comment deceivingly naïve. If the reader moves onto the fourth line, Suzhu’s desire to raise her teacher’s spirits with her response becomes more plausible as she says: “Don’t weep or moan over signs of war” (180). This last line reveals her grasp of Taiming’s conveyed feelings. And therefore, the reader conceives that the purpose of her poem is to console her teacher because she understands what her teacher is expressing through his poem.

For Chinese readers, this mutual understanding between Suzhu and Taiming is solidified through closer examination of the second poem Suzhu writes to Taiming. Suzhu’s ability to compose a meaningful poem with more layers than just the surface level is also demonstrated. Suzhu’s poetic technique indicates that she is firstly able to understand her teacher and secondly that she possesses the ability as well as the desire to console him through poetry. Her second poem appears in both texts. The Chinese reads:

憶昔陵園共賞花

天教燕客降僑家

素知吳越皆同種

肯把先生任怨嗟 (180)

The English poem is as follows:

Remember how a sparrow found / A farmer’s hut could be its nest?

Remember having a mound / Intoned, “A life is but a guest”?
Remember always, Yue or Wu, / We’re kin and kind, as heaven knows.

Master, remember that, and do / With harsher chants this shame oppose. (147)

It is clear with the third line, that the poet is stating his/her desire to help Taiming:

“素知吳越皆同種 We’re kin and kind.” The Yue and Wu mentioned in this poem refer to the Three Kingdoms period when the kingdoms were at war. But still, these nations came from the same predecessor, the same origin, and are of the same race. This relationship between nations is important because Taiming’s arrest is due to suspicion of being a spy. His Taiwanese ancestry and consequent Japanese imperial citizenship make him the perfect suspect. Yet Suzhu’s poem claims affinity between the two nations, suggesting that although Taiwan is under Japanese control, the people are still “Chinese” in her opinion. Suzhu successfully uses history to console Taiming by telling him that someone understands him and believes in his innocence because he is of the same “kin and kind” as she.

Moreover, the first line in the Chinese text indicates that the nameless poet knows that s/he and Taiming have visited a tomb garden in the past together to admire flowers. In other words, Suzhu uses official history as well as personal history to assure Taiming of her friendship. Yet her talent is capsulated into a summary then in the English text:\begin{quote}
Just then it occurred to him that it had to be her, that clever girl who was among those he had taken to the Ming tomb. He remembered the lines he had composed in the garden by the mound; that she had quickly grasped their meaning and that her own poems had been precocious. Her name was Suzhu, and when Taiming saw that its first character had been worked into the poem, he was convinced that it was she. (148)
\end{quote}

For the English reader’s understanding of character in Orphan of Asia, the missing poems in the first garden scene would affect their further judgment of Suzhu’s intelligence and education level. The English text states that Taiming found “her […] poems [to be] precocious” (148), 

\[33 \text{ It should be noted that this summary also occurs in the Chinese text, but it accompanies the poem:} \]

“他想起有一次他帶了兩三個女學生去遊明孝陵時，他曾經把戲作的一首即興詩顯示給學生看，其中有個學生出類拔萃，顯露卓越的理解力，她自己也善於作詩…” (180)
however, the consoling function of Suzhu’s poetry does not rise to the surface. In addition, Suzhu’s capability of speaking through verse, ability to understanding Taiming, and statement of political affinity between Taiwan and China would be relayed to Chinese readers but not exist to English audiences. Thus, the English reader is unable to create the same meaning of Suzhu’s poetry as the Chinese reader.

In a similar vein through discussion of target texts, we have shown that it is not only Suzhu who would be seen differently in the eyes of Chinese and English readers. A Cha and Mrs. A Shin are also affected by discrepancies in the two texts. All three female characters are not defined for the English readers. Whether this is due to Chinese addition or English omission though, we cannot say when we are working with two target texts. For Taiwanese scholarship on female fictional characters of the Japanese colonial period, using Wu Zhuoliu’s work as part of its scope in Taiwan, these passages are important. Therefore, the English reader would render different meaning from the text than those studying the Chinese text. Above we have seen how discrepancies between the two target texts construct three female characters differently. But these variations in the text not only affect female characters. In regards to the protagonist in both texts, Taiming’s inner thoughts and character sketches are even more divergent when studying the two target narratives.

**Taiming**

Differences in narrative affect the way Taiming is seen and rendered. The “English” Taiming, or the English reader’s construction of Taiming differs from the “Chinese” Taiming in two ways. First, the interior monologue revealing Taiming’s sense of belonging to his homeland, which is not Mainland China, appears only in the Chinese text. Second, the rendering of “English” Taiming as an irritable and pessimistic character contrasts the description of “Chinese” Taiming.
1.4 Taiming’s Sense of Belonging

When Taiming is arrested in Nanking, according to the Chinese edition, his mind is filled with an assortment of thoughts (181). He sees the farm he once worked at, children playing around a chinaberry tree, and female workers. Then he comes back to reality and either the narrator or Taiming himself considers his predicament. The narrator or Taiming feels that even if Taiming were to sacrifice his life, it must be worth the sacrifice. Moreover, the fact that “his soul would not be able to be returned to his homeland” makes Taiming rather sad (181). In the English text though, this contemplation is does not appear:

When the dark grew thick and sticky, it was night. [Taiming’s visions and thoughts are located here in the Chinese text.] One night – was it a dream? – he thought he heard footsteps. It appeared that the faint noise had waked him up, though he did not remember falling asleep. (148)

At this point, the Chinese reader sees Taiming reflecting upon his life; from his childhood to the present. Moreover, Taiming’s sorrow over his soul not returning home, rather than over his physical body’s death reveals that his imagined home is not on the Mainland, but in the then colonial Taiwan. For the English reader though, Taiming’s notion of homeland is open to interpretation.

The psychological view of Taiming therefore changes the rendering of Taiming’s character and provides readers with two different ideas of “home” for Taiming. For a novel that is often discussed in relation to identity politics, the presence of this passage for the Chinese reader

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34 This text appears in Chapter 30 of the Chinese version:
would support the notion of “Taiwanese” or “national” consciousness. In Huang Shubiao’s dissertation on Colonial Taiwanese Bildungsromans, Huang uses this passage to show that when Taiming faces death, he “thinks of the home, and his family, displaying that while he is on the Mainland, it is not ‘home’ nor what he originally identified as ‘home nation’. Taiwan is his home soil, his homeland” (165-6). Although there are other examples of Taiming’s search for belonging in the novel in both Chinese and English target narratives, this interior monologue indicates a specific spatial-psychological shift of the Mainland. Yet, the debate on national consciousness of Orphan of Asia would not be resolved by referencing this specific quotation. Thus, perhaps what can be concluded is that the thoughts of “Chinese” Taiming suggest the presence of Taiwanese consciousness and that English readers would not find this meaning here due to the inexistence of these thoughts in the English text.

1.5 Irritable, Pessimistic, and Repressed Taiming

Taiming’s tolerance level is also understood differently when seeing him in the two target works. In the Chinese text, Taiming feels worried that his initial passion for China was diminishing as he felt that his learning was in vain and a waste of time: “曾的態度沉著，但是太明在這種徒然耗費日子之中，起初對中國所抱熱情就快要失去，而感到心中不安” (131). There are other ways to understand the Chinese term “不安”, such as unpeaceful, unstable, disturbed, and worried, however it is not equatable to feelings of irritation. Irritation, according to the Oxford American Dictionaries, refers to “the state of feeling annoyed, impatient, or angry.” Thus, more negative connotations are attached to irritation. As such, when this term is used in the English text, the English reader renders Taiming in a more negative light:

What irritated Taiming was that the passion that the very word China could arouse in him was cooling with each day he wasted trying to learn a language in a vacuum. (98)

Thus, there seems to be two Taimings, an irritable “English” Taiming and a worried “Chinese” Taiming.

35 Authors such as Shi Yining, Hsu Guangwu, Wang Ruochuan, all discuss Orphan of Asia in relation to national consciousness.
Similarly, further into the text the two target audiences would paint two Taimings: a darker “English” Taiming and a neutral “Chinese” Taiming. As Mrs. A Shin is going through labour and resisting help from a doctor due to superstition, Taiming is presented as cynical in the English text: “Alarmed by her strange admission, he had said to himself, “It might be too late, anyway” (79). This pessimistic as well as a hopeless comment is attributed to Taiming. However, in the Chinese rendering of this scene, it is ambiguous as to who this thought belongs. Taiming is not solely depicted as having this cynical and hopeless thought:

While she was calling due to pain, [she] expressed her disapproval of seeing a doctor. The way things looked, even if the doctor came, [he/she] would not be able to perform any emergency treatment

The hopelessness of the situation can also be attributed to the voice of the narrator. Thus, in the Chinese script, there are two possibilities. The first possibility is a pessimistic Taiming. Even if it is Taiming’s thought, he does not appear to be as cynical as the “English” Taiming because he is not explicitly speaking; and thus Taiming can be understood as simply adjudicating the situation to himself. The second possibility is that the narrator presents these thoughts. As such, Taiming has no agency and therefore, he is not hopeless towards the situation. Ultimately, the English text constructs a cynical Taiming, while the Chinese text is unclear as to whether Taiming is pessimistic or if it is the narrator.

Another illustration of Taiming, which further distances the “English” Taiming and “Chinese” Taiming, occurs when Taiming is talking to Zhigang, his brother. Zhigang invites Taiming to eat some Japanese noodles and to assess the noodles since Taiming has tasted Japanese noodles in Japan. The “English” Taiming suppresses his evil thoughts:

Taiming considered recklessly hurting Zhigang’s feelings but maintained his brother’s mood by saying simply, “I’ve already forgotten what it should taste like, but this seems to be alright.” (168)

In the Chinese text, the thought of hurting his brother does not cross his mind: he says that he has “already forgotten the taste, but it’s probably about the same.” In fact, the text explicitly states:
“Taiming did not want to hurt his brother’s ego 太明不想傷哥哥的自尊心” (201). Taiming is rather kind towards his brother, finding Zhigang’s naivety pitiful: “Observing his brother’s simplicity, Taiming was filled by an indefinable sense of pity” (168). And so, the “Chinese” Taiming never thinks the evil thought of hurting his brother’s feelings. For the Chinese reader, Taiming is seen as a considerate brother, while the English reader sees Taiming as a kind brother but with repressed aggression towards Zhigang. Thus, although the two target protagonists are born from the same source text, they seem to have contrasting natures.

**Conclusion**

This chapter attempted to find the advantages and disadvantages of interpreting the target texts. The discussion of the three female characters and the studies from previous scholars on these female characters using quotes unavailable in the English text, show concrete implications to varying target translations. All the examples above have not referenced the Japanese original of *Orphan of Asia*, and it seems as though target text analysis sheds light upon the different interpretations from two readerships.

The two target texts of *Orphan of Asia* vary in their portrayal of female characters and Taiming. The implications of these inconsistencies are that scholarly research on target texts stemming from the same original text has great potential to come to divergent conclusions. The analysis of A Cha as a child-bride will not exist for an English student of the text. A Cha’s social status is not presented in the English text as well. Mrs. A Shin, though minor, represents the importance of the individual and at the same time displays the life of a lowly farming housewife during the colonial period in the Chinese text. Therefore, the Chinese reader can draw very different conclusions about her significance from the other target text reader. Suzhu’s education and her understanding of Taiming also deviate depending on which text the reader has.

Thus, target readerships are also likely to construct divergent perspectives on the story. Taiming in the English text is more negative and pessimistic while Taiming in the Chinese text is rendered as neutral. In the next chapter, we will examine examples of political ambiguity presented in the two target texts and conclude with comments on our approach of target-target text comparisons.
Chapter 2
Renewing: An Examination of Translations: Political Ambiguity

Dr. Zhang Liang-ze says that the discussion of the text is inevitably entangled with politics. Indeed, this entanglement can be seen in almost all analyses and readings of *Orphan of Asia*. Shi Yining and Sun Ziqun, Mainland Chinese scholars, envision the novel as presenting a clear pro-China view. Shi devotes a whole book to explaining this theory. Other authors disagree, stating the novel is a lucid depiction of the roots of Taiwanese consciousness.\(^{36}\) This debate stems from the ambivalent ending to *Orphan of Asia* whereby the protagonist is rumoured to have returned to China.

Thus, the political ambiguity in the variations of the two texts is also an interesting point of discussion and cannot be neglected. The four examples explored below deal with three Chinese excerpts not found in the English text and one English excerpt not found in the Chinese script. First, if the Rice Management excerpt were included, there would be an emphasis of the social hierarchy during the colonial rule. Second, the execution scene reveals another view of the Japanese. The differences in the Chinese script in comparison to the English would render the Japanese as being more civil and lenient. Third, this is contrasted against the onomatopoeias which vary in the English and Chinese target texts, rendering the Japanese as being inhumane and as tyrants. Fourth, Taiming’s reflection about the Chinese Mainland youth soldiers also echoes the notion of political ambiguity – is the heroic fashion of the youth to be completely commended? These illustrations would implicate readers as the Japanese subjectivity is emphasized and de-emphasized based on the target text in which they come into contact.

\[^{36}\text{Please revisit the introduction for the full review.}\]
2 Political Ambiguity

2.1 Rice Management Law「米穀管理令」

The Rice Management law is described in the Chinese text while it is not explained in the English version. The Chinese reader is explicitly told that the Rice Management law is negative, without the ability to fight for their own rights, the citizens are said to have had no other choice but to face these demands: “不能隨便反抗命令，所以除了忍氣含淚之外沒別的辦法了” (197). The law is described as a government-made initiative that is “pungent and poisonous 毒辣法案” (197). Yet, it seems that the two reasons for including the explanation of the Rice Management law are immediately echoed in the narrative. The narrative, in both the English and Chinese versions, goes on to tell of the rice inspection officers and their rowdy ways, which only make citizens, like the rice farmer, suffer. The rice farmer is forced to bribe the officers with camphor and treat them to brothels in order to have successful inspection. Ultimately, the reader would render the same portrait of pungent government and repressed citizens. However, the explanation being included in the Chinese text still makes for an interesting emphasis on these extreme positions between Japanese officials and Taiwanese citizens in colonial Taiwan. And indeed, Taiwanese scholars, such as Huang Shubiao (120) and Wang Huifen (20) directly use this quote about the rice management law to describe the tragic position of farmers under colonial rule and the poverty caused by this law. Hence, English

37 In Part 4, Chapter 33, the Chinese text reads: 總之，「米穀管理令」是政府為了戰時工業化而想出來的毒辣法案，是當局為了徵發低廉的勞力，壓低米價，使農村人口轉變為勞動人口的手段。當局頒發米穀管理令，以期收到一箭雙鵰的效果：一方面保護糧業，另一方面可以供出勞動力。是政府把由農民的血汗結晶所作的稻米的生産 價格掠奪一半以上的計劃。而且更牽強附會到的深植田事件。這個事件是借土地改良的名義，以實行採取的政策。因為農民若將稻田依照命令犁到所指定的深度，便不能種稻子，那麼無論你願不願意，都不得不改種甘蔗了。當時日本的官憲雖然用種種手段來壓迫農民，但農民不屈勇敢地反抗，而被關進監獄的人相當多。這次用天皇的敕令，而且又是在戰時情況下，不能隨便反抗命令，所以除了忍氣含淚之外沒別的辦法了。農民正紛紛發牢騷的當兒，那三個日本人來到了米店。(196-7)
38 Please see Chinese text, pp 197-200, English text pp 164-167. The importance of camphor will be discussed in chapter 4, in relation to footnoting.
researchers would need to look into secondary sources in order to better understand the nature of this management law.

## 2.2 Japanese Civility

Japanese civility and brutality is explored next. We will use four scenes to show the exploitations of the Japanese and the discrepancies between the two target texts: missing lines in the execution scene; onomatopoeia variations in the rape scene in Nanjing and in the civil service exemption meeting, and the different thoughts of Taiming towards the Chinese soldiers.

At the execution grounds, there is an exchange between the young Mainland Chinese anti-Japanese activist and Taiming. At this point, Taiming is serving as a translator for the Japanese military. Between the English and Chinese text, there are two important differences. In the Chinese script, the dialogue is a direct back and forth between two voices (presumably Taiming and the activist but this will be further complicated and explained later). In the English text, the spoken dialogue is one-sided, the reader only hears the Chinese advocate:

“Hey, you, the civilian!” he called to Taiming sharply.

He wanted to be shot rather than beheaded, so Taiming translated his wish. The request was rejected on the grounds that it would be a waste of ammunition.

“I see,” the prisoner said simply, and let it drop. Then, undaunted: “This is my last request. Let me have a cigarette.”

This wish was granted. (177-8)

Yet in the Chinese text, there is a response, giving voice to the perpetrator. The responses include “That is a waste of ammunition 「那浪費子彈。」”, “There is only one grave that has been dug, so that’s not possible. 「只挖了一個穴，所以不成。」”, “Any last words? 「還有什麼遺言嗎？」” and “Okay 「好。」” (212) which is in reply to the prisoner’s request for a cigarette.

There are several results drawn from this first divergence in dialogue. First, this addition of a voice in the Chinese text extends the length of this scene, where in the English, the scene closes
more quickly. Second, for analysis of this scene, the English reader may see that the colonizer is not given a voice and arrive at a very different conclusion than the Chinese reader. Third, Taiming as translator and go-between could also represent the beginning of his psychological flight. Because he is relaying messages through translation, both “voices” in the dialogue potentially belong to Taiming – even if the thinker is not himself but the activist or executioner. Taiming speaking to himself here foreshadows his future of madness. Thus, this dialogue is received differently depending on whether it is one-sided or two-sided and seen as a self-dialogue.

The second difference in this scene is that the Chinese text includes four lines not included in the English text:

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「既然那沒有辦法，墓穴另外好嗎？」

“Since that is how it is, then there’s no way to change that, is there another grave?”

「只挖了一個穴，所以不成。」

“There is only one grave that has been dug. So that’s not possible”

「是嗎？」

“Oh, really?”

「還有什麼遺言嗎？」

“Any last words?” (212)
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In this passage, the tension of the execution and subsequent death of the nameless Mainland Chinese activist is built through a delay of the inevitable death. This delay, adds tension, while simultaneously pointing to the leniency of the Japanese official. Because the official and executor provide time for Taiming’s translation to be relayed back and forth, the Japanese are seemingly civil and patient. They could have simply ignored the request and taken his life right at the beginning. Thus, the politeness of all sides at the execution ground is perhaps surprising.
Although the executioner ultimately takes the prisoner’s head, the Japanese executioner shows civility towards the prisoner. In the Chinese version, this civility is expressed because of the length of the dialogue while the English version does not gather this polite trait of the Japanese.

The execution scene, therefore, could render the Japanese as being civil, an image constantly juxtaposed against other illustrations of the Japanese in *Orphan of Asia*. For example, onomatopoeias suggest opposite images of the Japanese, which change the rendering of the Japanese. The cruelty of the Japanese found in two particular scenes are emphasized by the presence of sound. The emphasis is first heard in the English when the Japanese soldiers are boasting about their rape and murder of Chinese women:

“Afterward, though, my buddy thought we might get in trouble, and so, bang! He shot them from behind. It was cruel and heartless, you know, after they had given us so much pleasure.” (174, emphasis mine)

This “bang” is not heard in the Chinese text: “but, after the deed was done, my buddy was afraid that there would be trouble, so [he] shot them from behind.

In another scene where Taiming and his fellow Taiwanese citizens are waiting to be exempted from colonial service assignments, sound plays a role in reception of the scene in regards to the coarseness of the Japanese officials. The Japanese inspector who gives poor instructions is agitated and slaps a Taiwanese citizen who tries to rebuke the inspector:
Without waiting for him to finish, the supervisor screamed “Idiot!” and *slapped him on the cheek*. Nobody said anything, but they all felt burning indignation at the supervisor’s brutish behavior. (229, emphasis mine)

The slap is described in the English text, while the Chinese rendition uses sound to depict the slap: “‘Idiot!’ simultaneously a *PA-TA* resounded from the face of the [Taiwanese] 「馬鹿野郎（混蛋）！」/ 同時抗辯者的臉上響起啪噠的打耳光聲” (261). The slap, which causes a sound from the rebuked face, stresses the strength of the slap. The noise produced by the slap reflects the harshness of the hit, which in turn increases the embarrassment and emotion in this scene. Thus, the Chinese reader is placed in the scene by learning of the harshness of the hit through sound. Even before an explanation is given, the Chinese text encourages feelings of indignation for the colonized. As such, the presence and absence of sound affects the degree of coarseness of the Japanese characters.

The third example of negative depictions of the Japanese in relation to target text variation reveals once again political ambiguity. In this scene, Taiming’s nephew is considering conscription. The task of persuading the young relative to turn away from participating in the war is conferred to Taiming. In the English version, Taiming is said to be thinking to himself but his thoughts are not shared (239). In contrast, the Chinese text reveals that Taiming has flashbacks:

…flashbacks of the conscription scene in Mainland China, those youth campaigning for anti-Japanese movements, some were not even of age, but were brave and willing to sacrifice themselves in a heroic fashion

太明突然回想起應召軍屬時的事情，他在大陸看到祖國的抗日青年，還不到當兵的年齡，而勇敢的為大義殉身的英勇之姿歷歷如在眼前 (270)

With the inclusion of this passage, there is political ambiguity as to whether the heroic fashion of the youth is commended because of their fight against the Japanese. If so, then anti-Japanese sentiment is clear. Yet, it could also be that the bravery of these soldiers is the reason for such adoration. Chinese readers with such a passage can discuss and speculate Taiming’s change of
heart or political stance here.\textsuperscript{39} However, English readers would not be able to draw questions of ambiguity towards anti-Japanese sentiment, as Taiming’s thoughts are absent in the latter target text.

2.3 Conclusion

Political ambiguity is inherent in the novel. There are no explicit judgments as to right and wrong. However, when working with translations, these ambiguities are further complicated. The four selections discussed above show that there are many consequences to reading two different target texts in relation to political ambiguity. The Japanese government and social hierarchy can be emphasized in one text and not the other. In contrast, the Japanese government can also be seen as being lenient and civil when looking at only one text and not in the other. Moreover, inclusion of certain ideas further challenge political views as to which side(s) are just. But it seems as though the analysis on political ambiguity is always limited because readers of target texts will not be able to compare these differences until they see the original. Questions such as: “Is it an English addition?” “Are these Chinese additions?” can only be answered if we have access to the Japanese original.

Let us now turn back to the three questions we raised in the beginning of chapter one. What differs between the two target texts? There appears to be numerous differences between the two target texts, and these two chapters have focused on character rendering and political ambiguity. Not only do character sketches diverge, but also literary devices like onomatopoeias shift within the two target texts.

What are the implications of these inconsistencies for the English and Chinese target readerships? Huang Mei-E, professor at the National Taiwan University, once mentioned the lack of communication between literary studies in Taiwan and overseas, and the different methodologies of literary studies on similar narratives.\textsuperscript{40} I believe that some of the difference in methodological practices can be attributed to the nature of primary texts – perhaps because some scholars are working with translations or perhaps for students who are unable to access Chinese

\textsuperscript{39} Indeed, this is used in Shi Yining’s pro-China argument to support the idea that Taiming is constantly thinking of the Mainland. Please see pages 307-308 to see the exact quote and Shi’s analysis.

\textsuperscript{40} Huang, Mei-E. "Japanese Colonial Literature" Taipei: National Taiwan University, 25 June 2010.
counterparts of the texts they are studying, their results and methodologies have a high probability of deviation. As we saw in this chapter, the presence of the Rice Management Law or the Child-Bride excerpts in the last chapter could lead researchers to different ways of conceiving and analyzing the text.

Aside from having implications on researchers, for those reading the story, their understanding would also be quite different based on the version they envision. Although it may be assumed that not many read both source and target editions of the same story, we can conclude that different ideas about characters and political views will be formed dependent upon the reader’s language restraints or limitations. For example, different emphases are placed in both target texts affect the understanding of the text’s political stance.

Is it useful to test a third space using two target texts? Yes, but with limitations. Significantly, without such a study of the Chinese and English versions of Orphan of Asia we would not know the numerous variations between the two similar texts. Thus, it is important to study variations without the original.

The limitations, as mentioned throughout these two chapters, are that without the original, the reader or scholar is never sure whether or not the target text has added or omitted a passage. Moreover, the vocabulary surrounding the study of target texts cannot deviate from terms such as divergence and difference. And thus, the testing of a third space in studying translation proves to be interesting and beneficial, and successfully moves past describing (in)fidelity towards the source text.

In the next chapter, we refer back to the original paratexts in order to discuss the treatment of paratexts in translation.
Chapter 3
Rereading: A Study through Prefaces and Introductions

3 Introduction on Prefaces

In this chapter, I would like to examine the prefacing of the translation of *Orphan of Asia* in relation to the notion of Orientalism. I will first explore the rewriting of prefaces as a type of Orientalism, by studying the differences between the Chinese and English introductory paratexts. I question whether we can move away from this prefacing system that produces uneven knowledge. Orientalism, as defined by Edward Said, is “a Western style for dominating, restructuring, and having authority over the Orient” (3). Said's argument extends beyond his original focus of the Middle East as Oriental. For scholars of East Asian Studies, Orientalism is also a familiar term. In Dru C. Gladney's discussion of national representation in China, the term “oriental Orientalism” is coined to address internal Orientalism (94). Examining *Orphan of Asia* will show how preface-writing is a powerful producer of knowledge, and I argue that Orientalist notions are intermingled within the practice of preface-writing. Because the text has multiple translations, it has multiple introductions as well. Hence, it is meaningful to examine these texts and the treatment of original introductions. It is especially noteworthy that the two former Chinese editions of the classic include a translation of the original Japanese preface and a rewritten Chinese preface, while the English edition presents a new foreword. These trilingual paratexts will serve as primary texts, which are taken from the Chinese (1977) and the English (2006) renditions.

First, why are prefaces worth examination? The study of prefaces and introductions, otherwise grouped under the umbrella term of paratexts, is not a new object of examination. One exemplary model of paratextual analysis is Steven Tötösy de Zepetnek’s *The Social Dimensions of Fiction: On the Rhetoric and Function of Prefacing Novels in the Nineteenth-Century*

41 Each edition of the Chinese text, (1962, 1977, 2008), includes at least one of Wu Zhuoliu’s own prefaces. It should be noted that in the 2008 edition, only the Chinese preface is included, but it is accompanied by five introductions by five different individuals and a translator’s note. This is why the 1977 edition was chosen over the 2008 translation.
Canadas (1993). Tötösy’s study seeks to demonstrate how prefaces can be a genre on its own and seeks to offer a typology to examine prefaces through the study of four areas:

1) Production (Author and Text);
2) Reception (Readership);
3) Processing (Publication); and
4) Post-Production Processing (Criticism and Scholarship) (3)

The main argument that prefaces should be classified as a genre is well supported and defended in Tötösy’s book, but this chapter seeks not to echo nor emphasize the status of prefaces as a genre. Additionally, Tötösy’s study of Production elaborately analyzes the demographic or biographical data of prefacers (105-25) is not emulated in the same manner in my essay. Although I do mention and emphasize the biographical information of both author and new prefacer, charts are not used to represent the information as Tötösy’s study presents. Significantly, however, the typology Tötösy employs is extremely useful to understanding the prefaces of Orphan of Asia and is thus borrowed. Tötösy’s research is not only interesting but also shows the possibilities of paratextual studies.

A quick search of a library catalogue will prove that paratextual studies are present and active. For example, collections of prefactorial writings by canonical authors can be found, such as W. B. Yeats42 and William Somerset43. The prefaces of Thomas Merton (1915-1968), whose works are translated into French, Japanese, Korean, and Spanish, are found in Introductions East & West: The Foreign Prefaces of Thomas Merton (1979). Interestingly, Merton rewrote all the prefaces for his works in translation. Later in this chapter, we will see that not every author had or has this opportunity to recreate the texts that accompany their works.

Moreover, there are scholars addressing and conducting research on paratexts such as Gérard Genette. Genette’s *Paratexts* advocates\(^\text{44}\) for analysis of texts that accompany the work, for example, titles, illustrations, and dedications. Prefactorial writing is an area of interest for other writers as well. In a collection entitled *L’art de la Préface,* Pierre Masson authors “Marginalité de la préface autoriale,”\(^\text{45}\) which discusses the marginalization of prefaces. Two essays in *L’art* examine prefaces in relation to East Asian literatures: Nao Sawada’s “La préface démesurée: le cas de Sartre et celui de la literature japonaise”\(^\text{46}\) and Philippe Postel’s “Le roman chinois classique à travers ses préfaces.”\(^\text{47}\) Thus, the rising interest in the study of paratexts can be seen through dissertational works (e.g. Tötösy), collections (e.g. Merton), and scholarly publications (e.g. *L’art*). This chapter will add to this area of study.

Prefaces, then, as it has been established, are important to examine. This chapter adds to research in paratexts, by first showing how prefacing for translated texts by eliminating the original is a type of system, similar to an Orientalist system. They are systems that play with power, domination, and producers of knowledge relations. Next, the paratexts and their differences are described using the aforementioned typology of Tötösy to show how the author is silenced. In the third section, the new prefacer’s usage of displacement as empowerment is demonstrated. The prefacer’s mistakes and possible improvements are also described. Finally, I will suggest solutions to this type of Orientalist system. Through these arguments, this third chapter reveals how prefacing can be seen as being a part of the Orientalist system in which the translated text is distorted and the original author is silenced.

### 3.1 Some Implications of Prefaces

Although prefacing is a common practice, the translated text’s prefacing tradition is important to observe. Some authors, such as Thomas Merton, were able to rewrite the prefaces to their novels

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and readdress their books for a new audience. Merton was given the luxury of having “the last word” on his text:

[Prefaces are] a “genre, a type of text in which the author by virtue of the last word speaks to the readers, contemporary and future, so that she/he himself be his/her own advocate and interpreter.” (Kenyeres, qtd. in Tötösy 11)

However, for other writers, they did not or do not have this opportunity to advocate for themselves. Take for example, Zhang Guixing’s *My South Seas Sleeping Beauty* (2007) and its preface. The translator is given the honour of authoring the preface, speaking on Zhang’s behalf: “Zhang is still living in Taipei today” (Jaffee x). The translator goes on to promote the novel but lacks authority to interpret the text:

Given the timing of many of the story’s main events, the reader is tempted to discern an autobiographical impulse lurking within the novel. But the work’s engagement with and enactment of the sheer magic of storytelling also assures readers that it is as undiluted and consummate a work of fiction as can be found anywhere in the world. This translation seeks to convey to readers some idea of the depth of Zhang’s accomplishment. (x)

Although the translator’s defense is tactful, she is ultimately unable to fully claim or denounce the autobiographical nature of the novel.

Another illustration of the inability of the original author to speak for him/herself at present is, Wu Zhuoliu. When the English translation of *Orphan of Asia* was published in 2006, Wu had already been dead for thirty years. The possibility of him writing an English preface could have existed if he had great foresight and anticipated his novel’s international debut, but this is not the case. As Agnes Kenyeres emphasizes,

the establishing of a personal relationship with the reader while advocating a particular point of view, is perhaps the most prevalent dimension of the preface in its history. (qtd. in. Tötösy 11)

Yet, Wu is stripped of the opportunity to establish a personal relationship with the reader in such a way, and a new preface was written.
There are other implications of a completely new preface, which erases the original preface. Why is it that these translated texts are always accompanied by a new introduction? Why does the translator not simply translate the preface written by the original author? I argue that this all stems from an Orientalist systemic perspective on the text. It is because the original “Oriental” introduction is seen as being inferior and insufficient; that the “Occident” feels the need to reframe the story and to establish a dominant position over the text by doing so. Perhaps, it is true that all translated books need to be “welcomed” by “Occident” introductions – even if it is a French book translated into Spanish – however, it is still a restructuring of the “Other.”

This reframing echoes what Said states about the restructuring of the Other:

Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient – dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient. (3)

Although Said discusses more than this excerpt, for example the institutions encouraging Orientalist statements, I believe that this applies to literature. In order to retain the dominant position on the text, the appearance of new prefaces equates to the demise of the originals. As aforementioned, Wu Zhuoliu wrote two prefices; one for the Japanese edition and another for the Chinese version. Translators and publishers, then, it seems had a choice between two original introductions, but still decided to write and create a new one. Unlike the Sage in the Confucian tradition, which Pierre Ryckmans describes, who “had to seek and practically reinvent” the past, the new introduction did not have to be reinvented, it could have been translated. If there were a lack of primary introduction, perhaps creating a new one would be necessary.

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49 The author is aware of other factors that play into translations and prefacing practices. The marketing and packaging of translations will be discussed in the next chapter in full. The author would like to suspend such discussion in order to first show the practice of preface-writing and its power to distort the text.
But because of the standard of preface writing, Chi Pang-yuan created a new foreword for *Orphan of Asia*. Preface-writing should be included as a mode of knowledge production. This notion is borrowed from Professor Atsuko Sakaki’s idea on production of knowledge, that the narrative structure or mode of distribution of knowledge that we are so accustomed to, should be noted, is fabricated in a specific society that legitimizes the production of knowledge in a certain manner.\(^5^0\)

This idea of knowledge production will be further examined later in this chapter.

To further understand prefacing as a producer of knowledge and silencer of the Other, I will analyze the three prefaces (Japanese, Chinese, and English) using Tötösy’s data sheet and categories in his second chapter “A Typology of Nineteenth-Century Canadian Novel Prefaces.” The eleven qualities or categories he uses to analyze prefaces are:

1) Acknowledgement,
2) Apologetic,
3) Critical,
4) Dedicatory,
5) Ethical,
6) Explanatory,
7) Integral,
8) Preemptive,
9) Promotional,
10) Subversive, and
11) Length of the preface (40)

The above categories, the author claims, “are not exhaustive. However, the composition of the English-Canadian and French-Canadian preface was such that these were established as the most prevalent and recurring typological characteristics” (40). Although I am working with Japanese, Chinese, and English prefaces, most categories still lend to the prefaces at hand.\(^5^1\)

\(^{50}\) Sakaki, Atsuko. “JLA1456 Japan as Seen By?” Toronto: University of Toronto, 27 Jan, 2010.

\(^{51}\) None of the three prefaces possess the seventh integral or the eighth preemptive quality so they will not
3.2 Commonalities

The commonalities between the trilingual paratexts are that they all include ethical, explanatory, and promotional traits. In the Japanese version, the preface contains value judgments on, explanation of the politics of writing, which ultimately promote the novel: “If you were caught, without persecution or scrutiny, you’d immediately be identified as and sentenced as a traitor or anti-war individual and your life was over” (Wu vi). Wu stresses: “Whether or not this novel is good or if it is bad, let’s not discuss this here, only that the fourth and fifth chapters were truly written under the risk of persecution” (Wu vi). This explanation connects the readers to the author and the horrific state in which he wrote to draw sympathy from the readers.

Similarly, in the Chinese text, Wu demonstrates the three traits again:

There were especially numerous readers who wrote to me, bringing me praise, amongst them was Mr. Ohsawa Sadayoshi (大澤貞吉先生) who was in the Advertising department of the Kominka Union in Taiwan during the Japanese colonial rule. After reading the novel, was very honest and wrote to me:

“—My thoughts after reading: the suffering heart which wrote this Japanese, in other words, the suffering in which under the Japanese colonial rule this brother’s [Wu’s] efforts to write this essay, I must deeply express my sympathy. The novel’s contents are just like the reality of the Japanese Rule. Until now, those Japanese officials who were in Taiwan when they see this novel, what do they feel? This is something I am interested in. But me, who also carries the style of an official and the burden, I feel that this should be a good opportunity to reflect —” (ii)

In this excerpt, the “suffering” position of the Taiwanese and judgments on the Japanese are included. This quote also explains that the historical situation, in which the novel is set, appears

\[52\] All translations are mine.
to have reflected “the reality of the Japanese Rule.” And the “especially numerous” adoration of peers and readers are revealed to illustrate the novel’s popularity. Thus, the Chinese paratext embraces the ethical, explanatory, and promotional qualities of prefacing.

In the English edition, Chi also demonstrates the three qualities. Chi relays the ethical trait by moralizing the story through the protagonist’s “non-belonging” and Taiwanese people’s pain (vi–vi). The explanatory aspect of her preface is seen through her relating the novel to the Taiwanese political experience, which “is very close to our hearts” (vi). Moreover, it includes a promotional tone when she describes the novel’s successful account of “bewilderment, anxiety, and humiliation of […] a […] pursuit of ethnic identity” (vi). In a different manner, Chi is able to imitate the traits expressed in Wu’s preface. However, in the English edition, it is clear that the reader would lack substantial historical background about the genesis of the novel, i.e. the formation under prosecutable circumstances. Thus, through even commonalities, the silencing of the author can be found.

3.3 Differences

On the other hand, there are three traits where differences between the prefaces are seen. These differences, which take away from authorial-prefatorily voice, appear through acknowledgement, dedicatory, and subversive traits. All of them add to the silencing of the author whether the English edition emulates a category or ignores a category. I will first address acknowledgement category because it is absent in the English preface but present in the Japanese and Chinese paratexts. Then the dedicatory aspect will be analyzed, followed by the subversive trait.

Wu’s Japanese and Chinese introductions both include extensive acknowledgement to his peers, especially Japanese friends. In the former preface, he thanks eight Japanese friends and supporters:

Now that the novel can be published in Japanese, the author’s happiness exceeds what he imagined. If the reader of this novel receives any benefit from it, it is to the warm efforts and help of Ueno Shigeo (上野重雄), Nakazawa Fumio (中澤富美雄), and Kanda Koichi (神田孝一) […] Lastly, about this book’s publication, as always, the encouragement and support from Professor Kudo Konomi (工藤好美教授) and Professor Nakamura Tetsu (中村哲教授), Mr.
Sugimori Hisahide (杉森久英先生), Mr. Murakami Tomoyuki (村上知行先生),
President Yano of the Tokyo Metropolitan University (矢野東京都立大学総長),
I give the utmost thanks. (vi)

In the Chinese version, similar thanks are given to six of the eight peers from the Japanese preface; with the addition of two other Japanese friends. The two left out of the Chinese edition are: Kanda Koichi (神田孝一) and Mr. Sugimori Hisahide (杉森久英先生), and the two included are Hayasaka Ichiro (早坂一郎) and Ms. Sakaguchi Kinuko (坂口衣子女士) (i). In the English edition, Chi does not acknowledge anyone or thank anyone in particular. She also does not indicate the support Wu received from his Japanese colleagues, which once again illustrates a silencing of the author. For the reader of the English edition, the acceptance by the Japanese of this novel (which is about Japanese colonial rule) would never be known. Interestingly, this point about Japanese acceptance has not been previously made or emphasized.

As to the dedicatory aspect, Wu directly dedicates the novel in the Chinese edition, while Chi indirectly presents the novel. Wu states his touching dedication to the Japanese and Taiwanese:

We, intellectuals from this province, who lived on colonial soil, no matter how well you dealt with or were patient [with the colonizer] you had to have met with the psychological suffering of this book’s protagonist. So, I wrote this story for those Japanese with a heart, and for our future generations to understand. (iii)

In contrast, Chi implies that the story is an offering or gift to the international audience: “With the beginning of the new century, this English version of *Orphan of Asia* will be an important contribution for an international audience interested in Taiwan’s history and aspirations” (vi). Presenting the novel as such, it hints to the dedicatory trait, however implicit it may seem. While imitating the dedicatory fashion, the new preface effaces the dedication Wu included. Although this is muffling of the author’s voice and thoughts, it is not silencing for no reason. The new preface is, by nature, supposed to readdress a new audience and invite them to read the novel. Nonetheless, Wu’s target audience is not mentioned in the new preface and thus, he is unheard.

Lastly, Wu’s satiric efforts in having a subversive preface are not heard. Solely in the Chinese edition can this voice be heard. The subversive preface is “ironic, satirical, or humorous with
regard to either the preface itself or the work. It may also contain ironic, satirical, or humorous characteristics with reference to the readers, critics, the publisher, etc” (Tötösy 40). Wu includes two personal anecdotes, one of which was described above whereby a Japanese reader, Ohsawa Sadayoshi (大澤貞吉), wrote to Wu. The second anecdote is the reason why the preface has a subversive character:

There is also another really interesting incident. One day, Chairman Xin […] bought with him a Japanese technician, Sugimura Toshio for a visit. He said: I worked in Taiwan for three years, now I have to go back to Japan. Because I saw your work *Orphan of Asia*, I was deeply touched, and wanted to specially come to pay respects. After saying that, he held my hand, shook it again and again, and left feeling very happy. (ii)

This exaggeration of adoration, whether intentional or not, becomes satiric and seems to mock the Japanese technician. The technician’s enthusiasm is seen as excessive and thus, humourous. This incident is not relayed in the English version, along with the effacement of Wu’s other friendly Japanese peers. This extraction of the anecdote is a loss for the English readership, and once again quiets the author’s voice. Thus, through an examination of the similarities (ethical, explanatory, and promotional) and of the differences (acknowledgement, dedicatory, and subversive) in these prefaces, Wu Zhuoliu is clearly silenced within the new preface.

3.4 Beyond Orientalism: Chi Pang-Yuan’s Preface

Is the new preface only to be criticized? Are there merits? How does the new preface try to move away from the dominating position the Occident tries to claim on the other? Chi Pang-Yuan’s status is first described in relation to Rey Chow’s notion of “indigenous scholar.” Chi’s success in displacing the subjugated into the dominant position demands attention. Her empowerment is through the gifting and presentation of the text to the world stage. Indeed, she participates in the production of knowledge which silences the author, but she is able to move beyond the Orientalist system through displacement.

Chi Pang-Yuan is not simply the prefacer of the 2006 *Orphan of Asia*. Chi is a very prominent editor, prolific translator, and contributor to Taiwanese literature. One piece of evidence of her prominence can be seen at the National Taiwan University’s Graduate Institute of Taiwan
Literature, where a library room has been established in her honour. Chi is the co-editor of important literary text, *Chinese Literature in the Second Half of a Modern Century, A Critical Survey* (2000) and editor of *Taiwan Literature in Chinese and English* (1999). Chi also serves on the editorial board for Columbia University Press’s “Modern Chinese Literature from Taiwan” collection. She is the “indigenous scholar” who has the power to go beyond Orientalism. However, being an indigenous scholar does not imply that “‘natives’ themselves are automatically innocent of Orientalism as a mode of discourse” (Chow 7).

Thankfully, while a participant in the production of knowledge by prefacing, Chi is able to speak from the perspective of the “Other.” She not only summarizes the novel in the lucid preface, she is able to take on the position of “Other”:

The painful, emotional journey in this novel represents the experience of many of us in Taiwan. Accordingly, it is very close to our hearts, especially today during the stand-off between China and Taiwan.

During the second half of the twentieth century, Taiwan developed into a democratic reality, looking forward to international understanding of our efforts. With the beginning of the new century, this English version of *Orphan of Asia* will be an important contribution for an international audience interested in Taiwan’s history and aspirations. I only pray that our future will be brighter. (vi, emphasis mine)

She advocates for the Taiwanese. Chi’s act of displacement echoes what Meyda Yegenoglu suggests in relation to women’s history, that: “displacement is the operation of locating the subordinate term into the heart of the dominant one” (7). Because Chi follows the idea of displacement as solution, which avoids the universal “Western” subject attitude, the “Other” is given a voice. Chi is able to claim the status of the “Other” and does not do so implicitly; she explicitly and repeatedly uses the term “our,” for example “close to our hearts” and “our efforts” and “our future” (vi). Thus, the prefacer’s success in displacement shows hope for moving beyond.
Chi finds a solution to move beyond systems such as Orientalism, which make use of prefacing to dominate the “Other.” Naoki Sakai’s important thought on the West and its position on being recognized is recalled:

Which is to say that the West is never content with what it is recognized as by its others; it is always urged to approach others in order to ceaselessly transform its self-image; it continually seeks itself in the midst of interaction with the Other; it would never be satisfied with being recognized but would wish to recognize others; it would rather be a supplier of recognition than a receiver thereof. (95)

The West, according to Sakai, does not want to be recognized by others (in this case, the Taiwanese prefacer or author). In translated texts, the producers of knowledge desire rewritings of prefaces in order to suit the new audience and continue to recognize others and not itself by doing so. However, Chi is able to “recognize” the “West” in that she identifies the audience as international and the self as “Other.” Thus, this switching of roles is a loophole in the system.

Chi’s preface not only responds to Sakai, but also to Edward Said’s question found in his conclusion: “Is the notion of a distinct culture (or race, or religion, or civilization) a useful one, or does it always get involved either in self-congratulation (when one discusses one’s own) or hostility and aggression (when one discusses the “other”)?” (325)? I believe her empowerment rests in the fact that Chi does not entangle herself in self-congratulation of the self nor hostility and aggression towards the “Other.” She presents the novel as a gift to the world stage. Chi begins the foreword with the text's relation to world history: "Since the years immediately after the Second World War, the title of Zhuoliu Wu's Orphan of Asia has become a most powerful metaphor for the uncertain social, political, and economic situation of Taiwan in the world community" (v). Orphan vocabulary correlates with the unwanted status of Taiwan by China and Japan. Chi continues, in the last paragraph of the introduction, to prepare the entry for the text onto the international stage: "With the beginning of the new century, this English version of Orphan of Asia will be an important contribution for an international audience interested in Taiwan's history and aspirations" (vi). Chi, in the short introduction, successfully introduces the accomplished text as representative of Taiwanese literature and as a contribution. Without elevating the self, or Taiwanese literature, nor holding hostility and aggression against the other, she answers Said’s question. Yes, indeed, it is useful to identify distinct cultures, and it is
possible to do so without entanglements mentioned above. Thus, although Chi is an accomplice to the prefactorial system, which is like an Orientalist tradition, she goes beyond the system by finding a loophole and thus, evading the system.

However, it should also be noted that Chi Pang-yuan’s preface is not without error nor that it cannot be improved. While her introduction is well-written and able to challenge the prefactorial system which plays on production of power hierarchies, I would like to note one mistake and one suggestion. First, Chi fails to address the multilingual nature of the novel, which affects the reader’s understanding of the historical situation, text and translator. Second, I would suggest that while new prefaces can be useful, more attention to the author’s biographical data and merits would be beneficial.

Prior to the explanation for the delay in translating this classic novel, Chi points to the identity struggle found in the text and to Orphan of Asia's pivotal place in Taiwanese literature once again:

When David Wang and I drew up a list of novels to be translated for the series of Modern Chinese Literature from Taiwan, this book was at the top because it is the most explicit and realistic fictional portrayal of the fate of an intellectual youth seeking a respectable and authentic identity while drifting as a solitary sail at the time of the imposing changes of Japanese occupation of Taiwan (1895-1945). (v)

The Taiwanese identity during such a turbulent time of colonization in which the novel came into being directly relates to the fact that the novel embraces three Asian languages. The "drifting as a solitary sail" experienced by the protagonist, Hu Taiming, is between the shores of Taiwan, China, and Japan. Hu is born in Taiwan, while his ancestors are from China, and simultaneously he considers himself a citizen of the Japanese empire.

The presence of multilingual tones directly relates to the sense of drifting and questioning of one's place of belonging through Hu's travels through the three settings. It is therefore surprising that Chi Pang-yuan does not comment upon the Chinese, Taiwanese, and Japanese linguistic variables in the story. The editor goes on to say, in fact, that the book was unilingual: "Unfortunately, Orphan of Asia was not among the first books published in this series because of the amount of time needed to translate it from Japanese into English" (v). For the reader of the
English version, they would probably assume then, that the text itself was fully in Japanese and may not understand the historical implications of the three languages.

Additionally, with the supplementary foreword that accompanied the English translation of *Orphan of Asia*, the reader would not have known how careful Mentzas, the translator, was with his treatment of the multilingual text. Mentzas uses the 1956 Hifumi Shobo (一二三書房) edition, which employs classical Chinese poetry and Taiwanese dialect, although it was mainly Japanese. Leo Ching, above-mentioned author of *Becoming “Japanese”*, regards *Orphan of Asia* as a novel which calls for knowledge of all three “linguistic and cultural registers” to be in sync:

> Although the novel is mostly written in the Japanese language, it is also laced with classical Chinese poetry and colloquial Taiwanese dialects, so that the totality of its meaning can only be grasped when all the linguistic and cultural registers are working at the same time. (Ching 185)

Mentzas’s successful translation of the Chinese classical poetry into English “poetry” is evidence of such syntaxes functioning. The fluidity of the translation is commendable, but without a note on why certain classical verses are translated in an archaic fashion, the reader with no partiality towards Chinese or Japanese poetry, may not understand the implications of such strange translation. Thus, the text would be misunderstood as being archaic or awkward at points without explanation and the translator could be misunderstood for not doing his job well, which is not the case.53

The intent behind the lacing of classical Chinese poetry is to demonstrate the fusion of languages and histories. Although Ching says that “the totality of its meaning can only be grasped when all the linguistic and cultural registers are working” simultaneously (185), it can be argued that the larger metaphorical intent for having three languages is to show the multicultural atmosphere of Taiwan at that time. The logic behind having all three languages is significant. As such, the error in the preface carries important implications on how history, novel, and translator are affected by one error in the new preface.

53 This point will be further discussed in the following chapter.
Thus far, prefacing has been mostly seen as negative, but there are advantages to rewriting prefaces that I am aware of. A new preface has a larger temporal distance between the author and the reader. Writing about the work in retrospect may be beneficial to describe the text's success; acclaim; related controversies; etc. Moreover, the new author has an advantage to relate the work with not only recent texts, but also with an array of stories and historical events not available to the original author. Chi does not do this, however, perhaps because her agenda is not to situate the text within a larger corpus. But I would like to emphasize one suggestion, that is, inclusion of the original author’s biographical data and merits in the new preface.

The new writer of the preface would also be able to comment on the posterity of the author's fame and mention the achievements of the author. The original author would most likely not list his or her credentials or take credit for his or her individual success, as this would seem most immodest. Wu Zhuoliu's biography if not annotated biography should be included in a new preface. Wu’s significance to Taiwanese Literature goes beyond authoring *Orphan of Asia*. For example, Wu founded the important literary magazine, *Taiwan Wenyi* [Taiwan Literature] in 1964 (Chang 126), in which he also contributed. In addition, Wu established a literary award, which is named after him, recognizing young and talented writers annually in Taiwan. So it can be evinced that a preface with temporal advantages can add to more understanding of the author.

Finally, I am not completely against the rewriting of prefaces and the continuation of such production for translated texts, but I am suggesting that previous prefaces belonging to the original author should be translated and included. Translating previous prefaces would be another way to challenge the system of uneven power, because not for all translations can we find “indigenous scholars” such as Chi Pang-Yuan, so by including the original authorial voice, there will be a better balance of voice between author and prefacer.

### 3.5 Conclusion

In conclusion, I will summarize what this chapter has illustrated. First and foremost, prefacing for translated texts through elimination of the original prefaces is a type of system, just as Orientalism is, about power, domination, and production of knowledge. This system tends to silence the “Other” and allow those who dominate the more powerful position to retain their place. Second, through the case study of *Orphan of Asia* using prefactorial categories and traits, the differences indicate a silencing of the original author or author which belongs to the “Other.”
Third, through displacement by using her status as “indigenous scholar,” Chi Pang-Yuan successfully challenges the Orientalist system. She empowers herself through presenting the literature as a present, which responds to Sakai and Said simultaneously. Fourth, Chi’s preface is not flawless, but still powerful. One mistake is costly in a preface, as demonstrated by the unilingual and multilingual error. Moreover, rewriting prefaces can be beneficial to posterior praise of the author and text. Fifth, that the inclusion of original and new introductory texts is a good solution to evading such a system which tends to have an imbalance in authorial voice between original author and new prefacer. Ultimately, prefaces are useful to examine and typology is available to understand them. I do hope that in the future, more translated texts will include all prefaces in addition to new introductions so that the reader can have a better and fuller understanding of what the text is trying to say. Placing such texts together would be important even for those of us, who read the introduction and other paratexts after we have finished reading the novel.
Chapter 4
Translations: Marketing and Packaging in America

4 Introduction

In the last chapter, we saw how the practice of prefacing carries important implications to the text and audience. In this chapter, we turn to some possible factors in marketing of translations, which also implicate the translated texts we read. It cannot be denied that the packaging of commodities plays a significant role in the way the products are perceived. Here, we question how *Orphan of Asia* as a commodity has been wrapped or warped by marketing-related editing practices.

How is the non-English canonical text presented to an English audience in translation? Although the editor of the *Taiwanese Literature Translation Series* says that the emergence of the text into the English market is advantageous, an investigation of its success is overdue. Perhaps it is undeniable that the English translation of any canonized work would be beneficial to its dissemination to a broader audience, however, I argue that the packaging of these translations molds readership to view the book as a one-dimensional entity – that is, an identification of the book as a prestigious classic without closer examination to its literary merits or the process from which the text came into being. This chapter also focuses on paratextual analysis, using the presence and absence of paratexts to investigate the transformation of the text into commodity form. Separated into four categories, I examine the book covers and newspaper reviews, then the lack of a translator’s note and the absence of footnoting.

4.1 On the Surface: Book Reviews

Book reviews featured on the covers of Wu’s *Orphan of Asia* either echo one another or do not fully provide evidence to support new and critical claims about the translation. The publisher’s

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54 Chi Pang-yuan states: “After our Taiwanese books are published in America, there are many advantages, because their publications can reach the world” (90). Please see Chi, Pang-yuan. “Discussion for the Afternoon Section.” 呂濁流百年誕辰紀念專刊 Hsinchu: Hsinchu Cultural Affairs Office, 2000. 90-91.

55 The author would argue that Isao Kawahara’s short concluding sentence is a better representation of the novel: “Novel <胡志明> is therefore not only a work that describes Taiwan under Japanese Colonial
summary highlights several points: “...the protagonist ... finds himself estranged from all three [Chinese, Japanese, Taiwanese] cultures,” the autobiographical novel was completed in 1945, and that the novel is “a ground-breaking expression of the postwar Taiwanese national consciousness.” Themes in the novel are mentioned as well, which include discrimination, colonialism, exile, imperial expansion, and war:

Although he assiduously avoids politics, Taiming can’t help being caught up in the conflicts that shaped modern East Asian history. He is accused of spying for both China and Japan after hostilities breakout between the two countries, and he witnesses the effects of Japanese imperial expansion, the horrors of war, and the sense of anger and powerlessness felt by those living under colonial rule.

This summary is rephrased by one of the two appraisers, Ching and Anderer.

Leo Ching, author of Becoming “Japanese,” is cited on the back cover. He calls Orphan of Asia a “key text in postwar, postcolonial Taiwan.” The text, he goes on to say, “presents an allegory of Taiwan’s gradual coming into being with the intensification of colonial rule and its disillusion with Chinese nationalism.” While this critique of the novel is well done, it again repeats what publishers have already written above it. Of course, this is a chicken and egg argument, whereby the publisher could have taken from Ching or vice versa. However, their similarities are indicative of the one-dimensional aspect I have been describing.

Paul Anderer, scholar at Columbia University, is quoted also on the back covers of Orphan of Asia. His perspective, however, differs from the former two, but sadly is too vague to be powerful. Anderer states:

Orphan of Asia shares the personal voice of modern Japanese fiction but goes beyond it into realms of real social and political complication only rarely

Rule, but is also a novel which provides thoughts on the history of humanity and problems of space”

(110)

57 This is found on the booksleeve of the English edition of Orphan of Asia.
explored. This is of course a ‘different’ Japanese novel, written by a Taiwanese author under the colonial occupation. The translator does a superb job here, finding an accessible idiom for the whole, while infusing it with thirties- and forties-era colloquialisms, all the better to reveal the novel’s haunting difference.

What is brought to our attention here is the focus on genre and language. Anderer situates the novel within modern Japanese fiction, which was previously not discussed. He also comments on language. In Wu Zhuoliu’s anthology collection, the editor writes:

Hidden in this novel [The Orphan of Asia] is a blaze of a burning fire of idealism, it already has the skeleton for what is needed for a great novel. Unfortunately, because the technique and form of the novel is old-fashioned, its forms of expression are pedantic, and its lack of a fresh feeling of modern people, prevents it from entering the forest of world literature.58

The old-fashioned expressions, Anderer evaluates, has been translated well. While Anderer commends Mentzas on his “superb job here,” his quote provides no concrete examples of the “superb job.” There was probably no space to fully explain what Anderer meant when he states Mentzas finds “an accessible idiom for the whole,” and infuses “thirties- and forties-era colloquialisms” on the back of a book cover. However, these points could be further expanded in an introductory section. Yet because Anderer’s comments on language are not lucid, its strength in adding depth to the novel’s perception is weak. So although Anderer points to different aspects of the translated text, it does not add any extra dimension to understanding the novel.

4.2 What “Others” Say: Reviews

Reviews are another illustration of one-dimensional reception. Kirkus Review’s assessment of the novel is very detailed and covers plot. As for the author, his occupation is briefly described: “Zhouliu Wu (1900–76), a prominent journalist also renowned for his politically inflected

fiction, focuses with unnerving intensity on the psyche of his protagonist Hu Taiming." This review ends with compliments to the Columbia University Press: “All praise to Columbia's Modern Chinese Literature Series for bringing us an essential Asian masterpiece.” While this statement alone does not seem problematic, the idea of this novel as a masterpiece is only the beginning of an echo where Wu is left behind once again.

Another review is slightly more informative, providing partial truths about Wu and Orphan of Asia. The novel’s ‘autobiographical’ nature and completion dates are included:

Wu's autobiographical novel, completed in 1945 at the end of Japan's colonial rule of Taiwan, and here translated into English for the first time, traces the path of Hu Taiming. (Donovan)

However, the reviewer is mistaken because the novel is only semi-autobiographical in nature. Moreover, it seems as though she borrowed the false piece of information and the correct completion date from the book sleeve of the English edition:

Wu’s autobiographical novel, completed in 1945, is widely regarded as a classic of modern Asian literature and a ground-breaking expression of the postwar Taiwanese national consciousness.

Thus ultimately, the reviewer has done nothing more than to reproduce the same erroneous information as the marketers of the books themselves.

Many may argue that these translations are prepared for a more general audience; hence the narrative reviews tend to only address plot. McDougall when translating, for example, assumes a non-academic readership, “which is not primarily concerned with an informational reading of contemporary Chinese poetry but which wishes to become engaged with the literary values


60 Shi Yining lists out the seven points in which Hu Taiming’s life diverges from author Wu Zhuoliu’s experiences. The author never went into a private school, nor studied in Japan. Although he was a primary school teacher, Wu never had any Japanese co-workers, and never dated a Japanese. Wu did return to the Mainland, however, he never married a beautiful woman like Shuchun (the wife of Taiming). He was never sent to serve by the imperial bureau. His father was indeed a doctor, but never acquired a second wife. Last, of his brothers, none served in the police force. (250)
exhibited by the poet in his work” (40). Echoing this assumption of a general target audience is the preface of another translated text, *K’uei Hsing: A Repository of Asian Literature in Translation*:

*K’uei Hsing* is not intended to be a scholarly publication in the strict sense of the word, but rather provide leisurely and enjoyable reading for scholars and artists who, led by their curiosity, have discovered the charms of Central and East Asian cultures. (Bischoff vii-viii)

Leaving aside the problematic attitude towards the respective cultures, there is an underlying reason for this particular “leisurely and enjoyable” description of the translated poems; these books are to be sold and purchased. Even if the text is aimed at a general audience though, mistakes such as the biographical nature of the book are not to be reproduced into a false truth.

### 4.3 Footnoteing

When translating for a general audience, Bonnie McDougall mentions that the avoidance of footnotes and endnotes are advised, because they or their symbols can be distracting (48). However, it seems unlikely that a non-academic reader would not want to have the addition of explanations and the author’s original preface included within their purchase as well. Thus, whether it is footnoting or endnoting, a translation when needed should include explanations.

The goal of translating with footnotes is also different from simply translating:

“譯注是為了協助讀者了解譯文，以資訊和詮釋為主 Footnotes are for the sake of helping the reader understand the translated text, to transmit information and obtaining a full explanation is the main goal,” says Dr. Shan Teshing (80). Shan, a prominent translator, shares his unique experience on footnoting. Shan’s project was Jonathan Swift’s *Gulliver’s Travels* with extensive footnotes. Unknowingly, the translation along with hundreds of footnotes took six exhausting years of labour, doubtlessly longer than translating just the main text (80). The result

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61 The author would like to thank Professor Shan for taking time to discuss his international project on 5 June 2010 at the Academia Sinica on a busy day for AS’s Asian American Literature International Conference 2010. For more information, please see: Shan, Teshing. 單德興 我來.我譯.我追憶 ——《格理弗遊記》背後的「遊記’ *Humanities and Social Sciences Newsletter Quarterly* 75-86.
of Shan’s effort materialized on bookshelves in Taiwan, but the reality of sales was not always ideal:

Even if this book has great advantages, it is not good in sales. According to Unitas Publishing, besides the fair sales when the book was first printed, the sales eventually decreased. In half a year, only 13 books were sold according to the record, and the next six months after that held a record of 78 books. So it can be seen that even though this book is not a bestseller, it is has its market. (84)

With the extensive amount of time it took to complete such a task and its publication run, the publishing houses have reason to not endorse such projects.62

Now that we have looked at a heavily annotated translation project, we must turn back to transparent translations and the consequences accompanying such “transparency”. One of these consequences is the disappearance of footnotes and endnotes. Time would be saved on the translator’s part, and translations could be published faster. But as will be shown next, comprehension of the text would be greatly compromised. We will examine four examples. In chapter two, footnotes explaining the reference to Chinese history would be beneficial. The English text reads: “…started by recounting the contradictions of Japanese-Taiwanese coeducation, going as far as to cite the co-opting mechanism with which the Han dynasty had neutralized the aristocracy’s opposition” (58). In the Chinese version, they go into further detail about what the Han dynasty regulations were, which makes the reference meaningful. For the English text, the missing reference conceals the meaning behind the author’s historical example.

62 Michiko Y. Aoki’s Records of the Wind and Earth: A Translation of Fudoki with Introduction and Commentaries also has a large paratextual body: A twenty-two-page glossary, a thirteen-page bibliography, and a thirty-nine-page index, all add greatly to the usefulness of the volume. The glossary includes original graphs, English equivalents, and concise explanations. The index lists not only proper nouns but also some common nouns (the page numbers for common nouns appear to be selective)” (836).
Similarly, in chapter three, there are missing references that obscure the reader of the English text from fully grasping the text. For example, when Taiming lives in Nanjing, the narrator describes the Japanese people in the street as: “brainy Japanese who d[o] not know about Li Bai’s dreams” (100). What the narrator is suggesting is that though the Japanese believe they are intelligent, they are not because they have no ties to Chinese classics – represented by Li Bai as synecdoche. Although there is no explicit explanation of what Li Bai represents or Li Bai’s status as a great poet in the Chinese text, it is assumed that the reader of the Chinese text at least recognizes the name: Li Bai. Indeed, this analysis seemingly underestimates the English audience. And there are probably English readers who are aware of who Li Bai is, however, I would argue that a large sum of readers would not be familiar with this poet, so the footnote is necessary.

In the Chinese text, there are examples of when footnotes are already included. One illustration is when the Japanese rice officials are inspecting the rice owner’s home and implicitly requesting bribes, the Chinese text explains the value of the dresser that the officials desire:

「是樟木的，上等品呢。」

他說了，又垂涎地撫摸著。

「什麼？樟木的？」(樟木米臼用來當火侖，是當時在台灣的日本人最珍視的）(198)

While the English text reads: “‘It’s camphor – good quality,’ he said, and, with a greedy look in his eyes, started stroking it with his hands. / ‘Camphor?’ his superior officer echoed” (166). The value of the camphor dresser to the Japanese is made explicit in the Chinese text:

“樟木米臼用來當火侖，是當時在台灣的日本人最珍視的 Camphor is used for firewood, and the most cherished by the Japanese in Taiwan at the time” (198). The explicit explanation helps the reader understand why the Japanese wanted such an item in particular and also the reason why Taiming advised the rice owner to give the item up, if he wanted to pass the Japanese rice inspection.

As the illustrations above have indicated, the lack of footnotes affects the understanding of the text. This is not to say that the translator lacks the ability to provide such explanations, the
responsibility does not lie on him alone. Many publishing companies, according to Shan, desire a transparent translation. While such translations minimize footnotes and endnotes, they also simultaneously control the appearance of a translator. Next, we turn to the role of the translator and how transparent translations affect translators.

4.4 The Translator’s Role

The well-deserved recognition of translators should be printed on book covers; not only the most prominent few like Howard Goldblatt. Unless one looks closely, translator Ioannis Mentzas’s labour could go unnoticed. Chi Pangyuan, the editor of the Columbia series, notes the immense challenge that the translator faced when taking on Wu’s story. I argue that Mentzas should have a space within the covers to share his perception. But this possibility is reduced as shown by the lack of Mentzas’s name on the cover. Thus Mentzas, although a great translator, is under-credited in packaged translations as readers are taught to form a singular view of the narrative. It seems the presence or acknowledgement of a translator makes the reading experience less authentic because the reader is now conscious that the story is coming through at least one filter.

Fortunately, in a commemorative conference for Wu Zhuoliu in Taiwan, Mentzas was able to share his outlook on the difficulties of translating the text. Introductory sections are a strong way to shape the perception of a novel.63 That is why I believe if Mentzas was able to share his thoughts on translating in a Translator’s Note, readers would benefit much more by seeing the choices the translator makes and the reasons attached to such decisions. Mentzas shares: “No amount of words can efface the fact that translating a work of literature from any language to any other is a series of violent acts,” (86) however he believes that an English translation carries importance to reaching more readers.64

Moreover, Mentzas’s care in studying the implications within the work are also revealed, reflecting the seriousness in the task of translating: “Thus it sometimes becomes absolutely

63 Cf. Chapter Two for more of the author’s thoughts on prefacing and introductory sections in translated texts.
64 This point will be discussed later. For the full lecture, please see: Mentzas, Ioannis. “Translating Orphan of Asia: the Serious Play of Languages.” 呡濁流百年誕辰紀念專刊 Hsinchu: Hsinchu Cultural Affairs Office, 2000. 84-87.
necessary for the translator to tease out and make explicit the originally subdued implications of
the work, especially when it is being transposed between two very different cultural contexts”
(86). Indeed, attention to such teasing out between cultures can be found in Mentzas’s treatment
of the multiple languages in *The Orphan of Asia*. In the original, there are echoes of classical
Chinese dialogue and poetry. The English translator Ioannis Mentzas shows great care of this
language shift. For example, the first classical poem in the text: 「一庭雞犬繞仙境，
溝徑煙霞淡俗緣」 (11) is justly translated into: “A yard of chicken and dogs? / Tour the
enchanted garden. / The smoke that fills your path? / The mist keeps out the worldly.” (10).
Seemingly archaic and foreign sounding, this English rendition of the classical Chinese poem is
successful in two ways. First, it interrupts the text as it did in the original. Wu’s placement of
classical Chinese within his text functions as a reminder of the ancient Chinese language, which
is similar but not identical to modern Chinese, in which he writes. Similarly, Mentzas correctly
mimics this interruption in the text by making the poem sound like a foreign direct translation
while still using English words. In both the Chinese and English texts, the words of the poem are
readable but not necessarily understandable unless the reader stops to think about the poem.
Hence, this pause for contemplation is achieved in both texts. Moreover, to Wu’s contemporary
audience, their knowledge of classical Chinese would not allow them to understand the poem’s
full meaning. Therefore, Mentzas’s direct translation of the poem and subsequent detachment of
meaning from the poem adheres to Wu’s intent. Walter Benjamin would applaud Mentzas’s
efforts in creating an echo of the original: “The task of the translator consists in finding that
intended effect… upon the language into which he is translating which produces in it the echo of
the original” (79). This way of translation is like a foreignization, Pym describes this as an “anti-
illusory” translation as well: “retain[ing] some features of the source text, letting the receiver
know it is a translation” (32). Mentzas, indeed, lucidly translates and adapts Wu’s style and
shows that the task of the translator is truly deserving of praise. As such, Mentzas’s outlook,
choices, and care in translating Orphan of Asia are important to the translation and a translator’s
note would be an appropriate place for Mentzas to share his views.
4.5 Conclusion

Issues and problems exist with the presentation of translated texts as one dimensional and transparent. If the novel has the skeletal frame of a great novel, how is it sold as a translation? How is a non-English canonical text presented to an English audience in translation?

In this chapter, we looked at one-dimensional reviews. Although all reviews may mimic one another, through the examples we can see how dangerous it is when reviews are simply an echo of one another. One reviewer falsely repeats the idea that the novel is autobiographical, when in reality it is only semi-autobiographical. However, the emphasis on reviews was lessened as we turned to footnotes.

Footnoting, as indicated in this chapter, is “for the sake of helping the reader understand the translated text, to transmit information and full explanation is the main goal” (Shan 80). The significance of footnoting in Orphan of Asia specifically was supported by four examples lacking referencing: Han dynasty regulations, Li Bai, and the desire for camphor wood. Without symbols and footnotes in the way, it is often believed, as McDougall noted, readability increases (48). Significantly, without certain explanations of cultural or linguistic details, readers could be left without understanding what a scene means or why a character acts a certain way. Analysis of character behaviour could therefore lead to misconceptions of what their character sketches are supposed to convey. As highlighted in this chapter, footnotes are helpful additions to a text, although there is no agreement as to the perfect number of footnotes.  

In relation to footnoting, we also explored the large project Professor Shan Teshing participated in for annotated translations of Western classics. The benefits and disadvantages were weighed. For the former, this edition laid down the foundation for future researchers. As for the latter, this type of project is time-consuming and perhaps not profitable in economic terms. These annotations, however, are often not seen because of editorial factors. Publishers, in order to sell books arguably, do not want heavy annotations for the readability of the receiver – arguably a “general readership.”

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65 Pym shares about footnoting and number: “How much explanatory information could we insert and still claim to be respecting equivalence? There is no clear agreement” (33)
The back cover of the novel also constructs a one-dimensional summary of the text for readers. Ching’s critique is correct but it echoes the publisher’s synopsis. Anderer’s short description offers insight on language yet unconvincingly does so because of the lack of evidence.

The silencing of the translator correlates with the desire for transparent translations. Except for very few cases, for example the abovementioned annotation projects, translators are often left in the background. However, Mentzas’s attention and care as noted in this chapter surely reveal the need for a translator’s note and its benefits if included.

Reviews, back covers, lack of footnotes, or missing translator notes can all be attributed to editorial practices of publishing. Repetitive reviews, erroneous reviews, misconceptions of the text, and minimization of the translator are all connected – they not only wrap a text, but also distort the text. The fact that it is constantly referred to as a prestigious classic is not a disadvantage to its reputation, but because there have been little close examinations of the text, the title of a classic serves a small role to the novel’s acceptance. Hopefully, more will learn to see *Orphan of Asia* as a classic with universal value for its contents.
5 Conclusion

Translations travel through cultural spaces and as we have observed, shifting audiences see the text in many different ways. This paper has attempted to respond to questions arising from considering multiple translations and their travels: How is interpretation of the text complicated by the different translations readers are exposed to? Is it still meaningful to see what the differences between original and target characters are, or can we find meaning in studying the differences between target characters? How is the identity of a text affected by the way translations are packaged? This project has also brought together different understandings of the multilingual versions of Wu’s *Orphan of Asia* in discussion with translation studies.

As aforementioned, “rambling accounts of others’ errors, as most discourse on translation turns out to be, are unedifying” (67), however, this project has shown the importance of researching and analyzing such differences. I wish to conclude with some findings of this project. Firstly, that attention to translations and originals is interesting, but cannot escape the binary opposition which places the source text above the translation. When looking at target texts and comparing them, we see that readers comprehend the whole text differently depending on the version they are capable of accessing. Divergences should be noted and defined, as we learned more about the social mobility of female characters through one text and not the other, or as a character is rendered differently in two target texts.

Secondly, that prefaces and introductions carry heavy implications to the framing of a text. Specifically translated texts should include translations of the author’s original preface as well as a new foreword to give readers a better understanding of the author’s voice, and not to silence the authorial voice. This type of domination over the text can end with “native” scholars writing informative and critical introductions, in combination with the author’s original preface.

Thirdly, the consequence of current packaging of texts aimed at “readability”, as Yu puts it, is “the ideal of translative transparency that would always ironically mask and distort the foreign text” (92). The last chapter has attempted to show the marketing decisions and the effect it has on the reception of the novel. With the lack of more informative and less-repetitive reviews, footnotes, and translator’s notes, the audience can easily be misled and form a distorted image of the original text.
Some may now ask, is it better to not translate? The obvious answer would be translations are still desired and needed. Although this “activity of translating…involves much violence” as Mentzas put it, is advantageous as well:

[Translating] isn’t altogether foreign violence of that sort, given the increasing, ominous dominance of English as the world language; think of the many advantages that such a situation confers to citizens and industries of the currently reigning superpower, from whose academic halls I have been invited and hail today. But the very fact that one language has become so dominant has its bright, sunny, open side as well. To bring a work into English means also to make it available to scholars of other languages groups who can read English. What is more to bring a work into English, from which, for better or for worse, second-hand translations are always being made, seems to be a short-cut to making a work accessible in multiple languages for those who have no knowledge of the Latin of [today]. (86)

Mentzas shows awareness of the dominance of English; and though this dominance cannot be shifted, the effectiveness of translating a text into English is clear. Indeed, more readers can access the novel and researchers like myself can compare the English translation with other target texts. Moreover, analysis of prefacing customs suggests better ways to bring the original author back into the novel and to go beyond Orientalist framing. Finally, as the fourth chapter indicates, reader comprehension of a text are affected by many paratexts, meaning such paratexts are powerful and therefore, need to be more refined. I hope that my investigation of such target translations creates or arouses a desire in the reader to seek out the original, which as Yu points out, it is when there is a desire to find the original that the success of a translation becomes clear. Dominance of the English language means that well-translated, well-footnoted, well-prefaced, and well-packaged English versions of translations are necessary.
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