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以Mona Baker的敘事理論探討《撒哈拉歲月》的英譯本

An Exploration of the English Translation of *Stories of the Sahara*

Using Mona Baker's Narrative Theory

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本論文係許珈瑜 (R10147006) 在國立臺灣大學翻譯碩士學位學程完成之碩士學位論文，於民國 113 年 9 月 10 日承下列考試委員審查通過及口試及格，特此證明。

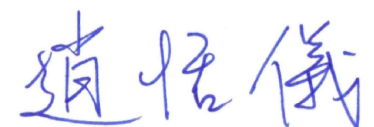
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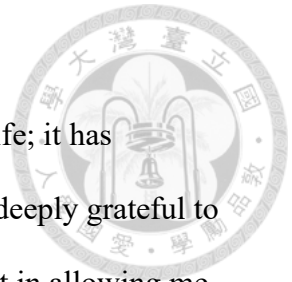


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Throughout this year, I have come to realize that everything with a beginning must have an end. There is always the question of how to close a chapter. Now, my answer is to thank everything that happened and everyone who stopped by during this journey. So, thank you all.

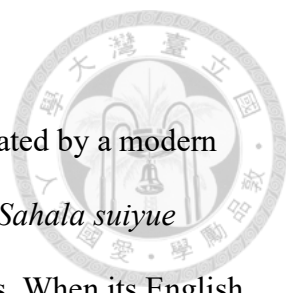


摘要

本研究旨在運用 Mona Baker 的敘事理論，探究現代的西方譯者如何重新敘述三毛的《撒哈拉歲月》。三毛在 1970 年代旅居西屬撒哈拉沙漠，其著作《撒哈拉歲月》記錄當時多采多姿的生活。2019 年，英譯本 *Stories of the Sahara* 在西方世界首次亮相，當時世界已朝擁護種族和性別平等的方向大步邁進，同時也愈加譴責種族和性別不公。研究者以 Baker 的敘事理論作為理論架構，尤其側重運用 Baker 對個人敘事和公共敘事的觀點，及其提出的翻譯分析工具，研究生活在 21 世紀西方的譯者對《撒哈拉歲月》的重述。本研究將焦點放在譯者如何在譯文中處理種族和女性主義議題，從而探討譯者的個人敘事與譯文文境的公共敘事如何相互影響，細探譯者可能認同哪些公共敘事，並將其內化為個人敘事，進而影響翻譯抉擇。為此本研究探討以下兩個問題：譯者採用哪些翻譯策略將譯文焦點轉向種族及女性議題？這些策略如何暴露譯者的個人敘事及其認同的公共敘事？研究分析顯示，譯者採用數種策略強調他堅信種族和性別平等，抵觸種族和性別不公。正如 Baker 所言，翻譯過的敘事必不可免會加入其他元素，這些元素來自譯者的個人敘事或譯文文境的更大敘事，本研究的結果也符合此觀點，發現《撒哈拉歲月》確實加入譯者對種族主義和女性主義的個人敘事，而這些敘事是受 21 世紀西方的公共敘事塑造。

關鍵詞：三毛、撒哈拉歲月、文學翻譯、Mona Baker、敘事理論

Abstract



This study aims to investigate how Sanmao's *Sahala suiyue* is renarrated by a modern Western translator through applying Mona Baker's narrative theory. *Sahala suiyue* records Sanmao's vibrant life in the Western Sahara during the 1970s. When its English translation, *Stories of the Sahara*, debuted in the Western world in 2019, the world had progressed toward endorsing racial and gender equality and denouncing racial and gender injustice. Drawing on Baker's narrative theory, specifically her exploration of two types of narrative (personal and public narratives) and analytical tools for analyzing translation, I examine the renarration of *Sahala suiyue* by a translator living in the West in the 21st century. With a focus on how the translator addresses racial and feminist issues in the translation, this study explores the interplay between the translator's personal narratives and public narratives in the target context. It looks at what public narratives the translator might subscribe to and internalize as his personal narratives, thereby guiding his translation choices. To this end, this study proposes to explore the following two questions: (1) What translation strategies does the translator employ to direct the focus toward racial and feminist issues in the translation? (2) How do these strategies expose the translator's personal narratives and the broader narratives he subscribes to? The analysis suggests that the translator adopts several strategies to accentuate his belief in racial and gender equality and antipathy toward racial and gender injustice. Just as Baker argues every translated narrative is added with elements from the translator's personal narratives or broader narratives in the target context, this study reveals that *Stories of the Sahara* does incorporate the translator's personal narratives about racism and feminism which are shaped by the public narratives in the West in the 21st century.

Keywords: Sanmao, *Stories of the Sahara*, literary translation, Mona Baker, narrative

theory

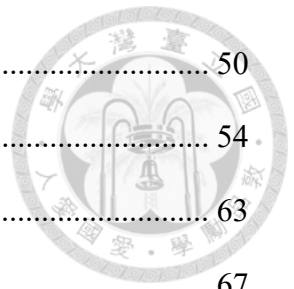


Contents



口試委員會審定書	i
Acknowledgments	ii
摘要	iii
Abstract.....	iv
1. Introduction	1
2. Literature Review	6
2.1 Narrative and Translation Studies	6
2.2 Four Types of Narrative	9
2.3 Applying Baker's Narrative Theory to Literary Translation	13
3. Methods	19
3.1 About Sanmao and <i>Sahala suiyue</i>	19
3.2 About the Translator and <i>Stories of the Sahara</i>	23
3.3 Racial and Feminist Issues	24
3.3.1 Racial Issues in the Source and Target Contexts	24
3.3.2 Feminist Issues in the Source and Target Contexts	27
3.4 Translation Challenges	30
3.5 Data Collection.....	32
3.5.1 Chesterman's Translation Strategies	33
4. Analysis and Discussion.....	36
4.1 Racial Issues.....	36
4.1.1 Abstraction Change.....	36
4.1.2 Emphasis Change.....	40
4.1.3 Information Change	46
4.2 Feminist Issues	50

4.2.1 Abstraction Change.....	50
4.2.2 Emphasis Change.....	54
5. Conclusion.....	63
References	67
Appendices	79



1. Introduction

The English word *translation* has multiple origins (Oxford English Dictionary, 2023). One of its etymons is the Latin word *translātiō*, which combines *translāt-*, past participial stem of *transferre*, and *-iō*, the suffix added to a verb to form a noun. The verb *transferre* means “to carry across” or “to bring across” (Chen, 2010, p. 5).

Translation as an activity can therefore be understood as carrying the source text across time and space (Chen, 2010). Yet, this is never an easy task for translators. The source text is embedded in the source society in a particular time, which could be very different from the target context. Translators may find some descriptions or remarks in the source text counter to their understanding of the world, leaving them in the conundrum of using different strategies to preserve, remove, or alter those bits of the source text. One of the reasons for the conflicting views is that certain issues are perceived differently between the source and the target contexts. Such divergent perceptions imply that different times and spaces have different narratives about a given issue. Individuals in society, such as translators, inevitably receive and accept (or sometimes oppose) the prevailing narratives in their own context.

One way to disentangle the complex relationship between the source and the target texts across time and space is through the lens of Mona Baker’s narrative theory. Baker (2006b) argues that any narrative that has currency in society can change considerably over time (p. 33). That is, people’s view on a given issue may gradually develop with the passage of time. Baker (2006b, 2014) distinguishes between four types of narrative, including ontological (personal), public, conceptual (disciplinary), and meta-narratives, with an emphasis on the interplay between personal and public narratives. The notion of narrative and the interplay will be examined in Literature Review. The primary focus of this research is that personal narratives are shaped by and in return shape public

narratives. Applying this concept to the present research reveals that the translation strategies the translator adopts and the resulting translation shifts expose the translator's personal narratives, which echo with the public narratives circulating in the target society.

Sahala suiyue [《撒哈拉歲月》(2011)] by the Taiwanese author Sanmao (1943-1991) is one of the famous works that have been translated across time and space. The author moved to the Western Sahara in the 1970s and wrote for a Taiwanese newspaper to share her life in the desert. Those essays were published as *Sahala de gushi* (《撒哈拉的故事》) in 1976 and later collected along with other essays (also written during her life in the Sahara but found in her other earlier books) into *Sahala suiyue* in 2011. *Sahala suiyue* depicts Sanmao's colorful experiences in the Sahara, ranging from her married life and neighborly relationships to her immersion in local indigenous communities. To date, the book, permeated with a romantic and exotic ambience, has captivated countless Chinese-speaking readers.

In 2016, the English copyright of *Sahala suiyue* was acquired by Bloomsbury Publishing. *Stories of the Sahara*, the English version of *Sahala suiyue*, made its U.K. debut in late 2019 and was released in early 2020 to a global audience. When translating a work written around half a century ago, the translator, Mike Fu, did find some descriptions of and remarks about race and women in *Sahala suiyue* differing from his understanding of the author and the world. Later in the discussion in 3.2, we will see that there is an increasing public awareness of racism and feminism and their practices in the West in the 21st century, which explains why the translator pays particular attention to those descriptions and remarks. In the Translator's Note and his interviews, the translator expresses his concerns about racial and feminist issues when rendering the original text. He notes that some of Sanmao's judgments of others may seem

“insensitive at best, derogatory or racist at worst” (Sanmao, 2020, p. 387). Notwithstanding his determination to preserve these insensitive remarks, as stated in the Translator’s Note, the translation shifts examined in this study show that he reduces the emphasis on those remarks, integrates his understanding of racism into the translation, and conveys his antipathy to it through nuanced changes to the target text. Another challenge the translator faces lies in translating fragments related to women and feminism in the source text. Recognizing that many consider Sanmao a feminist in the interview (Stewart & Fu, 2022), the translator tries to align Sanmao more closely with this perception and meanwhile manipulates the original text to convey his empathy with the oppressed women in the stories.

The translator is aware that Sanmao was writing in the 1970s when the socio-historical context was very different from his own time (Stewart & Fu, 2022). His translation is thus “a snapshot in time of my [Fu’s] interpretation of her work, in this particular day and age” (Liu, 2020, para. 22). The quote indicates that the translator incorporates his interpretation and broader narratives circulating in his era into the translation. This resonates with Baker’s narrative theory, which argues that whenever a narrative is translated into another language, it is inevitably added with elements from the translator’s personal narratives or larger narratives prevalent in the target context (Baker, 2006b, p. 22). Translators can employ various strategies to incorporate the elements into the translation and thereby strengthen, weaken, or alter certain aspects of the narratives encoded in the original text (Baker, 2006b, p. 105). Given that the list of devices to mediate a text is “open-ended” (Baker, 2006b, p. 112), this present study attempts to use Andrew Chesterman’s translation strategies, which will be introduced in 3.5.1, to explore the strategies adopted by the translator.

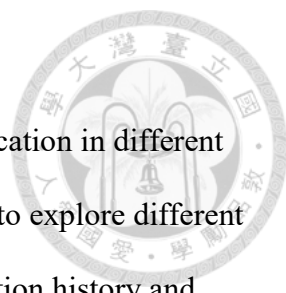
By considering the discussion so far, the purpose of this study is to explore how

Sahala suiyue is renarrated by a modern Western translator using the narrative approach proposed by Mona Baker. With a focus on how the translator addresses racial and feminist issues in the translation, the study aims to examine the interplay between the translator's personal narratives and broader narratives in the target society. To achieve this aim, we will investigate what translation strategies the translator employs to highlight racial and feminist issues in the translation and to analyze how these strategies expose not only his personal narratives but also the larger narratives he subscribes to.

The present study consists of five chapters. The first chapter begins by stating the difficulty of translating across time and space and proposing Baker's narrative theory as an insightful tool to explore the relationship between the source and the target text across time and space. The subsequent discussion introduces the subject of the study, *Sahala suiyue* and its English translation, and the challenges the translator encounters. The second chapter is a literature review that focuses on the notion of narrative and its application in translation studies, particularly through the lens of Baker's narrative theory. It mainly introduces Baker's typology of narratives and reviews previous studies that use Baker's theory to analyze social, political, or literary translation. The Methods chapter starts by stating the research aim and research questions. It moves on to introduce the author, the source text, and the translator's background. Given that this study examines a translated work across time and space, with a particular focus on racial and feminist issues in the translation, this chapter then provides the historical contexts of the two issues in the source and target societies, followed by a detailed discussion on the challenges the translator faces in rendering descriptions of and remarks about race and women in the original text. Data collection process and analysis methods are also presented, along with an introduction to Chesterman's translation strategies and their connection to Baker's narrative theory. The chapter of Analysis and

Discussion looks at examples which are categorized according to Chesterman's translation strategies to identify the patterns of the translator in handling the two issues. It then applies Baker's narrative theory and the socio-historical contexts presented in the Methods chapter to interpret these identified patterns and elucidate the interplay between the translator's personal narratives and larger narratives in the target society. Finally, the Conclusion chapter summarizes the main findings in the previous chapters and answers the research questions. It proceeds to present the limitations and suggestions for future research and ends with some concluding remarks.

2. Literature Review

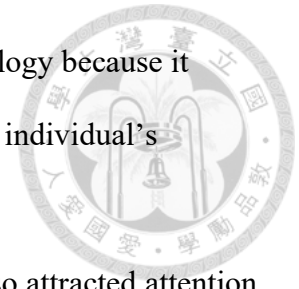


This section first introduces the notion of narrative and its application in different fields. It then discusses how translation studies have used the notion to explore different issues in the discipline, including the methodology of writing translation history and translator's voice. To date, Mona Baker is considered the first to systematically introduce the notion of narrative into translation studies. Since this research adopts Baker's narrative theory as its theoretical framework, the theory is examined in detail. How Baker constructs the theory, what definition of narrative is under this framework, and how narrative is suited to be applied in translation studies are elaborated. This section also introduces Baker's typology of narratives, especially the interplay between personal and public narratives, because these two types of narrative are employed in this present study. Next, the application of Baker's theory in translation studies is investigated. Although many studies use Baker's theory to analyze translation of social and political texts, it does not mean that the theory cannot be applied to literary translation. Case studies are provided to discuss how researchers can benefit by using the theory to study translated literature.

2.1 Narrative and Translation Studies

The concept of narrative originated in literary studies and has later been applied by scholars in different fields, such as in literary studies, psychology, law studies, and medicine (Herman et al., 2010; Meuter, 2009). A broad spectrum of disciplines and inter-disciplines have had critical and fruitful engagement with narrative (Harding, 2012). Meuter (2009) investigates such engagement in various disciplines. For example, literary scholars have reflected on Aristotle's *Poetics*, the foundation of the concept of narrative in literary studies, and further explored the elements and structures of narrative

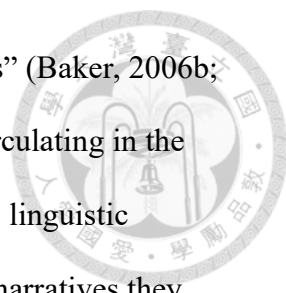
and the role of narrator. Narrative also plays a crucial role in psychology because it serves as a therapeutic tool which allows the therapist to analyze the individual's unconscious identity and help the individual reinterpret their stories.



In the field of translation studies, the notion of narrative has also attracted attention. Some studies concern the necessity of drawing on historical methods, especially narrative historiography, to write translation history (Malena, 2011; Rundle, 2012). To date, from what specific methods to use to how to apply those methods is still in debate and in need of more investigation (Harding, 2021; Hermans, 2012; St-Pierre, 2012). Other studies explore the translator's voice from a narrative perspective. Hermans (1996), Schiavi (1996), and O'sullivan (2003) use Chatman's (1978) narrative communication model to manifest the translator's voice in the translated text. Chatman (1978) examines the notion of narrative in literary studies and considers that every narrative consists of two parts: a story, i.e., what is told, and a discourse, i.e., how it is told. He proposes a model explaining how a narrative is communicated from the author to the reader. Yet, the model only applies to non-translated text. That is, the translator is absent in the model. Hermans (1996) argues that even though the translator is overlooked in Chatman's model, the translator's voice is still present in the translation. He further demonstrates three cases where the translator's voice can be detected and concludes that recognizing plural voices in the translated text allows more voices and meanings to be heard. Schiavi (1996) develops a modified model which incorporates the translator in the narrative communication process. Building upon Hermans (1996) and Schiavi (1996), O'sullivan (2003) proposes a model which also identifies the presence of the translator and argues that, apart from the three cases outlined by Hermans, there is another translation shift that leaves the textual presence of the translator. Harding (2021) notes that although there are studies concerning translator's voice that draw on

the notion of narrative, they only apply it in a “relatively limited” fashion or from a “very broadly defined view” (p. 64). For example, Hermans (1996) merely uses narrative communication model as a point of departure for discussing the translator’s voice. He does not delve into the notion of narrative. When O’sullivan (2003) applies the model to examine children’s literature, she does not define narrative but uses it vaguely to refer to all fictional texts.

A more detailed introduction to narrative theory in translation studies is generally considered to be Mona Baker’s *Translation and Conflict: A Narrative Account* (2006b) (Harding, 2021). Baker has developed what is now known as socio-narrative theory in translation studies by drawing on the concept of narrative in social and communication theory (Baker, 2006b; Harding, 2012). Informed by social theorists Somers and Gibson (1994), Baker (2006b) regards narrative as the fundamental and inescapable way that people perceive the world, which is different from the view in literary studies. Literary studies often see narrative as an “optional” communication mode, but social and communication studies consider narrative as “a meta-code” that permeates and underlies all communication modes (Baker, 2006b, p. 9). Under this view, narratives are defined as “everyday stories we live by” (Baker, 2006b, p. 3). Specifically, they are stories, both public and personal, that we buy into and that direct our actions (Baker, 2006b, p. 19). We use narratives to understand ourselves and the world and to defend our actions (Harding, 2012; Hermans et al., 2022). Before being a translator, translators are individuals in society. They unavoidably subscribe to certain narratives and make sense of the world accordingly. Translation as an activity carried out by translators is therefore guided by the narratives they adhere to. In this sense, translation goes beyond merely transmitting semantic content across languages, whether accurately or not (Baker, 2018). Instead, it concerns more about using the narrative resources in another society and



language to “construct rather than represent the events and characters” (Baker, 2006b; 2014, p. 159). The narrative resources here are both the narratives circulating in the target society and the linguistic resources of the target language, e.g., linguistic structures and vocabularies. Given that translators are guided by the narratives they support in the target society, when they translate, they do not passively represent the content in the source text, but actively construct it under the influence of the narratives they buy into. From this perspective, translators play a crucial role in “configuring” encounters between the narratives in the source and target texts (Baker, 2014, p. 159). Translators need to decide which narratives in the source text are to be preserved, removed, or reshaped and how to achieve it. All these decisions are guided by the narratives they believe. It can therefore be said that when translators configure the encounters, they integrate the narratives they support into the target text. This is why Baker (2014) states that translators “are embedded in the narratives that circulate in the context in which they produce a translation and simultaneously contribute to the elaboration, mutation, transformation and dissemination of these narratives through their translation choices” (p. 159). That is, translators do not translate in a vacuum but in their own society where a variety of narratives circulate, and they make translation choices to shape and disseminate the narratives they subscribe to. This means that examining translations and choices translators make can expose what narratives translators embrace and further reveal prevalent narratives within their society.

2.2 Four Types of Narrative

Baker’s narrative theory distinguishes between four types of narrative—ontological (personal), public, conceptual (disciplinary), and meta-narratives—originally proposed by Somers and Gibson (1994). Baker has

demonstrated how they are relevant and applicable in translation studies through her extensive work over the years.

Ontological or personal narratives were initially defined as “personal stories we tell *ourselves* [emphasis added] about our place in the world and about our own personal history” (Baker, 2006b, p. 28). These stories shape our lives and provide the lens through which we perceive and understand the world. This definition focuses more on the personal dimension of individuals. However, since individuals live in society and tell their stories in society, personal narratives are “interpersonal and social in nature,” that is, we share our personal stories with other individuals in society (Baker, 2006b, p. 28). Accordingly, Baker (2010) later redefined this type of narrative as stories “we tell *ourselves and others* [emphasis added] about who we are and how we relate to the world around us” (p. 350), strengthening the interpersonal aspect. This interpersonal aspect holds significance in translation studies because it aligns with the idea that when translators retell stories in the source text to others, or readers, they inevitably bring their own stories to the readers. Baker (2006b) puts it by saying that whenever a narrative is translated into a different language, it is infused with components of larger narratives prevalent in the new context or the translator’s personal narratives (p. 22).

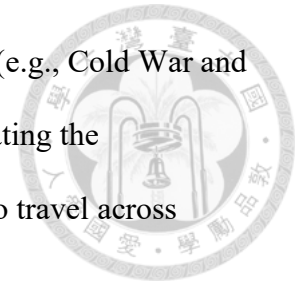
Public narratives are stories developed and shared by “social and institutional formations larger than the individual,” such as the family, the school, the media, and the nation (Baker, 2006b, p. 33). Some examples include public narratives of Western democracy, gay rights, and Native Americans. It is worth noting that these stories can circulate in various versions and change over time. For example, in the 1930s and 1940s in the U.S., Native Americans were described as people with a glorious history in need of assimilation, but now they are depicted as victims with an exploited past in need of ethnic resurgence (Baker, 2006b, p. 33). Which version of the narrative gains currency

in society depends on two factors: the power structures where those versions are situated and the commitment and advocacy of their supporters (Baker, 2006b, p. 33). Here, translators play an important role in promoting different versions of public narratives. As individuals in society, they either accept or oppose certain narratives (Baker, 2006b, p. 37). Consequently, they wield great influence in promoting and challenging the diverse public narratives circulating in the target society.

Conceptual or disciplinary narratives are “stories and explanations that scholars in any field elaborate for themselves and others about their object of inquiry” (Baker, 2006b, p. 39). These narratives keep every discipline evolving and thriving. For instance, Baker (2018) argues that despite the influential status of Skopos theory in translation studies, its applicability to translation in conflict zones has faced challenges from professional associations and scholars, sparking dynamic discussions for the discipline. Many conceptual narratives have significant influence on public life, such as the theory of evolution and different narratives of climate change (Baker, 2010). One specific example is historian James Mill’s *The History of British India* (1817). The book portrays Indians as deceitful and barbaric, which shaped public perceptions of them at that time and further resulting in their misfortunes under British rule (Baker, 2006b, p. 39). Much like public narratives, translators can choose to advocate for or oppose a particular conceptual narrative (Baker, 2006b, p. 43).

Meta-narratives are defined as narratives “in which we are embedded as contemporary actors in history” (Somers & Gibson, 1994, as cited in Baker, 2006b, p. 44). These narratives must have “temporal and physical breadth, as well as sense of inevitability or inescapability” (Baker, 2006b, p. 45). In other words, a narrative only qualifies as a meta-narrative if it transcends geographical boundaries and influences people’s lives over extended periods of time. Some examples include religious

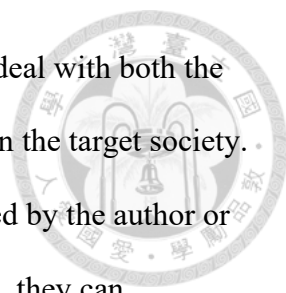
narratives (e.g., Buddhism and Christianity) and political narratives (e.g., Cold War and War on Terror) (Baker, 2018). Translators play a vital role in facilitating the transformation of narratives into meta-narratives by enabling them to travel across linguistic and cultural boundaries (Baker, 2006b, p. 48).



It is important to note that there are no clear boundaries between all types of narrative. None of them can function in isolation, that is, they are interdependent (Baker, 2014). Baker (2018) emphasizes that when applying this typology to carry out analysis in translation studies, the idea is not to mechanically pinpoint specific types of narrative in a given translation, but to elucidate the interplay between them.

Among the four types of narrative, the interplay between personal and public narratives holds particular interest in translation studies (Baker, 2014). These two types are highly interdependent. Personal narratives both shape and are shaped by public narratives. Individuals create and validate their sense of self by drawing on public narratives, and the persistence and legitimacy of public narratives hinge on a sufficient number of individuals supporting them and telling their own stories in accordance with the beliefs and values upheld by those public narratives (Baker, 2010). Individuals in society must rely on public narratives to communicate and shape their identity.

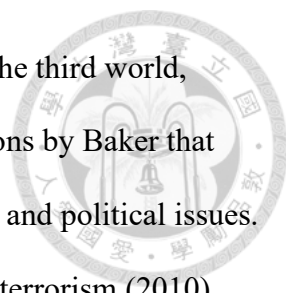
Specifically, personal narratives need narrative and linguistic resources derived from public narratives so that individuals can express and understand themselves, or they would be “unintelligible and uninterpretable” (Ewick & Silbey, 1995, as cited in Baker, 2006b, p. 28). Translating from one language to another is therefore problematic because translators can only use stories and expressions that people will understand in the new setting. In return, personal narratives can either strengthen or undermine public narratives (Baker, 2014). Individuals can either buy into certain public narratives and elaborate them or challenge them by promoting alternative ones (Baker, 2006b, p. 33).



Translators are also individuals in society. Their personal narratives deal with both the narrative position of the author and the public narratives circulating in the target society. Translators can “dissociate” themselves from the narratives elaborated by the author or “signal their empathy” with them (Baker, 2006b, p. 105). Meanwhile, they can manipulate the source text to accentuate the public narratives upheld in the target society or make alterations to challenge those narratives (Erkazanci-Durmus, 2014). Under this view, it can be inferred that when Baker (2006b) argues that every translated narrative is infused with “elements from broader narratives circulating within the new setting or from the personal narratives of” the translators, the broader narratives and the personal narratives in the quote in fact affect each other (p. 22). Translators make choices to disseminate and strengthen or challenge and undermine the narratives in the source text as well as the public narratives prevailing in the society where the target text is embedded. Following this line of thought, this research delves into the interplay between the translator’s personal narratives and the public narratives circulating in the target society. It investigates how the narrative position of Sanmao is manipulated by choices of the translator to resonate with the public narratives in the translator’s time, which can then show the translator’s perspective regarding the dominant narratives in the target society.

2.3 Applying Baker’s Narrative Theory to Literary Translation

Baker’s narrative approach has gained widespread acceptance and application in translation studies since the publication of *Translation and Conflict: A Narrative Account* in 2006 (Harding, 2012; Sadler-Brown, 2022). Most cases in her seminal book explore the translation or interpretation of social and political narratives. Baker (2006b) acknowledges that the bulk of her discussion in the book could be construed as a strong



critique of the policies pursued by the U.S., U.K., and Israel toward the third world, with a specific focus on the Arab World (p. 6). Subsequent publications by Baker that apply the notion of narrative continue to place an emphasis on social and political issues. These works explore narratives surrounding activism (2006a, 2013), terrorism (2010), political commercials (2014), and the portrayal of translators and interpreters as both narrated subjects and narrators in the war zone (2019). Baker investigates how some organizations of translators and interpreters work as activists to elaborate alternative narratives and challenge dominant ones (2006a, 2013), how influential institutions participate in promoting narratives that portray Arab and Muslim communities as terrorist (2010), and how translation can be used in political commercials to generate narratives that are wrongly considered to be objective (2014). Some scholars followed Baker's approach to further examine social and political narratives in different contexts. Al Sharif (2009) explores how translations provided by an advocacy group called the Middle East Media Research Institute (MEMRI) promote dehumanizing narratives of Palestinians. For example, MEMRI selects certain pieces from different sources and rearranges them to conform with the narratives it upholds, including the narratives of Palestinians as deranged terrorists who participate in suicide bombings and Palestinian women as heartless mothers who express joy at seeing the death of their children. Boéri (2009) draws on Baker's typology of narratives and features of narrative to study how Babels, an international network of volunteer interpreters and translators, constructs its public narrative in the context of the alter-globalization movement and the Social Forum. The study reveals that Babels shapes its narrative through extensive negotiation among individual members, ultimately advocating for the alter-globalization narrative and projecting itself as a political actor in the Social Forum. Akçasoy and Koçak (2022) disclose that feminist activists in the 1980s in Turkey often challenged narratives on

women and gender roles through translated citations. In the 1980s, despite having the same legal rights, women in Turkey were still confined to conventional roles as wives and caregivers. The study shows that when writing articles published in periodicals, feminist activists often included excerpts from translated Western feminist texts to resist the dominant public narrative of women in Turkey.

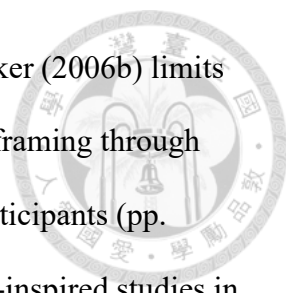
Although many studies use Baker's theory to examine translation of social and political texts, this study argues that it can also be applied to literary translation given that there have been studies successfully employing her theory to yield insights into the translation of literary works, which will be exemplified in the followings. Here the question is not whether to use Baker's framework to investigate literary translation, but rather two other questions: (1) why we adopt a narrative approach inspired by social and communication theory to examine literary translation instead of linguistic and literary narrative approaches and (2) how to use her approach to study translated literature. For Baker (2006b), the linguistic and literary narrative approaches are overly narrow, heavily emphasizing on linguistic and structural analysis, such as characters and plots, whereas her socio-narrative approach enables a deeper understanding of a text by considering both the narrative within the text and its connection to broader narratives in society, going beyond the immediate narrative in the source text to assess its contribution to wider narratives in the target society (pp. 4, 20). Based on this assertion, if one aims to elucidate the relationship between a translated literary text and the society it is embedded in, this study believes that using Baker's approach can provide a productive analysis. In the following, we will see what analytical tools are provided by Baker and how scholars have employed those tools to study translated literature in order to gain insights for this present study.

Baker's narrative theory offers two sets of tools for analyzing translation: a

narrative typology and narrative features (Baker, 2014). The first set has been explained in 2.2. The second set comprises eight narrative features: temporality, relationality, causal emplotment, selective appropriation, particularity, genericness, normativeness, and narrative accrual (for definitions, please refer to Appendix A).

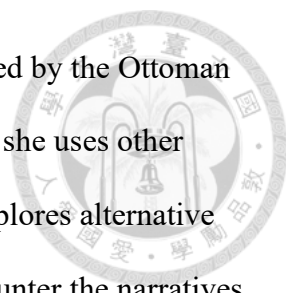
Baker (2006b) further combines some of the features with the notion of framing and proposes framing strategies (pp. 112-139). It can thus be said that framing strategies are another set of tools derived from the second set. For instance, selective appropriation means that it is inevitable to prioritize some aspects of experience while omitting others when crafting a coherent narrative, and framing (as explained soon) refers to an active presentation of an event from a particular viewpoint. When applied to translation studies, this means translators can employ “omission and addition” to emphasize or downplay certain elements of the narrative(s) encoded in the source text or in the target context, which is a strategy known as framing through selective appropriation (Baker, 2006b, p. 71). The notion of framing has been studied across various fields (Herman et al., 2010). Baker (2006b) adopts the understanding of frame in the study of social movements, where frames are seen as strategic moves to present a movement or position from a specific perspective (p. 106). Under this view, individuals are social actors who can strategically present a particular perspective of an event, thereby shaping how people perceive that event. Baker (2006b) follows this line in defining framing as “active strategy that implies agency and by means of which we consciously participate in the construction of reality” (p. 106). She then explores what framing strategies translators, publishers, editors, and other agents involved in translation can use so as to strengthen, weaken, or modify, or in other words, (re)frame the narratives encoded in the source text.

While acknowledging that the list of devices for (re)framing narratives is extensive,



encompassing almost any linguistic and non-linguistic resources, Baker (2006b) limits herself to four key framing strategies: temporal and spatial framing, framing through selective appropriation, framing by labeling, and repositioning of participants (pp. 112-139). The four framing strategies have benefited many narrative-inspired studies in literary translation, facilitating discussions on how translators and other agents (re)frame the narratives they mediate. For instance, Li (2020) illustrates the application of labeling, temporal, and other framing strategies in the translation of Bai Xian-yong's *Nie Zi* (《孽子》), a gay-themed novel, from a relatively conservative society to a more open one. In the English book version published in 1990, the title *Crystal Boys* is a case of labeling strategy, which evokes positive associations in the new context with glass, symbolizing purity and strength. The study indicates that this first Asian gay novel is reframed to fit the expectations of the English-speaking world. Zabadi (2023) draws on Baker's framing strategies to examine what transformation a literary work written in a peripheral language may undergo when it is translated into a hypercentral language. Taking *In Praise of Hatred*, the English translation of the Syrian novel خالد خليفة, as an example, the study shows that selective appropriation and repositioning of participants are used to reframe the novel into one that aligns with the public narratives circulating in the U.S. and the U.K. For instance, some anti-Israeli narratives are omitted, and the front covers of the U.S. and U.K. editions reposition the readers to the Muslim world where women are oppressed and secluded.

Apart from the four framing strategies offered by Baker, there are many more linguistic and non-linguistic framing devices that can be used to strengthen, weaken, or modify the narratives in the source text. Erkazanci-Durmus (2014) sheds a different light on using Baker's notion of framing. Her study centers on the Turkish translation of the English novel, *The Bastard of Istanbul*, a story set in both Turkey and the U.S. and



partly dealing with the Armenian genocide, the mass killing conducted by the Ottoman Empire in 1915. Despite drawing on the notion of framing by Baker, she uses other framing devices aside from the four framing strategies. The study explores alternative strategies to examine how translators and other agents promote or counter the narratives elaborated in the source text. It shows that the agents apply additions of narratives to accentuate the Armenian narrative which is oppressed by the Turkish state. Another strategy is changing the linguistic style from the modern Turkish to old Ottoman Turkish to undermine the dominant narrative that promotes the use of pure Turkish language. The study concludes that narrative theory provides valuable insights into literary translation by encouraging researchers to “dig out potential narratives that are not explicitly verbalized in the TT [target text] but have to be constructed from specific strategies” (p. 130). Erkazanci-Durmus’s study exemplifies that researchers need not confine themselves to Baker’s four framing strategies but are free to explore more devices to examine the interplay between the narratives encoded in the target text and the broader narratives in which the target text is embedded. Inspired by the conclusion of Erkazanci-Durmus’s study, this present study attempts to first employ Chesterman’s translation strategies (detailed discussion in 3.5.1) as a tool to identify the patterns of the translator in rendering descriptions of and remarks about race and women before applying Baker’s theory to explain these identified patterns and reveal the translator’s personal narratives and its interaction with public narratives in the target society.

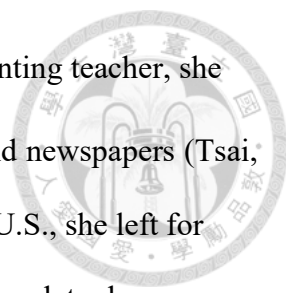
3. Methods

This section starts by stating the research aim and research questions. Following this, an introduction to the author, the source text, the translator, and the target text is presented. Since this research looks into a translated work across time and space from a narrative perspective, specifically focusing on racial and feminist issues in the translation, the discussion then moves on to elaborate on the public narratives of both issues in the source and target contexts. Having explored the narratives of the two issues, translation challenges regarding both issues are explicated by examining the paratexts in which the translator reflects on the translation process. We then proceed to illustrate the data collection process and analysis methods. As this research attempts to use Chesterman's translation strategies to investigate what strategies the translator adopts to address his concerns on racial and feminist issues in the source text, Chesterman's translation strategies would be the focus of discussion.

The purpose of this study is to explore how *Sahala suiyue* is renarrated by a modern Western translator using the narrative approach proposed by Mona Baker. With a focus on how the translator handles racial and feminist issues in the translation, the study aims to examine the interplay between his personal narratives and broader narratives in the target society. To achieve this aim, this research proposes to explore the following two research questions: (1) What translation strategies does the translator employ to direct the focus toward racial and feminist issues in the translation? (2) How do these strategies expose the translator's personal narratives and the broader narratives he subscribes to?

3.1 About Sanmao and *Sahala suiyue*

Chen Ping (1943-1991), known by her pen name Sanmao, is a lover of literature



since she was a child. Encouraged by Gu Fu-sheng (顧福生), her painting teacher, she started writing and published several works on literary magazines and newspapers (Tsai, 2016, pp. 70-71). After studying abroad in Spain, Germany, and the U.S., she left for Spain again, where she rekindled her friendship with José María Quero, later her husband, and embarked on the journey to the then-Spanish territory of Western Sahara in 1974 (Tsai, 2016, p. 74). They lived in El Aaiún, a town in the Western Sahara, where, according to Sanmao (2011), few Europeans lived and friends they made were mostly Sahrawi, the indigenous people of the Western Sahara. While living in a foreign land, Sanmao was invited to write for the *United Daily News* (《聯合報》), a Taiwanese newspaper, to share her life in the desert (Sanmao, 2020). Those essays were later published as *Sahala de gushi* (《撒哈拉的故事》) in 1976, captivating the hearts of over ten million Chinese-speaking readers (Books from Taiwan, n.d.). In 2010, Crown Publishing released the nine-volume *Collected Works of Sanmao* (《三毛典藏》). *Sahala suiyue* (《撒哈拉歲月》), the first volume, is compiled from essays that Sanmao wrote during her life in the Western Sahara. Most of the works in this volume can be found in *Sahala de gushi* and the rest of them in four other books, including *Yuji buzai lai* [《雨季不再來》(1976)], *Daocaoren shouji* [《稻草人手記》(1977)], *Kuqi de luotuo* [《哭泣的駱駝》(1977)], and *Wenrou de ye* [《溫柔的夜》(1979)]. *Sahala suiyue* consists of 20 stories that record various aspects of her experiences in the Sahara, from her married life and interactions with her neighbors to her immersion in Sahrawi communities. *Sahala suiyue* paints a vivid portrait of the local culture and desert lifestyle that is both enthralling and challenging for Sanmao.

When *Sahala de gushi* was published in 1976, the so-called Sanmao fever (三毛熱) suddenly gripped the Chinese-speaking world. From the perspective of scholarly

attention in Taiwan, Sanmao fever can generally be divided into two periods (Lee, 2003). According to Lee (2003), from the publication of *Sahala de gushi* to the early 1980s, Sanmao was considered an author of popular literature who had influence on the society, but whose works lacked literary value. Scholars during this period were inclined to explore the social problems behind the popularity of Sanmao. After the late 1980s, there were more discussions on the literariness of her works. Scholars were increasingly interested in her narrative skills and writing style.

In 1981, *Yi Shi Zazhi* (《益世雜誌》) held a symposium on Qiongyao (瓊瑤) and Sanmao, two famous female writers at that time. In the symposium, eminent scholars contributed to the discussion. Wei Tian-cong (尉天驄), a literary critic, thought that Qiongyao's and Sanmao's works did not have much literary value; nevertheless, it was worth exploring their influence on society and the social environment that led to the popularity of their works (Gao et al., 1981). Huang Rong-cun (黃榮村), another scholar, believed that their works allowed people to escape from their present situation and to unwind (Gao et al., 1981). Then, what were the problems people faced at that time and therefore induced Sanmao fever? First of all, in the 1970s, given that Taiwan was a closed society, people did not have much access to the outside world. Li Ang (李昂), a Taiwanese author, considered that Taiwan was an island where people had relatively narrow-minded views. In this regard, Sanmao provided a new worldview for the public (Gao et al., 1981). Another author and scholar, Qi Bang-yuan (齊邦媛) states in her book, *Qiannian zhi lei* [《千年之淚》(1990)], that not many Taiwanese people in the 1970s could travel abroad and Sanmao opened an exotic window for them (p. 126). Another reason that attributes to Sanmao fever is the oppressive state of women in the 1970s and the 1980s (Lee, 2000). Despite the fact that more and more women were working at that time, women were unreasonably expected to balance their family and

work commitments (Liu, 2006). As a woman who seemed to not only enjoy a wonderful family life but also have strength of character even after marriage, Sanmao provided comfort and even became a role model for women who were frustrated in their lives (Pan, 1992, p. 141).

After the late 1980s, the literariness of Sanmao's works received more attention. Scholars have pointed out that her works give a sense of romance. Hu (1996) considers that rather than simply writing what the traveler sees like a traditional travel writer, Sanmao makes her characters and plots more interesting, and therefore creates a romantic atmosphere in her works. Wu (2007) explains that the romantic atmosphere is evoked by her romantic relationship with José, her wandering spirit, and her pursuit of nature. Another writing feature worthy of mention is her sense of humor. Yeu (2004) notes that the most impressive thing about reading Sanmao's works is her witty and humorous language. Teo (2020) provides an insightful Foreword in *Stories of the Saharai*, stating that Sanmao sees “the humour and anecdotal potential of challenging conditions” (p. vii). For example, although her neighbors keep borrowing all sorts of things from her, she describes her life in the desert as “an unfailingly colorful experience” thanks to her “nice neighbors” (2020, p. 114). This study observes that Sanmao uses this romantic and humorous writing style to present issues about race and women, but the translator sometimes may overlook this style, shifting the focus away from the intended romantic ambience or humorous effect toward advocating for racial and gender equality—these issues will be examined in the Analysis and Discussion chapter.

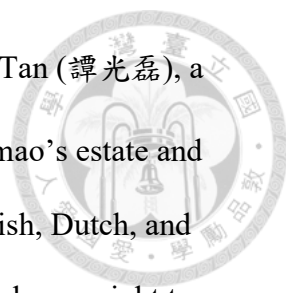
3.2 About the Translator and *Stories of the Sahara*



Mike Fu is a writer, editor, and translator.¹ He was born in China in 1985, moved to Denmark at age four, and immigrated to the U.S. at five. In his conversation with Malaysian writer Emily Ding (2020), Fu recounted his journey of learning Chinese. Although Fu's first language is Chinese, he was more proficient in English in his childhood because of his early immigration to the U.S. Despite attending Chinese language school on weekends until about age fifteen, it was not until his early twenties that he began to seriously recultivate his Chinese language aptitude (Sanmao, 2020). Even after learning Chinese for years, he still admitted that it has always been “quite draining” for him to read Chinese (Weatherhead East Asian Institute, 2020, para. 9). As for his education related to Chinese language learning and translation, he received his M.A. in East Asian Languages and Cultures from Columbia University, M.F.A. in Creative Writing and Literary Translation from Queens College, and Ph.D. in Cultural Studies from Waseda University. He once interned at dGenerate Films, a distributor of independent movies from China, where he translated screenplays and film treatments, and is a cofounder and former translation editor of *The Shanghai Literary Review*, a biannual English-language magazine that features original works from and about Asia (Ding, 2020). As a Chinese American who has never lived in a Chinese-speaking environment for more than three months, sometimes he feels “tad insecure” about his “shortcomings, blind spots, or areas of inexperience” with the Chinese language (Ding, 2020, para. 35). In the Analysis and Discussion chapter, we will examine translation shifts where Fu's shortcoming of capturing Sanmao's humorous language can be perceived.

Fu first read *Sahala suiyue* in 2011 and started translating it in 2012, driven by his

¹ See Mike Fu's personal website: <https://mikefu.squarespace.com/>



curiosity (Ding, 2020). A few years later, he was introduced to Gray Tan (譚光磊), a Taiwanese literary agent who later became the representative of Sanmao's estate and sold the copyright of *Sahala suiyue* in many languages, such as Spanish, Dutch, and Catalan (Ho, 2020). In 2016, Tan's Grayhawk Agency sold the English copyright to Bloomsbury Publishing. After comparing the trial translations by several translators, including Fu, Bloomsbury formally hired Fu (Ho, 2020). *Stories of the Sahara*, the English version of *Sahala suiyue*, reached a global audience in early 2020, following its debut in the U.K. in late 2019. Since its publication, it has received critical acclaim from many venues, such as *The New York Times* and *Asian Review of Books*. It was shortlisted for the National Translation Award in Prose in the U.S. in 2021 and chosen as one of the Favorite Books of 2019 by *The Paris Review*.

3.3 Racial and Feminist Issues

This study applies Baker's narrative theory to examine *Stories of the Sahara*, with a particular focus on racial and feminist issues in the translation. From the discussion in 2.3, we know that Baker's theory explores not only the narratives within the text but also the broader narratives that the text is embedded in. Thus, the subsequent subsections will present the public narratives of the two issues in the source and target contexts, i.e., in Taiwan in the 1970s and in the West in the 21st century. In addition, the author's attitude toward the issues is discussed so that the narrative position of the author can be revealed.

3.3.1 Racial Issues in the Source and Target Contexts

Before looking at the racial issues in Taiwan in the 1970s, the concept of racism needs to be defined. Sociologist Albert Memmi (2000) identifies four key aspects of

racism: an insistence on a difference, the imposition of a negative value on those perceived as different, the generalization of this valuation to an entire group, and the use of this negative valuation to justify hostility and aggression (pp. xvii-xviii). Racism is therefore defined as:

valuation of differences, whether real or imaginary, to the advantage of the one defining and deploying them, and to the detriment of the one subjected to that act of definition, whose purpose is to justify (social or physical) hostility and assault. (p. 100)

When *Sahala suiyue* was published in 1976, Taiwan was under martial law. The government possessed extensive powers to suppress social dissent and suspend human rights (Tsai, 2021). Nevertheless, people still rose up against the oppressive rule. Political magazines, such as *The Intellectual* (《大學雜誌》) and *Formosa Magazine* (《美麗島雜誌》), rallied Taiwanese and Chinese elites to support and push for the development of democracy and argued that authoritarian rule was the primary obstacle to such a development (Chao & Myers, 2000). From the above, it can be inferred that one of the main concerns for Taiwanese during the martial law period was developing democracy while fighting against the authoritarian government.

This was where the concept of race came into play, albeit more as an inspiration. During the 1960s, the American civil rights movement fought for equal rights and against racial discrimination through nonviolent methods, such as sit-ins and protest marches (Library of Congress, n.d.). Taiwanese learned from those methods and mainly used them to the democratic movement on the island (Wang, 2002).

Wu (2013) argues that many Taiwanese students studying in the U.S. in the 1960s gained an understanding of the civil rights movement. Sanmao, who studied abroad from 1967 to 1970 and worked at a library in University of Illinois Chicago in 1969,

was particularly aware of racial issues, as evidenced by her accounts in *Sahala suiyue*.

For instance, she considered a Spanish sergeant a “racist” for showing animosity toward the Sahrawi and decided not to engage with him further (Sanmao, 2020, p. 251).

Another example is that when seeing a child slave, she asked her Sahrawi friend where the slave came from with “her face cold” (Sanmao, 2020, p. 289). Later she showed her disagreement over slavery by refusing to shake the hand of the slave’s owner. Her antipathy toward racists and empathy toward slaves clearly demonstrate that she held an understanding of racial discrimination and believed in equality between people of all races. Although there is little literature on the racial issues in Sanmao’s works, Fan (2002) points out that having long been in the midst of a tense international relationship with China and other countries, people in Taiwan found hope of coexistence on an equal footing among different races in Sanmao’s works (pp. 225-226).

As emphasized in 2.2, personal and public narratives are interdependent. Since this study aims to examine the interplay between the translator’s personal narratives and larger narratives in the target context, the following discussion focuses on the public narratives about race in the West in the 21st century. We will look at what public narratives the translator might subscribe to and internalize as part of his personal narratives, thereby guiding his translation choices.

Historically, racism involved more overt discrimination, such as slavery and colonization (Kamaloni, 2019, p. 3). Fortunately, with the efforts of social movements and the enactment of new legislation, overt racist acts have become less accepted legally and socially in the 21st century. For example, in 2000, the European Union adopted a directive which implements “the principle of equal treatment between persons irrespective of racial or ethnic origin” (Council Directive 2000/43/EC). The rise of social media has also contributed to the spread of narratives against racism. One of the

most significant movements fueled by social media is Black Lives Matter formed in 2013. The movement has flourished via social media platforms and sparked protests in many countries ever since (The Editors of Encyclopaedia Britannica, 2020). It can be said that public narratives about race in the West have grown against racism and racist practices in the 21st century.

3.3.2 Feminist Issues in the Source and Target Contexts

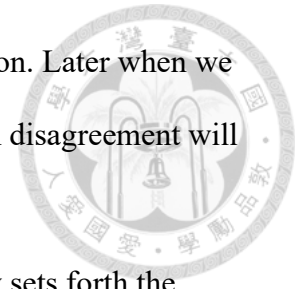
Feminism has many branches, resulting in different definitions. It can be broadly defined as “an active desire to change women’s position in society” (Delmar, 2001, p. 10). This definition implies two aspects of feminism: recognizing the problematic position of women in society and standing up for women. Before the 1970s, despite the constitutional protection of gender equality, women in Taiwan still faced many challenges due to the highly patriarchal society and repressive political climate (Lee, 2000). While thanks to the economic takeoff in the 1960s and 1970s, more and more women entered the job market, women in fact experienced higher social pressure, especially after marriage (Dai, 2018; Liu, 2006). Married women faced the dilemma between family and work. Society expected women to both participate in the labor market and fulfill their homemaking roles. In the end, women often gave up their job, sacrificed for their family, and served as a caring wife and mother in the household (Liu, 2006).

In the 1970s, many returning overseas Taiwanese students brought in Western thoughts (Sun & Chen, 2016). Annette Lu (呂秀蓮), who studied in the U.S. from 1969 to 1971, was a pioneer of the women’s movement in Taiwan in the 1970s. She wrote articles for newspapers, found a feminist publishing house, and held many events and forums to discuss a variety of topics concerning women’s issues (Lee, 2000). Her

seminal book, *New Feminism* (《新女性主義》), published in 1974, served as the bible of the women's movement in Taiwan during the 1970s (Tang & Teng, 2016). This decade marked a period when Taiwan witnessed the rise of feminist consciousness, with ideas about gender equality, women's rights, and their right to advocate on their own behalf just beginning to gain traction.

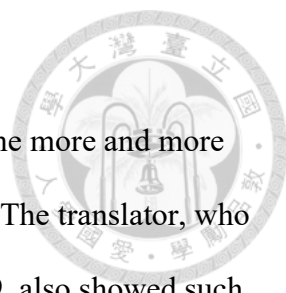
Some works of female writers in the 1970s reflect a growing contemplation of women's roles and a gradual societal shift from patriarchal values (Wu, 2013). One of the writers is Sanmao. Although Sanmao understood traditional social expectations of women, she did not fully accept them. For example, she knew that "the housewife's top priority is the kitchen" but at the same time she "loathed chores" (Sanmao, 2020, p. 18). In fact, she was more of an independent woman who upheld freedom and equality. Sanmao said that she did not want to surrender her "independence" and "carefree spirit" after marriage (2020, p. 17). Dai (2018) suggests that one reason for the popularity of Sanmao's works is that Sanmao maintained full subjectivity in the marital relationship. She was not a mere appendage of her husband but could earn income by writing and build meaningful relationships with local people without the presence of her husband. However, being an independent woman while surrounded by conservative people could be frustrating. Sanmao knew her "responsibilities" as a woman and a wife and would fulfill them if she was in a social situation. It is worth noticing that her discontent with those social situations is usually voiced in a humorous way. When she visited her husband's parents, or in Sanmao's words, her "enemy's home," she had to do all the chores all day long "to complete perfection" to win the favor of her parents-in-law (2020, pp. 214-215). Sanmao's humorous tone and sometimes a self-deprecating one accentuate the fact that she was constrained by traditional virtues of women. Wu (2013) indicates that Sanmao expressed her disagreement over those virtues and gender

inequality by writing about them and bringing them to public attention. Later when we examine the translation, more examples where Sanmao showed such disagreement will be discussed.



For the same reason that has been stated in 3.3.1, here the study sets forth the public narratives about feminism in the West in the 21st century. To understand the present, we need to look at the past. Feminism has a long history. To date, it can generally be divided into four waves. The first wave arose in the U.S. and Europe and spanned from the 19th to early 20th centuries, aiming at securing legal rights for women (Mohajan, 2022). The second wave, emerging in the 1960s and extending to the 1990s, addressed both public and private injustices, including reproductive rights, marital rape, and domestic violence (Mohajan, 2022). The third wave, starting in the 1990s and continuing into the 2000s, challenged earlier feminist ideas of women as victims and objects and asserted that women are strong and empowered (Rampton, 2008). The fourth wave began around 2012 with social media playing an important role. The power of the Internet has helped issues concerned in previous waves to gain attention across the world (Rampton, 2008). One of the most well-known social movements fueled by social media is the #MeToo movement, which has enabled individuals to share their experiences and press for structural changes collectively (Clark-Parsons, 2021). By tracing the trajectory of feminism, it can be argued that while enjoying the fruits of previous waves of feminism, women in the 21st century still face inequalities and different forms of injustice. Fortunately, people in the West, if not the world, have become more aware of and against sexual violence and known that more actions are needed (Wood, 2018; Zarkov & Davis, 2018).

3.4 Translation Challenges

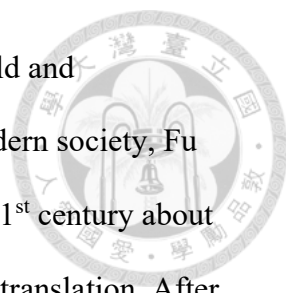


From the discussion in 3.3, we can see that the public has become more and more aware of racism and feminism and their practices in the 21st century. The translator, who started translating *Sahala suiyue* in 2012 and finished editing in 2019, also showed such awareness (Fu, 2019). His concerns about racial and feminist issues can be observed in the Translator's Note and his interviews. Fu states that although Sanmao empathized with almost everyone she met, her judgments of others sometimes may appear “insensitive at best, derogatory or racist at worst” (Sanmao, 2020, p. 387). For example, Fu noted that Sanmao made “unsavory” remarks about the Sahrawi at times, such as when depicting their body odor and hygiene practices (Stewart & Fu, 2022, 1:27:45). However, rather than removing those remarks, Fu and his editors decided to “preserve the integrity of the whole work, elements of discomfort and all” (Sanmao, 2020, p. 387). The reasons can be understood by referring to his interview in a podcast (Stewart & Fu, 2022). Fu said that Sanmao was writing the source text in the 1970s when the socio-historical context was very different from now, and he did not want to nor did he think he had the right to whitewash her “for the benefit of the Western reader” (Stewart & Fu, 2022, 1:28:24). In other words, Fu understands that the source text and the target text were produced in different contexts—one in Sahara in the 1970s by a Taiwanese author, and the other in the West in the 21st century by a Chinese American translator—and did not consider it was in his power to remove unsavory remarks for the sake of shaping Sanmao in the favor of the West. Although he shows his determination to preserve those insensitive or potentially racist remarks, it is important to note that, as Baker (2006b) emphasizes, every translated narrative is added with elements from larger narratives in the new context or from the personal narratives of the translators (p. 22). No matter how hard Fu tried, he could not but incorporate his understanding of

racism and convey his antipathy to it in the target text, which, as will be explored in the Analysis and Discussion chapter later, resonates with the public narratives about race in the West in the 21st century.

Apart from racial issues, feminist issues pose another translation challenge for Fu. In the podcast, Fu characterized Sanmao as “independent and strong-headed,” noting that many regard her as a feminist (Stewart & Fu, 2022, 43:25). However, in “A Desert Diner,” Sanmao says, “我不是婦女解放運動的支持者” (literal translation: I am not a supporter of the women’s liberation movement) (Sanmao, 2011, p. 39). This statement contradicts Fu’s understanding of her. Fu believes that Sanmao meant to express that she is not “an ardent activist,” leading him to try “different ways of softening” her words (Stewart & Fu, 2022, 43:40-44:20). In the end, he renders the sentence as “I’m not involved in the women’s lib movement” (Sanmao, 2020, p. 17). That is, Fu believes that Sanmao does support feminism, but she is not the kind of feminist who demonstrated on the streets and actively participated in the movements of that time (Stewart & Fu, 2022, 44:21-44:30). This example implies two points. First, it shows Fu’s awareness of feminism and its practices and his favor of them, which aligns with the public narratives in the West in the 21st century as discussed in 3.3. Second, Fu incorporated his understanding of Sanmao into the translation. His translation reflects his belief that Sanmao supports the values feminism upholds. We will examine more examples where Fu’s interpretation of Sanmao and his empathy with women are reflected in the translation in the next chapter.

Just as Fu believes that “all translations are so personal” because translators always bring their own “cultural histories and relationships with language to the table” (Liu, 2020, para. 22), his “personal” translation of *Sahala suiyue* undoubtedly exposes his personal narratives. As discussed in 2.2, personal narratives must draw on public



narratives so that individuals can understand themselves and the world and communicate with others (Baker, 2006b, p. 28). As a member of modern society, Fu must have subscribed to certain public narratives in the West in the 21st century about race and women and injected elements from these narratives into his translation. After all, *Stories of the Sahara*, just as Fu acknowledges, is just “a snapshot in time of my [Fu’s] interpretation of her [Sanmao’s] work, in this particular day and age” (Liu, 2020, para. 22). This research will investigate the translation strategies employed by Fu to highlight racial and feminist issues in his translation and to analyze how these strategies unveil not only his personal narratives but also the larger narratives to which he adheres.

3.5 Data Collection

This study uses Baker’s narrative theory to examine *Sahala suiyue* and its English translation, *Stories of the Sahara*. Specifically, it looks at how the translator exposes his personal narratives and the broader narratives he subscribes to when handling racial and feminist issues in the translation. Examples relevant to the two issues are collected and analyzed in the following procedure. First, the researcher reads and compares the source text and the target text thoroughly to identify translation shifts related to racial and feminist issues. After the comparison, the selected examples are categorized based on Chesterman’s translation strategies, which will be introduced in the following subsection. The subsequent analysis scrutinizes examples of each category and examines in what context each strategy is adopted and the potential reasons behind such adoption. While Chesterman’s strategies are instrumental in categorizing the translator’s patterns and depicting individual translation shifts, these patterns must be interpreted holistically. To this end, the analysis results are further discussed through the lens of Baker’s narrative theory discussed in 2.2 and the socio-historical contexts presented in

3.1 and 3.2 to demonstrate the interplay between the translator's personal narratives and broader narratives in the target society.



3.5.1 Chesterman's Translation Strategies

As discussed in 2.3, researchers are encouraged to explore more linguistic and non-linguistic devices to investigate how a given narrative is strengthened, weakened, or modified. This present study employs Chesterman's translation strategies as a major device to identify the patterns of the translator in rendering descriptions of and remarks about race and women in *Sahala suiyue* before applying Baker's narrative theory as the main framework to discuss these identified patterns. According to Chesterman (2016), translators are individuals with expertise in resolving communication problems between the source text and the target text (p. 85). To resolve the problems, translators need strategies. Following Steiner (1988), who argues that every human activity has a three-level structure: activity, actions, and operations, Chesterman (2016) regards translation as a human activity and situates translation strategies at the level of operations (p. 86). He then defines strategies as operations carried out by translators to produce the target text and are related to achieving "the desired relation" between the two texts (2016, p. 86). Such relation is determined by various factors, such as "social and ideological factors" (Chesterman, 2016, p. 86). In essence, translators adopt strategies to solve communication problems between the source and target texts, thereby achieving a desired relation between them. This concept aligns with Baker's narrative theory, which emphasizes the "ongoingly negotiable positioning" of translators with respect to "their texts, authors, societies, and dominant ideologies" (Baker, 2007, p. 152). Both Chesterman and Baker recognize that translators have agency in shaping their relations with the texts. The only difference is that in Chesterman's framework,

societies and ideologies are considered factors in determining such relations, while Baker expands the relations to encompass the interactions between individual translators and broader social and ideological contexts, i.e., larger narratives circulating in society. By integrating Chesterman's and Baker's perspectives, one can argue that translators use various linguistic and non-linguistic devices, with a focus on Chesterman's translation strategies in this study, to keep adjusting their position in relation to the texts, authors, and broader narratives embedded in society.

According to Chesterman (2016, pp. 89-109), translation strategies can be distinguished between comprehension strategies (for analyzing the source text) and production strategies (for producing the target text). He concerns himself only with the latter and further classifies production strategies into three categories: syntactic strategies, semantic strategies, and pragmatic strategies, with each category consisting of ten specific strategies (for full list, please refer to Appendix B). The most relevant strategies for this study are meaning-manipulating semantic strategies, especially *abstraction change* and *emphasis change*, and message-manipulating pragmatic strategies, specifically *information change*. Among the ten semantic strategies, abstraction change refers to modifying the abstraction level of a given word or words, either from abstract to more concrete or vice versa; and emphasis change involves increasing, reducing, or altering the emphasis or thematic focus of the translated text compared to the source text. Another strategy that can be identified in Fu's translation is information change, either adding new information that is considered relevant to the target readers or omitting source text information irrelevant to them. It is worth noting that readers cannot infer added information or omitted information from the context. For example, when a given source text only provides the name of a company while the target text adds where the company is based, the target readers are impossible to deduce

the added information, i.e., the location of the company's headquarters, simply by looking at the context.

Chesterman (2016) acknowledges that his discussion on the three categories and their respective strategies remains at a surface level (p. 91). He only displays each strategy without exploring the reasons behind their usage or potential effects.

Nevertheless, it sets the groundwork for future research to delve into understanding why translators choose specific strategies in specific situations. This present study suggests that Baker's narrative theory is a useful framework to dig deeper. The theory does not merely classify the patterns of the translator but explains the underlying significance of those patterns by exploring the interplay between the translator's personal narratives and broader narratives circulating in the target society. In other words, by drawing on Chesterman's translation strategies to identify the tendencies of the translator in rendering descriptions of and remarks about race and women, Baker's theory further serves as the pillar of the study to analyze these identified tendencies.



4. Analysis and Discussion

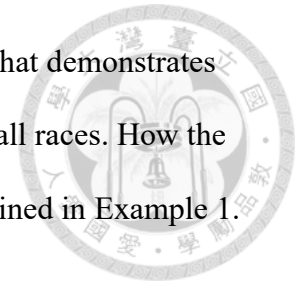
This chapter examines the translation shifts related to racial and feminist issues between the source and target texts. The comparative results are categorized based on Chesterman's translation strategies. The results show that the translator tends to use abstraction change, emphasis change, and information change to direct focus toward racial issues; and emphasis change and abstraction change toward feminist issues. In the following, each subsection addresses one strategy, and each strategy is illustrated with examples and analyzed in what context it is adopted and the potential reasons for such adoption. Every subsection then concludes with a discussion that examines the previously analyzed examples from a holistic perspective by connecting them to Baker's narrative theory and the socio-historical contexts presented in 3.1 and 3.2. These discussions seek to answer the research question of how these translation choices demonstrate the interplay between the translator's personal narratives and broader narratives in the target context. For convenience of reference, the subsequent examples, all extracted from *Sahala suiyue* and its English translation *Stories of the Sahara*, only include page numbers. The cases for discussion would be bolded, and back translation for the specific issues mentioned in the narrative would be provided in brackets when necessary.

4.1 Racial Issues

4.1.1 Abstraction Change

As explained in 3.5.1, the strategy of abstraction change involves shifting the abstraction level of words from abstract to more concrete or vice versa (Chesterman, 2016, p. 100). The following three examples are from the same story called "The Mute Slave." It begins with Sanmao visiting a wealthy Sahrawi man's house where a child

slave comes to serve Sanmao and other Spanish guests. It is a story that demonstrates Sanmao's disagreement over slavery and belief in equality between all races. How the translator responds to such a narrative position of the author is explained in Example 1.



Example 1

ST:

「堂堂天主教大國，不許離婚，偏偏可以養奴隸，天下奇聞，真是可喜可賀。噫！

我的第二祖國，天哦……」 (p. 328)

TT:

“A dignified Catholic country where divorce is illegal, but still you can own slaves.

How absolutely bizarre. *Felicitades*. **Hmph!** My second motherland, my God...” (p.

291)

In Example 1, Sanmao employs the positive term “可喜可賀” (back translation: congratulations), to sarcastically criticize Spain, which colonized Western Sahara at that time, for allowing slavery. The interjection “噫” that follows could be interpreted in different ways. According to the online version of the Revised Mandarin Chinese Dictionary published by the Ministry of Education in Taiwan (“MOE Chinese Dictionary”), the interjection can express agreement, doubt, or disapproval. In this context, it could be understood as a continuation of the caustic congratulations, suggesting that Sanmao sarcastically agrees with the Spanish government's policy on slavery. In this regard, the translator could have translated the interjection as “mm-hmm,” an expression used to indicate agreement (Merriam-Webster, n.d.-c). Yet, he chooses another way to approach it. He renders it as “hmph,” an expression of doubt, contempt, or anger (Cambridge Dictionary, n.d.-d; Merriam-Webster, n.d.-b). This interpretation aligns with the narrative position of Sanmao throughout the story,

showing aversion to slavery, and further strengthens this disapproval by giving a sense of contempt and even anger. While “嗯” is open to interpretation in the original text, the translator applies the strategy of abstraction change to make it more specific in the target text. The following is another example where the translator adopts the same strategy to incorporate his attitude toward slavery and belief in racial equality into the translation.

Example 2

ST:

我吃第二串時，那兩個土裏土氣的西班牙太太開始沒有分寸的亂叫起來。「天啊！不能吃啊！我要吐了呀！快拿汽水來啊！」 (p. 324)

TT:

While I was eating the second skewer, those two **uncultured** Spanish wives started grumbling with absolutely no sense of propriety. “*Dios mio!* I can't eat this! I'm going to throw up! Somebody fetch some soda water, quick!” (p. 287)

In the story, Sanmao depicts how the child slave roasts camel meat, brews tea, and serves the guests in a graceful manner. When this picture is juxtaposed with the rudeness of the Spanish wives, it underlines a point: slaves are no barbarians; instead, it is the Westerners, typically seen as educated and cultured, who display a lack of manners in this case. According to the MOE Chinese Dictionary, “土裏土氣” means dressing or behaving out of fashion. Sanmao does not specify in what aspect the wives are out of fashion, but the translator confines the idea to their understanding of culture. The term “uncultured” highlights the ignorance of the Spanish wives and their lack of respect for others. By using the strategy of abstraction change, the translator appears to suggest that those who are viewed as cultured are not necessarily so, a point further

reinforced by Example 3 but from the perspective of a slave.



Example 3

ST:

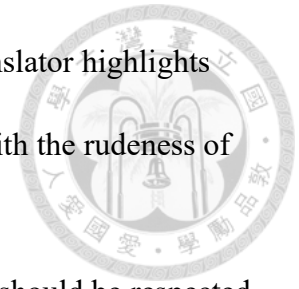
那天的傍晚，有人敲我的門，**很有禮貌**，輕輕的叩了三下就不再敲了，我很納悶，哪有這麼文明的人來看我呢！(p. 328)

TT:

That same evening, there was a knocking on my door: a **courteous** series of three gentle raps, then nothing. I was truly puzzled. How could there be someone so civilized coming to see me?" (p. 291)

Here is the scene where the father of the child slave (e.g. the mute slave) comes to Sanmao's place to express gratitude for taking care of his child. Sanmao uses a general positive term “禮貌” (often translated as “polite” or “well-mannered”) to describe his action of knocking three times on her door, but she does not clarify the reason for considering this action to be “禮貌.” It may be that the gentle, restrained knocking adheres to social norms or that the action shows respect for others. There could be more possible reasons, and different reasons lead to different translations. For instance, if the translator considers that the action adheres to social norms, he could have translated it as “polite,” which underscores that an action is socially correct (Cambridge Dictionary, n.d.-g). However, in the translation, the term is translated as “courteous,” a word that emphasizes the notion of respect (Cambridge Dictionary, n.d.-a). It is worth noting that although another prestigious dictionary, Oxford Learner's Dictionaries (n.d.), lists “polite” as a synonym for “courteous,” it emphasizes that “courteous” is used “especially in a way that shows respect.” It can be assumed from the word choice that the translator interprets the mute slave's gentle knocking as a gesture of respect toward

Sanmao. By making the general term “禮貌” more concrete, the translator highlights the fact that the mute slave has respect for others, which contrasts with the rudeness of the Westerners in the previous example.



The first three examples illustrate that Sanmao believes people should be respected and treated equally. The translator utilizes the strategy of abstraction change to align with this narrative position of the author. For instance, his disapproval of slavery is expressed through the interjection “hmp.” Furthermore, he selects adjectives with more specific meanings to imply that people should not be judged by stereotypes or seen through rose-colored glasses. Echoing Baker (2010), who argues that personal narratives are stories people tell themselves and others about how they relate to the world, the translator brings his own narratives against racism to the readers. These personal narratives are informed by the public narratives of his time, particularly those opposing racism in the West in the 21st century, as detailed in subsection 3.3.1. Through this interactive process, the translator not only builds his understanding of the world but also engages in dialogue with the broader narratives, which further influence his translation choices (Baker, 2006b, 2010).

4.1.2 Emphasis Change

In 4.1.1, it is observed from the translation shifts that the translator agrees with Sanmao on anti-slavery and racial equality. However, the translator still finds some of Sanmao’s remarks on indigenous black people derogatory or even racist. Even though Fu states in the Translator’s Note that he would preserve “elements of discomfort and all” present in the source text, sometimes he still renders the text in a way that deviates from the original meaning (Sanmao, 2020, p. 387).

Example 4

ST:

但是對那些**完全遠離文明**的游牧民族來說，這些藥的確產生了很大的效果。(p. 55)

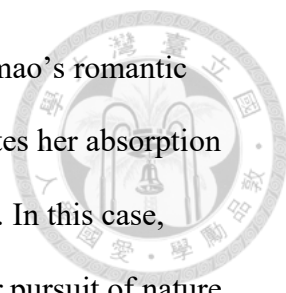
TT:

But they [the medicine] proved incredibly effective for these nomadic people who were **so removed from modern civilization**. (p. 39)

In this example, Sanmao shares her experience of giving over-the-counter drugs to the Sahrawi who live in tents. She finds the drugs effective for the nomadic people who are “**完全遠離文明**” (back translation: completely away from the civilization). Her description of these people exemplifies her romantic writing style, as will be explained shortly. However, the translation shifts suggest that the translator may have overlooked this style. In the translation, the word “文明,” which simply means “civilization,” is narrowed down to the scope of “modern civilization.” This translation shift implies that the nomadic people have their own civilization, but just not a modern one. Furthermore, the adverb “**完全**” (back translation: completely) is less absolute in the translation as it is rendered as “so.” The rationale behind these translation choices can be explained by the Translator’s Note, where the translator states that some of Sanmao’s judgments of others are “insensitive at best, derogatory or racist at worst” (Sanmao, 2020, p. 387). According to Kamaloni (2019), for centuries, white people have been mythologized as those who represent “civilization, development, and progress,” while black people have been identified as “primitive” (pp. 140, 168). The translator avoids reinforcing this myth by reducing the emphasis of Sanmao’s potentially demeaning remark about the nomadic people. He appears to assume that Sanmao disparages them as those without civilization, hence the efforts to mitigate her derogatory description.

However, his view of Sanmao in this context might miss the fact that her works





exemplify the romantic writing style. Lang (2003) suggests that Sanmao's romantic writing not only features her love story with José but also demonstrates her absorption in seeking and finding love and beauty in nature and ordinary people. In this case, Sanmao's idea of being completely away from civilization shows her pursuit of nature. She harbors no derogatory attitude toward the nomadic people. Instead, in another story, she says that she feels “a kind of ineffable love toward everything about them,” viewing their births, deaths, and all that lies in between are “are all part of a natural order” (Sanmao, 2020, pp. 233, 172). On the whole, the original text shows Sanmao's romantic writing style, but the translator shifts the focus toward racial issues and tries to soften Sanmao's remark.

Example 5

ST:

將門才關上，荷西就罵我：「這個女人萬一真的死了，還以為是妳醫死的，不去看醫生，病死也是活該！」

「他們**沒有知識**，很可憐——」 (p. 57)

TT:

Once the door was shut, José began scolding me. “And what if this woman actually dies and they blame you for it? If she won't see a doctor, then she deserves it!”

“They **just aren't educated**. It's quite sad...” (p. 42)

In this story, Sanmao uses her medicine kit to treat Sahrawi people who refuse to see doctors, which is condemned by José. Here, Sanmao expresses her willingness to help an ill Sahrawi woman, attributing her reluctance to seek professional medical help to the lack of education. In the source text, she implies nothing else but the fact of “**沒有知識**,” which means the Sahrawi lack education about going to the doctor when ill.

However, the translation adds “just” to shift the thematic focus from simply stating the fact to suggesting that the Sahrawi possess other strengths. That is, the translation implies that despite a lack of education, the Sahrawi still have their own strengths, which should not be ignored. The translator again directs the attention toward racial issues and manipulates the original text in accordance with his belief.

Example 6

ST:

「妳怎麼不洗，石頭借給妳刮。」她好心的將石頭給我。

「我不髒，我在家裏洗過了。」

「不髒何必來呢！像我，三四年才來一次。」她洗過了還是看上去很髒。(p. 92)

TT:

“Why aren’t you washing? I’ll lend you my stone to scrape with.” She kindly handed her stone to me.

“I’m not dirty. I bathed at home.”

“Why would you come here if you’re not dirty? I wash once every three, four years.”

She still looked **pretty filthy** even after washing. (p. 82)

The translator mentions his unease over Sanmao’s unsavory judgments of the Sahrawi on their body odor and hygienic practices in an interview (Stewart & Fu, 2022). When Sanmao goes to a local bathhouse to see how Sahrawi women bathe, she finds them disgustingly dirty. While the author simply considers the woman who has bathed “很髒” (back translation: very dirty), the translator adds “pretty,” an adverb of degree, to reduce the degree of dirtiness. Another similar example is as follows:

Example 7

ST:

男孩子們有的穿衣服，有的光身子，他們都不穿鞋子，身上有很濃的味道。臉孔都是很好看的，就是過分髒了一點。(p. 29)



TT:

Some of the boys wore clothes, while others were naked. None of them had shoes on. A pungent smell emanated from their bodies. **Their facial features were all very attractive, even if a bit grimy.** (p. 6)

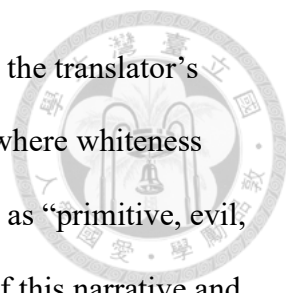
In Example 7, the translator also tones down Sanmao's remark about the lack of cleanliness of the Sahrawi. In the source text, “就是過分髒了一點” indicates that the grimy face is like a black dot on a white paper that cannot be ignored even though the Sahrawi boys have attractive facial features. In this sense, the griminess is more of a negative comment. However, this is not fully inferred in the translation. The phrase “even if” can be “used to say that if something is the case or not, the result is the same” (Cambridge Dictionary, n.d.-b). By using “even if,” the translator ensures that the attractiveness of the boys' facial features is not diminished in the slightest. They are attractive with or without the griminess. In the source text, griminess is a flaw, but in the target text, it is not. Examples 6 and 7 reveal that when dealing with the idea of cleanliness, the translator sometimes intervenes in the text and reduces the emphasis of Sanmao's judgments.

The reason why the translator voices his concerns about Sanmao's judgments of the Sahrawi on their body odor and cleanliness can be understood by examining the association of body odor and cleanliness with race over the centuries. According to Kettler (2020), the belief that Africans had a strong odor gained prominence in the late seventeenth century. This racialized perception later influenced Anglo-Atlantic slaveholders in the Americas, who viewed African odors as a sign of biological

inferiority. It also became the reason for white people to believe that African Americans should not live with them at a time when racial segregation in the U.S. was rampant.

Dollard (1957) observed that the perennial belief among whites that black people had “a smell extremely disagreeable to white people” was a common explanation of why the two communities could not “intimately participate in the same civilization” (pp. 379-380). The identification of whiteness with cleanliness and blackness with dirt even led to racist notions found in 19th and early 20th century advertising, such as a soap advertisement portraying a black boy, bathed by a white nursemaid, whose skin turns white where the soap is applied (Kamaloni, 2019, p. 171). All the above observations indicate a strong historical link between cleanliness and race in the West. Being raised and educated in the U.S., the translator takes notice of the link, as indicated in an interview. He points out that Sanmao sometimes makes “unsavory judgments of the Sahrawi,” especially in her descriptions of “their body odor and hygienic practices” (Stewart & Fu, 2022, 1:27:45-1:28:10). From the paratext and translation shifts, it can be assumed that the translator is aware of the link and makes efforts to reduce the emphasis of the unsavory remarks in Examples 6 and 7.

This subsection exemplifies the translator’s tendency to adopt the strategy of emphasis change. Chesterman (2016) defines this strategy as the process of increasing, reducing, or altering the emphasis or thematic focus, “for one reason or another” (p. 101). In this case, the reason is that the translator perceives some of Sanmao’s remarks about the Sahrawi—such as their lack of civilization, education, and cleanliness—as inappropriate. As a response, he tones down these remarks or shifts the thematic focus, thereby shaping the translated text less disparaging about the Sahrawi. In the translation, despite being depicted as uneducated, the Sahrawi have their own civilization and other strengths and are not as unclean as described in the source text.



If we look at the translation process in chronological order from the translator's perspective, we can find that the translator is embedded in a society where whiteness has long been identified as “civilized, good, and light” and blackness as “primitive, evil, and darkness” (Kamaloni, 2019, p. 168). Aware of the racist nature of this narrative and considering his personal narratives are against racism, the translator chooses to soften the potentially derogatory remarks so as to avoid reinforcing this harmful narrative. Given that translators, who are embedded in various narratives, can “contribute to the elaboration, mutation, transformation and dissemination of these narratives through their translation choices,” the translator of *Stories of the Sahara* makes alterations to counteract the harmful narrative so that it is not disseminated further (Baker, 2014, p. 159).

4.1.3 Information Change

Another strategy employed by the translator is information change. The examples below elucidate the translator's tendency to incorporate his knowledge learned in the present day into the translation.

Example 8

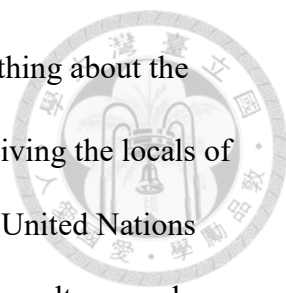
ST:

我不會說阿拉伯文，偏偏鄰居全是撒哈拉的當地人——非洲人 (p. 25)

TT:

I didn't know how to speak Arabic my neighbors all happened to be **indigenous people** of the Sahara—Africans. (p. 2)

As pointed out in later part of the story, we know that “撒哈拉的當地人” (back translation: local people of the Sahara) refers to the Sahrawi. The author uses a neutral



term “當地人” (back translation: local people) without implying anything about the people. Yet, the translator renders the term as “indigenous people,” giving the locals of the Sahara a more complex historical background. As defined by the United Nations (n.d.-a), indigenous peoples are “inheritors and practitioners of unique cultures and ways of relating to people and the environment, [...] yet throughout history, their rights have always been violated” (paras. 1-2). The term “indigenous people” in the translation connotes the violation of rights experienced by the Sahrawi, an information not provided in the source text. In truth, since Morocco’s occupation of Western Sahara in 1975, the Sahrawi who have stayed in the region have endured discrimination, torture, and arbitrary arrests (Simanowitz, 2009). Many organizations have raised concerns about human rights violations against the Sahrawi (Simanowitz, 2009). The translator also recognizes that Western Sahara is a “disputed territory,” which is now “administered by Morocco” but “there is an active independence and self-determination movement among the Sahrawi, who are [...] the indigenous people of the land” (Stewart & Fu, 2022, 58:45-1:01:06). Judging from the translation shift and his account in the interview, the translator’s choice to use “indigenous people” instead of a more neutral term suggests that he is aware of the difficult situation the Sahrawi are in.

Example 9

ST:

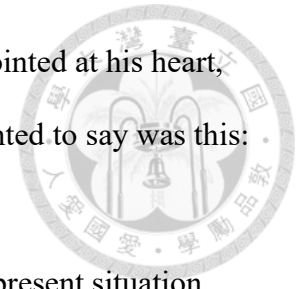
啞奴呆呆的望了一會兒天空，比比自己膚色，嘆了口氣。過一會，他又笑了，他對我們指指他的心，再指指小鳥，又做了飛翔的動作。

我知道，他要說的是：「我的身體雖是不自由的，但是我的心是自由的。」 (p. 336)

TT:

In a daze, the mute slave looked at the sky for a while. He examined the color of his

skin, then sighed. A few moments later, he was smiling again. He pointed at his heart, then at the little birds and made a flying motion. I knew what he wanted to say was this:
*Though my body is **shackled**, my heart is free.* (p. 300)



The previous example shows that the translator recognizes the present situation, and this example illustrates that he is aware of the past exploitation. Muhammad (2003) gives a vivid depiction of the transatlantic slave trade from the 15th to the 19th centuries. Many Europeans captured and loaded Africans onto the slave ships sailing to the Americas. On the overcrowded and unsanitary ships, the slaves were bound by heavy iron shackles around their ankles and wrists and similar iron devices around their necks, arms, and legs. In this example, “不自由的” (back translation: unfree) is translated as “shackled,” but the image of shackles is not seen in the source text. This word choice reflects the translator’s understanding of the history of slavery in Africa and evokes a picture of an enslaved mute African restrained by shackles in the translation. By employing the strategy of information change, the translator effectively highlights the past sufferings of Africans.

Example 10

ST:

對於一個如此不喜歡撒哈拉威人的人，我將他解釋成「種族歧視」……「這世界上有好人也有壞人，並不是哪一個民族特別的壞。」我天真的在講一句每一個人都會講的話。

軍曹的眼光掠向那一大群在沙地上蹲著的撒哈拉威人，臉色又一度專注得那麼嚇人起來，好似他無由的仇恨在燃燒著他似的可怖。我停住了自己無聊的話，呆呆的看著他。(pp. 245- 246)

TT:

I had decided that this man was a racist for harboring such hatred for the Sahrawi... “There are both good and bad people in this world,” I said, naively spouting a cliché. “There’s no such thing as a people who are especially bad.”

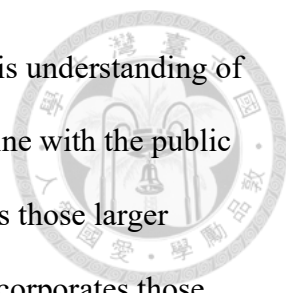
The sergeant’s gaze swept past a large group of Sahrawi squatting on the sand. His face showed a frighteningly intense focus again, as if a terrible, uncontrollable hatred were burning inside him. I stopped with my **platitudes**, staring at him. (pp. 251-253)

When Sanmao meets a Spanish sergeant who harbors hatred toward the Sahrawi, she says to him that goodness and badness are not inherent to any racial group. This reflects her resistance to simplistic categorizations of people based on race. However, upon noticing the sergeant’s stern gaze, she pauses, considering what she has said is “無聊,” which means “boring” or “dull.” The term is used without further elaboration.

Perhaps she perceives her own words as lacking significance in the face of the sergeant’s intense hatred, so those words are “無聊.” The word choice “platitudes” by the translator sheds light on his interpretation of “無聊.” According to the Cambridge Dictionary (n.d.-f), platitude is “a remark or statement that may be true but is boring and has no meaning because it has been said so many times before.” In light of this definition, the translation implies that Sanmao’s words are boring because they have been frequently used by many people over time. While the word “無聊” alone in the source text does not carry this implication, the word “platitudes” in the target text does. A layer of implicit information is thus added to the translation. From the perspective of the target context, where racial equality has long been pursued and racial prejudices are condemned, what Sanmao says to the sergeant indeed comes across as platitudes. This could be the potential reason for the translator to render “無聊” as such.

This subsection elucidates that even when the original text does not suggest





anything derogatory, the translator still renarrates the text based on his understanding of racial issues. He tends to add another layer of information that is in line with the public narratives prevalent in the target context. In other words, he embraces those larger narratives, internalizes them as part of his personal narratives, and incorporates those narratives into his translation. The translator himself also admits that every translation is “so personal” because translators bring their own “cultural histories and relationships with language to the table” (Liu, 2020, para. 22). From this point of view, his translation becomes an accentuation of those larger narratives. For example, “當地人” (locals) is translated as “indigenous people” to reflect the struggles that the Sahrawi have been faced with (United Nations, 2024). Similarly, “不自由的” (unfree) is rendered as “shackled” to draw attention to the historical racial injustice and suffering that Africans endured, issues that are now faced up to by people in the 21st century (United Nations, n.d.-b). In the last example, it is assumed that the translation of “無聊” as “platitudes” reflects the dominant public narratives about racial equality. To sum up, while the original text does not evoke racial connotations, it is observed that the strategy of information change is applied by the translator to steer the focus toward racial issues.

4.2 Feminist Issues

4.2.1 Abstraction Change

As discussed in 3.3.2, in her works, Sanmao challenges traditional gender roles and patriarchal values while prioritizing independence and equality. During the Spanish colonial period, it was a common practice for Sahrawi girls as young as ten years old to be married off (Allan, 2010). Furthermore, Islamic family law often served to reinforce male power over women in Sahrawi society, sanctioning practices such as polygamy (Allan, 2010). In a story titled “Child Bride,” Sanmao attends the wedding ceremony of

a ten-year-old Sahrawi girl and is deeply shocked and indignant at the customs that harm women. By examining how the translator handles Sanmao's descriptions of and remarks about the customs, his perspective is revealed.



Example 11

ST:

等到阿布弟拿著一塊染著血跡的白布走出房來時，他的朋友們就開始呼叫起來，聲音裏形容不出的曖昧。(pp. 70-71)

TT:

Abeidy came out with a bloodstained piece of white cloth later. His friends started shouting with **lewd excitement**. (p. 59)

One of the Sahrawi wedding customs requires the bride to cry out loudly while guests are seated outside the bridal chamber on the wedding night. The scene that follows, as depicted in Example 11, involves the groom's friends shouting with what is described as “形容不出的曖昧” (back translation: an indescribably steamy undertone). While the author leaves the precise nature of the steaminess to the imagination, stating that it is indescribable, the translator chooses to define it more explicitly by labeling it as “lewd.” The translator could have maintained a similar level of ambiguity, but instead he uses the word “lewd,” meaning “sexual in an obvious and rude way”(Cambridge Dictionary, n.d.-e). Thus, the abstract nature of the shouts becomes more tangible in the translation. The word choice here may suggest the potential disapproval of the custom from the translator, who appears to view it as vulgar and indecent.

Following the description in Example 11, Sanmao concludes that within the patriarchal Sahrawi society, the wedding night is essentially about “openly us[ing] force

and violence to take a little girl's virginity" (Sanmao, 2020, p. 59). She then makes the following remark before leaving.



Example 12

ST:

我對婚禮這樣的結束覺得失望而可笑 (p. 71)

TT:

That the ceremony had to conclude in such a way was **deplorable** and ridiculous. (p. 59)

In the source text, the term “失望” literally refers to the negative emotion that arises when an outcome falls short of one's expectations. While this abstract emotion can be interpreted in various ways in this context, the translator opts for “deplorable,” a term defined as “deserving censure or contempt” (Merriam-Webster, n.d.-a). Out of all possible translations, translators usually select the one that is most plausible. In this instance, the translation exposes that the translator may have strong criticism of the Sahrawi wedding practices. The sentiment conveyed extends beyond simple unmet expectations to disapproval so intense that it develops into contempt. It is clear that the translator employs a strategy of abstraction change to render an abstract emotion more specific. A similar example is as follows:

Example 13

ST:

「三毛，妳想我這樣很快會有小孩嗎？」她輕輕的問我。

我不知怎麼回答她，看見她過去胖胖的臉在五天之內瘦得眼眶都陷下去了，我心裏一抽，呆呆的望著她。(p. 71)

TT:

“Sanmao,” she began softly, “Do you think I will have a baby soon?”

I didn’t know how to answer. Her face, which used to be plump, had become so thin in five days that her eyes were sunken in. I felt **a pang of sadness and anger** as I stared at her. (p. 60)

During her visit with the child bride, Sanmao feels “心裏一抽,” which literally means a pang in one’s heart. The phrase “心裏一抽” captures a spectrum of emotions in the original text. It could be a sudden sharp feeling of sadness, sympathy, worry, powerlessness, or any other intense emotion. However, the translation narrows it down to sadness and anger. As with the previous example, it seems that the translator makes sense of the abstract sentiment from the context of the source text. It can be assumed from his translation that he appears to feel sad for the child bride who is subjected to these harmful customs and harbors anger toward the practices. By changing the level of abstraction, the translator not only signals his empathy with Sanmao’s narrative position but also expresses his resentment against the Sahrawi patriarchal wedding ceremony.

In this subsection, the translator witnesses the patriarchal practices imposed on women and expresses his detestation for them. He employs the strategy of abstraction change to make Sanmao’s ambiguous description and sentiments more concrete. For example, “失望” (back translation: disappointed) is translated as “deplorable,” and “心裏一抽” (back translation: a pang in one’s heart) is rendered as “a pang of sadness and anger.” These examples suggest that the translator infuses his translation with his personal stance to strengthen his condemnation of the exploitative practices against women. As discussed in 3.3.2, despite the continuing inequalities and injustices against women in the 21st century, there is a growing awareness of and opposition to sexual violence in Western societies, with a recognition that further actions are necessary. This



dominant public narrative is reflected in the above translation shifts. It could therefore be inferred that the translator of *Stories of the Sahara* does not “represent” but actively “construct” the events and characters in another language under the influence of the narrative he supports (Baker, 2014, p. 159).



4.2.2 Emphasis Change

Although it is observed in the previous subsection that Sanmao abhors the Sahrawi wedding practices, sometimes she adopts a more neutral manner to recount them.

Example 14

ST:

阿布弟下了車，跟著一群年輕朋友衝進姑卡坐著的房間。(p. 69)

TT:

Abeidy descended from the vehicle and, surrounded by **a gaggle of youths**, went to the room where Gueiga sat. (p. 57)

One practice involves the bride being forcefully dragged out of her room by a group of men, including the groom, while she is expected to struggle as hard as she can, even to the point of bleeding or breaking bones. Sanmao employs the neutral quantifier “群” to indicate the number of young men without specifying the exact amount. The translator could have chosen a neutral quantifier like “group” to translate “群.”

However, he opts for “gaggle,” which is defined as “a group of noisy or silly people” (Cambridge Dictionary, n.d.-c). This word carries a pejorative meaning, and its use by the translator intensifies the criticism of the male characters. The translation mediation here implies, to a certain extent, the translator’s disapproval of the men’s brutal behavior toward women.



Example 15

ST:

客人一概不許看她，只有新郎可以出出進進。(p. 71)

TT:

Without exception, the guests were not allowed to see her. Only the groom could **come and go as he pleased**. (p. 60)

Another practice the translator appears to object to is that during the six-day marriage celebration, the bride is isolated in a small room, and only the groom can come in and out. In the original text, Sanmao implicitly criticizes this custom by stating the groom is the only person who can “出出進進” (back translation: come in and out) of the room, whereas the translator makes her criticism more overt by adding “as he pleased” to the end of the sentence. With this addition, the patriarchal practice of the Sahrawi becomes more explicit. That is, women are deprived of the freedom of movement while men can go in and out of where the isolated women are *at will*. These two examples demonstrate that even when the author gives a neutral account of the practices, the translator applies the strategy of emphasis change to reinforce the negative image of the Sahrawi men who conduct those practices, thereby criticizing the abuse of patriarchal power and highlighting the subjugation of women. This renarration resonates with the dominant public narrative in the target context where people have become more aware of and against sexual violence. Embedded in this narrative, the translator seems to subscribe to it, becoming sensitive to the oppressive customs toward women, to the extent that he actively intervenes in the text to state his stance. This observation supports Baker’s (2014) argument that translators are immersed in many narratives and contribute to the circulation of the narratives they agree with through their translation

choices.

Not only do Sahrawi women experience constraints imposed by their patriarchal society, but Sanmao, as a female character in the stories, also faces gendered expectations and other challenging circumstances. It is found that Sanmao often expresses her discontent with the gender roles assigned to her in a humorous and sometimes self-deprecating tone, as substantiated in 3.3.2. However, capturing this nuanced tone may sometimes pose a challenge for the translator, who admits to feeling somewhat insecure about his proficiency in the Chinese language (Ding, 2020). The following are some examples. As a housewife, Sanmao has certain roles and responsibilities to fulfill, which can be observed in her interactions with her husband.

Example 16

ST:

回來只知道叫開飯，對太太卻是正眼也不瞧一下，我這「黃臉婆」倒是做得放心。

(p. 40)

TT:

He clamors for food without even giving me a second glance. At least I won't have to worry about my looks. (p. 19)

In this example, Sanmao complains against her husband for being insensitive upon his return from work. She sarcastically says that she can therefore comfortably be a “黃臉婆,” a derogatory term for a disheveled housewife whose face is sallow because of the burden of housework. In the original text, Sanmao's self-deprecating humor not only reflects the fact that she is constrained by traditional female roles but also serves as a critique of those very expectations. While the translation reproduces a similar humorous effect by indicating that Sanmao feels no need to worry about her looks

because her husband does not give her a second glance, it creates this effect without presenting Sanmao as “黃臉婆.” In other words, under the translator’s renarration, Sanmao is not burdened with housekeeping duties. Before explaining the potential reason for the translator’s choice to downplay the emphasis, let us look at other similar examples first:

Example 17

ST:

我這個太太也打扮得十分乾淨，居然還穿了長裙子。(p. 43)

TT:

I cleaned myself up nicely and went so far as to put on a long skirt. (p. 23)

Here, Sanmao is preparing for her husband’s boss to dine with them at their home. She is assumed to be a dutiful wife who is presentable enough for her husband to introduce to his acquaintances. The phrase “我這個太太” means that Sanmao identifies herself as a wife, and the whole sentence implies that Sanmao knows a wife needs to maintain a particular image. However, the translation skips the explicit reference to her role as a wife, merely describing her efforts to look fairly tidy for the boss’ visit. In this example, the translator again chooses not to portray Sanmao in the role of a wife bound by certain standards. The next example even turns the negative portrayal into a positive one.

Example 18

ST:

我在婆婆家住了幾日，從來不肯忘掉，我面對的是一個恨死妳的人，妳的想像力不能鬆弛下來，要牢牢記住。（本人是**有心機的**，嘿嘿！）……早晨妳聽見婆婆

起床上浴室了，妳馬上也得爬起來，穿衣、打扮、漱洗之後，不等敵人搶到抹布、掃把，妳就先下手為強，搶奪過來。家中清潔工作，妳要做得盡善盡美。（不可給敵人捉到小辮子！）（p. 215）

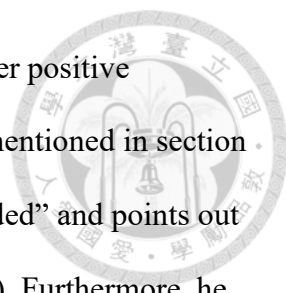


TT:

During my stay at my mother-in-law's house, I never forget that the person I am facing harbors immense hatred for me. Don't relax your imagination. Keep this firmly in mind. (I've **got some brains** yet, heh heh!) [...] In the morning, when you hear Mother getting out of bed and going to shower, you must immediately get up, don't let the enemy snatch up the dishrag and broom. Best to strike pre-emptively and grab the goods. You must complete the chores of household cleaning to absolute perfection. (Don't let the enemy catch any little mistakes!) (p. 220)

In the source text, Sanmao characterizes herself as “有心機的” (back translation: calculating) in a humorous tone, indicating her clever use of imagination to stay alert in the battle against her imaginary enemy and to do everything she can think of to earn the favor of her. The term “有心機的” often carries negative connotations in Chinese, suggesting someone may be deceitful or manipulative to achieve their goals. It is also a common gender stereotype attached to women, i.e., “心機女,” which literally means calculating women (see Awakening Foundation (2011); Chan (2021); Wei (2024) for related discussion). Although Sanmao uses this demeaning term to describe herself, it is clear that she is being self-deprecating here because she is merely fulfilling what a daughter-in-law in a patriarchal society is assumed to complete to gain recognition from her mother-in-law. Nonetheless, the translator opts for the more positive expression “got some brains” to translate, thus shifting the emphasis to portray Sanmao as clear-headed. That is, the negative image in the original text is replaced by a positive one.

To explain why the translator downplays the emphasis that Sanmao is constrained



by patriarchal norms in Examples 16 and 17 and shifts the focus to her positive portrayal in Example 18, we can consider his perception of her. As mentioned in section 3.4, the translator describes Sanmao as “independent and strong-headed” and points out her widespread recognition as a feminist (Stewart & Fu, 2022, 43:25). Furthermore, he confesses that his translation brings the character Sanmao closer to his understanding of her (Stewart & Fu, 2022). This study substantiates his confession. In his translation, Sanmao is not a disheveled housewife who has to uphold a particular image in front of the acquaintances of her husband, but a woman who has got some brains to win the favor of people. For the translator, Sanmao was a “trailblazer,” who inspired her generation “to live freely” (Weatherhead East Asian Institute, 2020, para. 15), which echoes with his supposition that many Western readers nowadays may find Sanmao in *Stories of the Sahara* “break[ing] some stereotypes” of Chinese women (Liu, 2020, para. 21). The translation shifts illustrate that the translator’s choices not only contribute to this viewpoint but also reinforce the public narrative of Sanmao as a feminist who breaks traditional roles of women.

According to Delmar (2001), feminism entails two aspects: recognizing the problematic position of women in society and advocating on behalf of women. So far we have explored the challenging circumstances faced by women, now we move on to another aspect.

Example 19

ST:

不要跑，妳忘了，妳是今夜的中流砥柱，三十七人的耶誕大菜，要妳用兩個大平底鍋弄出來。妳樂得哈哈大笑，天下哪有如此好的機會，對妳的假想敵顯顯威風，妳不是弱者，妳不比她能力低，這正好藉機，殺婆婆銳氣，增自己威風……妳如

果還是要反覆煩人的問自己——我為什麼，我這是為了什麼——那麼，妳這稻草人可真就是空心草包了。(p. 219)



TT:

No need to run. You're forgetting that you are the mainstay of the evening. Christmas dinner for thirty-seven, and they want you to make it happen with two large saucepans. You roar with laughter. How often do you get such an amazing opportunity to show off your authority to your imaginary enemy? You aren't the weak one. You aren't any less capable than her. [...] If you want to be annoying and ask yourself repeatedly, *Why me, why do I have to?* then you, scarecrow, are truly a hollow bag of straw. (p. 220)

In a bittersweet story titled "My Great Mother-in-Law," Sanmao recounts her visit to her husband's family, where she strives to win the favor of her in-laws, particularly her mother-in-law. Despite the daunting task of preparing a Christmas dinner for thirty-seven guests, she humorously tells herself not to wonder "我這是為了什麼" (back translation: what am I doing this for?). For Sanmao, the question seeks to find the purpose behind her efforts, which is to gain the approval of her imaginary enemy, or her mother-in-law. Although the translation captures the humorous tone by using a common colloquial expression, "Why me, why do I have to," it changes the nature of Sanmao's original question. The translator's use of the expression shifts the focus from contemplating the fruits of her labor to questioning the underlying reasons for her sole responsibility of making the Christmas feast. In other words, the translator applies the strategy of emphasis change to challenge the unreasonable expectations placed on women in society.

Example 20

ST:

舉例來說，對婆婆而言，我犯了奸淫、搶劫、詐欺、侵占、拐逃、虐待、傷害、妨礙家庭等不可饒恕的罪行……我告訴妳，不要怕，壞事既然做透了，臉皮乾脆就厚一點，心虛是妳自己的秘密，可別給婆婆看出來。(p. 212)

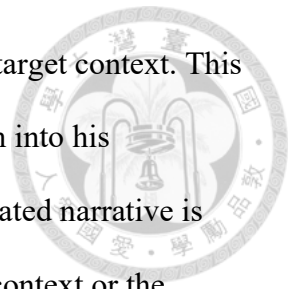
TT:

For example, in my mother-in-law's eyes, I'd been in illicit sexual relations, robbery, fraud, embezzlement, trafficking, abuse, damage, hindrance and so on and so on – all sorts of unforgivable offences [...] Let me tell you. Don't be afraid. No matter what bad deeds you've committed, you might as well **toughen up**. Your guilty conscience will be your own little secret. Don't let your mother-in-law go through you. (pp. 211-212)

Apart from questioning the role of women in a patriarchal society, the translator also makes use of the translation to inspire women. In this example, Sanmao playfully states that in her mother-in-law's eyes, she has “committed all sorts of heinous crimes” by marrying José, her husband (p. 211). She proceeds to list a series of crimes and extends the joke by telling her female readers to be “厚臉皮,” a derogatory term meaning not caring about what others think of themselves, especially when they do something shameful, according to the MOE Chinese Dictionary. The translator renders “厚臉皮” as “toughen up,” which is defined as “to make someone stronger” (Cambridge Dictionary, n.d.-h). That is, the translator selects a positive expression and calls on women to be stronger for themselves. This translation shifts the emphasis from Sanmao's humor to her role as an inspiring figure for women. Considering that women in the 21st century carries on the fight of their feminist predecessors against different forms of injustice, as discussed in 3.3.2, the two examples elucidate that the translator incorporates the elements of the prevalent public narrative that highlight the increasing awareness of gender equality and the necessity for action into his translation.

The above discussion explicates that the translation strategies and resulting

translation shifts resonate with the dominant public narratives in the target context. This implies that the translator buys into those narratives and weaves them into his translation, which proves Baker's (2006b) argument that every translated narrative is added with components of broader narratives circulating in the new context or the personal narratives of the translators (p. 22). Just as racial issues in *Stories of the Sahara* are presented in a way that aligns with the prevailing narratives in the West in the 21st century, feminist issues are similarly conveyed. In the end, these dominant narratives are strengthened by the translation and can continue to circulate in society.



5. Conclusion

Translating across time and space is inherently complex. *Sahala suiyue* by Sanmao stands as a notable example of literature that has traversed these boundaries. This study explores how Sanmao's *Sahala suiyue* is renarrated by a modern Western translator through the lens of Baker's narrative theory. Baker (2006b, 2010) argues that translations inevitably incorporate elements from the translator's personal narratives or broader narratives in the target context and that the two sources of elements in effect shape each other. These arguments echo with the translator's recognition of his work as "a snapshot in time" of his interpretation of *Sahala suiyue*, shaped by the socio-cultural context of his time (Liu, 2020, para. 22). That is, the translator is aware that his translation reflects not only his personal viewpoint but also the wider narratives prevalent in his time.

In the Methods chapter, we discussed how the dominant narratives during the translator's time emphasize racial and gender equality while condemning racial and gender injustice. The Translator's Note and his interviews reveal that the translator does encounter descriptions of and remarks about race and women in *Sahala suiyue* in conflict with his understanding of the author and the world, prompting him to employ various strategies to renarrate the source text. In the Analysis and Discussion chapter, this study draws on Andrew Chesterman's translation strategies to identify the patterns of the translator's renarration, and Baker's theory further serves as the main framework of the study to analyze these patterns.

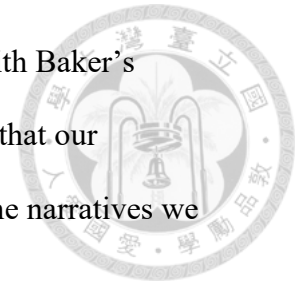
Regarding racial issues, the translator uses the strategy of abstraction change to signal his empathy with the narrative position of the author, which is the belief in equal respect and treatment for all races. Guided by this shared belief, the translator adopts the strategy of emphasis change to handle remarks about the Sahrawi that he perceives as

derogatory. He either reduces the emphasis or shifts the focus to renarrate texts that could be construed as racist in the target context. Even when the source text does not imply anything disparaging, the strategy of information change is employed to bring attention to racial issues, both historical and contemporary, from the perspective of the prevalent narratives of the translator's time.

Regarding feminist issues, the translator applies abstraction change to express his disapproval of exploitative practices against women. He further utilizes emphasis change to accentuate the negative depiction of Sahrawi men, thereby condemning the misuse of patriarchal power. This same strategy is also used to downplay the fact that Sanmao is subjected to traditional roles of women. In this way, Sanmao becomes closer to the translator's perception of her as a pioneering female figure, or in his words, a trailblazer, who embodies "a cosmopolitan spirit [...] for women of her generation" (Liu, 2020, para. 4). Lastly, he opts for the strategy of emphasis change to shift the focus toward the unreasonable demands on women and to encourage women to toughen up.

The translation strategies employed and the resulting translation shifts align with the dominant public narratives in the target context. According to Baker, translations blend elements from the translator's personal narratives or broader narratives in the target context (2006b, p. 22) and that the two sources of elements in fact are "interdependent" (2014, p. 161). The translator must rely on public narratives, whether dominant or alternative, to forge his sense of self and communicate with others, i.e., the readers. Following this line of thought, it can be deduced that the translator of *Stories of the Sahara* subscribes to the prevalent larger narratives of his day and age and internalizes them as part of his personal narratives, which then direct his translation choices. In the end, those prevalent narratives are strengthened by his translation and

can persist and maintain their legitimacy. These findings resonate with Baker's definition of narratives as "everyday stories we live by," suggesting that our understanding of the world and our actions within it are shaped by the narratives we embrace (Baker, 2006b, p. 3).



As a translation study that applies the notion of narrative, efforts were made to "dig out potential narratives that are not explicitly verbalized" in the translation but need to be "constructed from specific strategies" (Erkazanci-Durmus, 2014, p. 130). This study does not confine itself to Baker's four framing strategies but draws on Chesterman's translation strategies to identify the patterns of the translator's renarration and proceeds to explain these identified patterns to reveal the interplay between the translator's personal narratives and public narratives in the target society. However, there are some limitations. The qualitative analysis in this study is based on a manual comparison of the source and target texts, which might have overlooked some examples that could either reinforce or challenge the results. Future research should consider a quantitative analysis to further validate the findings. Furthermore, while it is observed that the stories in *Stories of the Sahara* are renarrated in a way that is closer to the dominant narratives in the West in the 21st century in terms of racial and feminist issues, this study does not investigate if the target audience perceives these two issues as such. It is suggested for future research to gather reader reviews to examine whether the audience does find the translation conform more closely to those narratives. Moreover, this study only explores how the translator's interventions in the rendering process are shaped by the interplay between his personal narratives and broader narratives in the target context. It does not examine to what extent the translator's identity as a literary author and a member of the LGBTQ+ community may have influenced the process. Future research can provide a more comprehensive picture of the influences by interviewing the

translator. Additionally, the translator mentions other translation challenges in his interviews and the Translator's Note, such as dealing with four-character idioms, references to Chinese canonical literature, and the transliteration of Arabic and Spanish words and proper names in the source text. Since these translation problems are posed by items in the original text that may be inaccessible to the target readers due to their cultural connotations, they can be examined from the perspective of culture-specific items to reveal how the translator influences readers' understanding of the source and other cultures (Aixelá, 1996).

Stories of the Sahara brings the well-loved book *Sahala suiyue* across time and space to the Western world in the 21st century. Although this study argues that the translator incorporates his personal narratives, which are shaped by the dominant narratives in the target society, into the translation, it does not suggest whether such incorporation should be praised or condemned. If renarration is inevitable, what becomes more important is informing the audience that every translation is embedded in a specific context. It is hoped that more people will realize that every translator lives within a kaleidoscope of narratives when renarrating a text, and that translators should also be aware that they do not translate in a vacuum, so they should be self-aware and reflective in their decision-making process.

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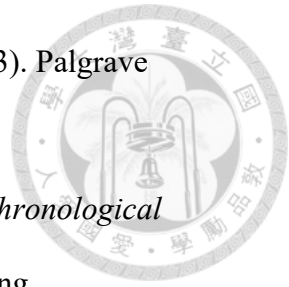
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Appendices

Appendix A: Definitions of the eight narrative features (Baker, 2014)



Narrative feature	Definition
Temporality	It means “the embeddedness of narratives in time and space and highlights the fact that all narratives are temporally and spatially constituted” (p. 167).
Relationality	It means that “individual elements (events, characters, linguistic items, layout, imagery, etc.) derive their meaning from the overall narrative within which they are configured as building blocks” (p. 168).
Causal emplotment	It is the process by which the narrator assigns meaning to narrative items by establishing connections and relationships between them, including relationships such as “cause and effect” and “praise and blame” (pp. 168-169).
Selective appropriation	It involves “the decision to include or exclude, and to background or foreground, any narrative element” (p. 167).
Particularity	It means that “while each narrative refers to specific events and people, it can only be intelligible and communicate more than it formally encodes by being embedded within a familiar ‘story type’” (p. 170).
Genericness	It means that “individual narratives have to be elaborated within established frameworks of narration in order to be intelligible and effective” (p. 170)
Normativeness	It means that while “all narratives have to depart from the ‘norm’ in some way,” the departure needs to occur “within circumscribed, normative plots” to ensure the narrative remains understandable (p. 170).
Narrative accrual	It is “the process by which different stories are linked together to form larger and larger narratives over time” (p. 170).

Appendix B: List of the translation strategies proposed by Chesterman (2016)

Production strategies		
Syntactic strategies	Syntactic strategies	Pragmatic strategies
Literal translation	Synonym	Cultural filtering
Loan, calque	Antonymy	Explicitness change
Transposition	Hyponymy	Information change
Unit shift	Converses	Interpersonal change
Phrase structure change	Abstraction change	Illocutionary change
Clause structure change	Distribution change	Coherence change
Sentence structure change	Emphasis change	Partial translation
Cohesion change	Paraphrase	Visibility change
Level shift	Trope change	Transediting
Scheme change	Other semantic changes	Other pragmatic changes