

以冰心译《吉檀伽利》为例对双性同体的 翻译观的阐释

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女性主义者致力于反对压迫女性的父权统治，极大地提升了女性的社会地位。然而，激进的女性主义者在争夺话语权的过程中往往矫枉过正，在反对父权社会二元对立的同时，又陷入了另一种二元对立。此外，她们所倡导的思想距离普通女性的实际生活太远。如果女性主义翻译者过于强调译者的主体性，用“劫持”的手法来随意改写原文，就会偏离翻译的基本原则，陷入混乱，她们的翻译也不能被称之为合格的翻译。要解决这个问题，一些女性主义者提出了“双性同体”的概念。

从生理上看，双性同体是指某些动物或植物身体上同时拥有雌雄两种性别。双性同体的翻译理论，在目前还不太成熟，就笔者的研究来看，它主要包含三层含义。第一层含义是关于译者与作者的关系问题。作者与译者都是文本的创造者。译者可以出色地翻译与自己不同性别作者的作品，从生理上讲，他们可能无法产生同样的体验，但从心理上讲是可以的。此外，译者应选择合适文本来翻译，文本必须能适合译者的兴趣，个人气质，性格特点，风格和知识水平等等，如冰心所说：“译有所好”（林佩璇 2005, 67）。第二层的含义是关于译本与原作的关系问题，它们之间是合作或融合的关系，有着共同的思想体验和交叉的社会性别意识。译者可以采用多种翻译手法，但译本的思想 and 语调应与原作和谐一致。伽德默尔的阐释学认为文本是作者原来的视野和读者现在

的视野的融合，即视域融合（27）。双性同体的翻译观包含了此理论，不同性别间的视域融合为产生更新更广阔的视野作好了准备。第三层含义是关于双性同体翻译观的影响。从本义上讲，双性同体指的是两种性别集于一身，为繁育后代、产生更大的生命力提供方便。作者与译者间和谐与合作的关系为译本的创作产生了强大的生命力。如果将作者与译者的结合关系比作父母，他们所生育的孩子（译本）不能只就其与父亲或母亲（作者或译者）的相似度来评判，而应看是否集中了两者的优点。只有集中了两者优点的孩子（译本）才具有更为强大的生命力，更受读者欢迎。

关键词：双性同体翻译理论，作者，译者，女性主义翻译理论，泰戈尔，冰心

The Androgynous Translation Theory as Reflected in the Chinese Version of *Gitanjali* Translated by

Bingxin

Abstract

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Feminists strive hard to protest against the patriarchal rules that keep women in the lower strata, and they henceforth greatly promoted women's social status. However, some feminists are too radical and in the process of contending for the right to speak they are devoting their efforts towards "overcorrection". They oppose dualism in the patriarchal society, but at the same time, they fall into another kind of dualism. Besides, the revolution they advocate is far away from what common women need in their daily life. If feminist translators over emphasize the translators' subjectivity, using "hijacking" to freely rewrite the source text, their efforts may deviate from the basic principles of translation, and their translation may cause confusion; therefore their translation cannot be regarded as qualified works. To solve the problem the concept of "androgyny" is proposed.

Biologically, androgyny refers to the co-existence of the

characteristics of both sexes in the same individual animal or plant. As for the androgynous translation theory, it is an immature one at present. As concerned with the present author's study, it contains three layers of meaning. The first layer is about the relationship between the translator and author. According to androgynous translation theory, both are creators. The translator can translate the other gender's works excellently. They may not have the same physical or biological experience, but they can have the identical psychological experiences. What follows is that, the translator should choose the suitable texts to translate. The texts should fit the personal interests, temperament, characteristics, styles, and the horizon of knowledge, just as Bingxin put, "to choose the preferable one to translate" (林佩璇 2005, 67). The second layer is about the translated version and the original one. The translated version is a kind of collaboration or fusion with the original text. The experiences are shared. The gender awareness is transposed. One may take multifarious devices, but the thoughts and tones of the translation should be harmonious with the original one although the languages are different. Hans-Georg Gadamer's hermeneutics believes that the text is the fusion of the author's original horizon and the reader's present horizon, i.e. fusion of horizon (27). Androgynous translation theory also involves this understanding. The fusion of horizon of both genders produces new horizon and achieves higher and newer levels of meaning. The third layer is about the influence of androgynous translation theory. Basically, androgyny means two sexes getting together to have reproduction or produce the

offspring or life force. Harmonious relationship and collaboration of the translator and author provide the original text with that life force. If we compare the original author to the father, the translator to the mother, they can produce many children. The children cannot be judged by the resemblances and merits of either the father (author) or the mother (translator), but by the fusion of both. The children (translated version) of this kind are full of vitality and hence have a longer life.

Key words: androgynous translation theory, authors, translators, feminist translation theory, Tagore, Bingxin.

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Introduction

Many branches of the feminist translation practices developed in the recent years show that there is a kind of willing collusion and corporation between the texts, authors and translators. Authors and translators have an interacting dialogue within the framework of the present theoretical discourse. Translation means to enlarge and develop the meanings of the original texts instead of damaging them.

The women's movement at the end of 1960s and the beginning of 1970s in Europe and later in America, had far-reaching influence on the development of art and learning during the following three decades. The permeating of feminist thought added fuel to the development of language. The two of them wove into and pushed forward each other. At the same time, the cultural studies were gradually accepted as an important part of translation studies. The heated debates that follow involve some complicated problems, for instance, the discrepancies between the cultural gender roles, the embodiment and expression of these discrepancies in language, the placement of the expressions against different cultural background by translation, and the revival of the "lost" women writers and translators' works. Silence is no longer hanging among the feminists who are dissatisfied with their passive position and obscure status. They question the roles and identities imposed by the patriarchal society and protest against the social discrepancies brought about by the biological differences, trying to subvert it from the root. Derrida's theory of deconstruction brought

light to feminism. It's becoming a fundamental task for feminists to break the logo-centrism, the tradition, the binary opposition and the absolute domination of patriarchal society over women. Feminist translation theories relate to the subversion of the absolute domination of the author, the subjectivity and the "visibility" of the translators. The feminists believe that women should try hard to seek the equal expression to the men's discourse, so that women can have the same equal spiritual status and the same equal rights to talk as the men. The same is true with the case of the translator and the author.

From the perspective of feminism and androgyny, we think it's necessary to discard the core of the traditional translation theories which thought the original text (male) is dominating while the translated work (female) is subordinate. In fact, translation should be androgynous, and the status of translated works and the translator is equally important. After studying some translation theories of Canadian feminist translators and translation theorists, Kathy Mazei said that the translators were readers as well as authors (1-20).

In other words, it's a belief which is like a round human character enjoying the qualities of both men and women. The usher of the concept of "androgyny" into translation studies means that the author and translator can co-think and collaborate through the texts, an addition to Virginia Woolf's notion of harmonious relationship between two sexes. The traditional binary opposition in translation began to collapse under the idea of "androgyny" and the notion of inferiority, subordination and imperfection of women and translators is

replaced by a new relationship of harmony, dialogue and perfection between the author and translator. From the perspective of both the men and women, “androgyny” means the two sexes in perfect harmony, with an equal division of work and close collaboration. In the process of collaboration, the biological difference can’t dominate the whole any longer, but highlight each of the individualities, for instance, women are allowed to have their own unique opinions and need not follow men’s ideas. In general, either part is in an indispensable whole, which can achieve the harmonious existence both in spiritual love and bodily sex without losing the individuality. To the author and translator, androgynous translation theory is a denial of the notion that the original texts are superior to translated works and the author’s status is higher than the translator’s. It’s true that the original texts are created earlier, and thus likely become the basis for the prejudice against the translator and translated work.

Virginia Woolf, a well-known feminist literary critic and writer in England, was the first person who applied this term to cultural study. She used the term “androgyny” to imply an ideal relationship between men and women in her prose *A Room of One’s Own*. The concept “androgyny” is best explained by Virginia when she says that,

“In each of us two powers preside, one male, one female; and in the man’s brain the man predominates over the woman, and in the woman’s brain the woman predominates over the man. The normal and comfortable state of being is that when the two live in harmony together, spiritually co-operating

(208).”

It is clear that androgyny refers to an ideal relationship between men and women. A group of feminists also try to confront and deconstruct the patriarchal binary opposition according to the concept of “androgyny” on the basis of the common differences of both sexes. The proposition of the concept of “androgyny” is a strategy to solve the problem of equal status of both sexes from the perspective of inner feminism; and in a broader sense, it embodies the spirit of multi-culturalism. “Androgyny” asserts the denied and depressed part and tries to realize a free and all-round development. The opposite elements and cultures should be complementary and mutually shared. It can also answer the questions in translation studies, such as in the debate between literal translation and free translation, and the idea of faithfulness. In fact, we don’t necessarily just choose one translation strategy, but some of the strategies can be complementary to one another because when we take this one, we don’t want to deny others. The choice of strategy we take depends on many factors, such as the materials translated, translation circumstances, the personal cultural identity of the translator, etc. The usher of the androgynous theory to translation fields provides us with new perspective on the translation studies, which is thought-provoking, because it’s beneficial for us to bring the translators’ subjectivity into full play, to break through the limitations of pure feminism, and to make our translation studies more comprehensive and inclusive.

In this thesis, the author will discuss some different understandings of the gender issues in the translation studies from the androgynous perspective, and test and verify the concept of “androgyny” with some specific texts. Such a discussion will naturally involve both theory and practice of translation. However, it is inappropriate and impossible to give equal weight to either of the two for that may dilute our efforts in addressing the translation issues. It is hoped that the intention of the author to discuss more on theory than on techniques is in focus.

Chapter One

The Development of the Notion of Androgyny as an Effective Way to Reduce the Defaults and Drawbacks of Feminist Theory

The wonderful creation of the two human sexes by nature makes it possible for the supplementary qualities of both sexes and provides a natural basis for mutual happiness and interests. However, the contradictory relationship of both sexes renders the ideal harmony a far-away dream. In feminist translation theories, this relationship can be a symbol of the author-translator one. The relationship between men and women, authors and translators brings about other human and translational relationship, and engraves the brand of power balancing.

Actually, androgyny is a kind of “active” subject with great energy, because it not only has the internal dialogue but has external intercourse with other thoughts as well. This continuous communicating subject has the significance to give edification to others and deepens the connotation of androgyny itself, which is the glamour of this concept---androgyny.

In the western countries as well as in China, there is an agreement by mere coincidence that the concept of androgyny was contained in each culture, even in quite different ones.

1.1 The Definition of Androgyny

The notion of androgyny begins with a biological sense: an abnormal phenomenon that a kind of animal or plant has both sexual organs in one body. In the past, it only had some real sense when mentioning some androgynous plants or rare epicene persons. However, to describe these biologically androgynous creatures, “hermaphroditism” was much more commonly used. The concept of “gender” reveals the nonessential attributes of gender characteristics; in other words, it isn’t totally decided by the elements of natural biology, and it’s possible for the same organ to have different gender features.

The two words used to describe the two gender features combined in one body, namely, “androgyny” and “hermaphrodites”, have different meanings. The word “androgyny” itself represents a kind of combination, because it’s combined by the masculine “andro” and the feminine “gyny” in Greek affixes, which means a certain masculine and feminine features getting together. “Androgyny” put more emphasizes on the spiritual combination of men and women. However, the other word “hermaphrodites” just means the two biological features of gender appear within the same body (穆雷 123). From Plato on, the word androgyny has gradually had a connotation of gender transcendence in the spiritual and cultural sense, which means, its biological sense is weak while the cultural meaning is the main aspect.

1.2 The Development of the Notion of Androgyny

Before the notion of “androgyny” was shaped and put into languages, the mythical archetype was termed as a symbol of primitive thinking and consciousness, which was perceptually displayed by the androgynous images on the statues and paintings. This primitive thinking was quite common, general and broad. The initial and basic meaning contained in the “androgynous archetype” was that everything in the universe, including human beings and other natural creatures were accomplished by the united form of both sexes. At the time when the gender awareness began to dawn on humans, both the women and men were supposed to have the same creativity. The two genders don't have any disagreement about their identities, social status and classes. It was the transitional stage which reflected the simple equality awareness of gender by the primitive human beings. The dividing of both sexes means that the gender awareness was emphasized and the gender discrepancies were hence generated.

In the recent centuries, the notion of “androgyny” reappeared in the diachronic interpretations of feminist literary and translational theories. The traditional “androgyny” advocated the blurring of the boundary of gender discrepancies and upheld the concept of gender equality by weakening the gender awareness. However, this “perfect” design can only be an illusion of pursuing “wholeness” in the “imperfect” patriarchal social structures, and even would lead to a new kind of chaos and frightening for women to realize their own status and their due accomplishments. Fortunately, since last century, many

feminists have broken out these illusionary relations of both sexes, seeking to set up another “androgyny” contradictory against the traditional one. They still put great emphasis on the gender awareness and gender discrepancies while seeking to balance the power relations and to reach harmony.

1.2.1 The Development of the Notion of Androgyny in Western Countries

The phenomenon of biological androgyny seems very inconceivable nowadays, because it's not the true imitation of the realistic world. What's more, it's strange that it broadly lies in the totem worship and other relics among the mutually enclosed primitive tribes and nations all over the world. The explanation of this odd phenomenon needs to follow the “androgynous” myth when the primitive thinking historically evolved to the shaping stage of languages, seeking answers from the mythical archetype. We may discover that it's a very popular viewpoint that the androgynous god was the god of creation and the ancestor of all human beings. In Greek, Egyptian, New Zealand, and Chinese myth, the heaven and earth used to be united in androgyny, and they combined together permanently, later separated from each other and became a single-sex pair. Apparently, the image of “androgyny” was a very common primitive thinking among the human ancestors. It has formed a cross-cultural mythical archetype.

In the western culture, the idea of androgyny has long been active

in the history. According to Plato, human beings had two faces, four hands, four feet and two bodies linking together at first, but later the two bodies separated from each other, and the separated body was always looking for the other half (152). As an imagination and description of the primitive state of human beings, maybe Plato is the first scholar who proposed the concept of androgyny. In the twentieth century, Sigmund Freud for the first time proposed the subconscious androgyny from the biological and psychological parts. He thought a human being has the characteristics of both man and woman, cooperating with and conquering each other (穆雷 123). After Freud, a Sweden psychologist Jung proposed the two concepts of “anima” and “animus” (78). In the two Latin words the last letter of “anima” is “-a”, which is feminine, and the last two letters of “animus” are “-us”, masculine. The prototype of “anima” is the feminine aspect in men’s heart, while the prototype of “animus”, the masculine aspect in women’s heart. From the perspective of psychology, the feeling and mentality of human beings always have tendencies of both men and women. Jung believed men are masculine in appearance and feminine inside, and women are vice versa. These ideas can be used to explain why male translators can translate female writers’ works, and female translators, male’s works and it provides a new perspective for the translators to translate such works although they don’t have personal experience.

From the philosophical sense, the harmony and the discrepancies of both sexes are a unity of opposites. Discrepancies originally and

commonly existed in the nature, society and human thinking, which shaped the gender discrepancies of human behavior. However, androgyny is a kind of cultural truth, which stresses the rationality of gender awareness and the degree of recognition towards gender equality of human beings. Under a certain historical circumstances, the progressive degree of gender awareness in the society is unanimous, but human beings are always pursuing the truth and balance of gender awareness, so the process of pursuing has been one of the tokens of social progression. Therefore, the unequal level of human gender discrepancies is finally not the ideal way of existence for men and women, and it will be discarded by human beings themselves sooner or later. In a word, the existence of androgyny is identical with human nature, and androgyny and gender discrepancies are supplementary with each other. As for some phenomena of gender inequality accompanied by the gender discrepancies, the human being will finally overcome them by the evolution of their own gender consciousness and the constant pursuit of gender harmony, and build a new world with new values for the relationship between both sexes after the struggle between conflicts and harmony.

From 1970s on, the feminists began to use the concept of androgyny to depict an ideal situation of human society and the androgynous studies upsurged. Feminist Carolyn Heilbrun published a treatise *Toward a Recognition of Androgyny* in 1973, and believed androgyny is no longer a situation which rigidly divided the man and woman in character and nature. Therefore, the individuals were

adequately liberated from the restrictions of traditional gender roles. She tried to rediscover the androgynous tradition from the myth, literature and the realistic life styles (120). Heilbrun published a dissertation in 1974 to further explain the concept of “androgyny”. She responded to the reflections of her treatise and upheld the ideal of “androgyny”. Meanwhile, Nancy Topping Bazin and Alma Freeman also thought that the ideal situation should be “androgynous people living in an androgynous society”, and the experience of androgyny is to reach “wholeness”. They also discussed the problem of realization of “androgyny” (185-215).

In general, the androgynous ideal of western feminists can be classified into two categories. The first one emphasizes that androgyny represents a freedom of choice, i.e. everyone has the right to choose the characteristics of femininity, masculinity, androgyny and non-sexuality. People will neither be bothered by the gender character they possess, nor be prejudiced against or treated unfairly. Actually, this idea has transcended the state where both sexes co-exist in the form of one body or spirit described by “androgyny”, and it’s a yearning for the free choice of gender, and it can be further divided into two different models because of the way of combination, i.e., the balance model and the hybrid/fusion/integrated model. The balance model, or the dual model, means the masculinity and the femininity coexist in the wholeness and yet in separate coexistence. The two features are in a state of balance; they restrict each other, complement each other and show different gender features of individuals in the

different periods. The second one is called the hybrid/fusion/integrated model. It regards androgyny as a combination of femininity and masculinity. It can be balanced, either part being complementary to the other, and it can also be integrated, with both parts fused into a whole.

1.2.2 The Development of the Notion of Androgyny in China

The notion of androgyny also has deep roots in China. Many relics from ancient tombs can prove that androgynous worship has existed in China for a long time. In the ancient times, people thought in the dualistic way, and they viewed the combination of heaven and earth, the day and night, and the sun and the moon as the extension of the existence and combination of men and women. The dualistic theory of “yin” and “yang”, “taiji”, etc. in the traditional Chinese culture, actually originated from the worship of “androgyny”. In the cultural choice of “yin” and “yang”, the Taoists advocate more about the feminine beauty, which, according to them, could manage and restrict the masculinity. However, the Confucians preach more about the masculine spirits. The Taoist and Confucian beliefs are complementary to each other, which also explain the real meaning of the complements of “yin” and “yang”, and the reason why Chinese culture always remain harmonious, and with *juste-milieu*, never falling into metaphysics (李祥林 69).

In China, there are a few scholars studying androgyny, and among the few scholars some are just introducing the development of androgyny in western countries. However, the idea of androgyny or,

part of the idea of androgyny is embodied in very early time, even in the myth of creation. Before Pangu separated the heaven and earth, they actually were androgynous in a whole, and they had no gender differentiations until later times when people endowed heaven with the gender of male and earth, the female. In one of the version of Chinese ancestors' myth, Fuxi and Nüwa were said to be an odd god with two human heads and a snake body. They were one androgynous god who gave birth to other human beings.

Another typical expression of androgyny in ancient China is the far-reaching Taiji theory. According to it, all the existential substances were produced from the unity of the two opposite poles----“yin” and “yang”, which can explain the origin of the universe and these binary gender features are the model of nature. The significance of the androgynous Taiji thinking mode lies in the transcending deity as a time-honored and deep-rooted archetype of gender culture, no matter how it is displaced in the long history. The super energy and extraordinary strength come from both “yin” and “yang”, but surpass either “yin” or “yang”. The Taiji theory contains the strength of the two gender blocks and symbolizes their integration and sublimation. Therefore, theoretically it's undefeatable and invincible.

Androgyny embodies in many aspects of Chinese operas. In some operas the male characters and female characters are identical, or the male characters are acted by women, and vice versa. This kind of performance is odd, grotesque, and with apparent supernatural characteristics, so it's not only the evidence of the artists'

extraordinary imagination, but contains the popular androgynous thinking mode as well.

In the literary creation, many poets wrote in the women's tone, especially in the Tang and Song dynasties, or to be more specific, the unique aesthetic value of the poetry in Tang and Song dynasties partly lies in its feminine literary features. However, all of the reasons and aesthetic values can be rationally explained with the theory of "androgyny". First, the male individuals had a potential recognition towards the female personality, i.e. the release of "anima" was the internal psychological motivation of their tones which are disguised as women. Second, the literary tradition provided adequate disguises for the release of the complicated male and female emotions. Third, the gender fusion of androgyny helps the poets in Tang and Song dynasties accomplish their literary creativity in words. There are numerous poems of "a maiden's complaining in her own chamber" composed by male poets in the ancient times (王乾 82-84). The male poet appeared in their poems in the woman's identity and their works are with a harmonious female beauty. For example, in "The River-Merchant's Wife" (《长干行》) composed by Li Bai, the speaker communicates indirectly, by means of vivid images and shifting tones, the history of her feelings for her absent husband. "While my hair was still cut straight across my forehead, I played about the front gate, pulling flowers. You came by on bamboo stilts, playing horse. You walked about my seat, playing with blue plums..." (translated by Ezra Pound) ("妾发初覆额，折花门前剧。郎骑竹马来，绕床弄青

梅.....”) In this poem, the heroine’s identity, tone and mind are vividly expressed by a male poet Li Bai, and it won the readers. In “Hua Jian Ci” (《花间词》), this phenomenon was much more thoroughly presented. Those poems were widely accepted by readers as well as scholars. They are vivid because even though they contained the psychological experience of women, they were expressed by men with less restriction and thus did not run counter to the prevailing patriarchal dominance.

1.3 The Defaults and Drawbacks of Feminist Theory as against the Androgynous Theory

The worldwide feminist movement originated from the French liberal feminism in the 18th century, with the gender theory as its theoretical base, then gradually spreading to UK, US, Canada, etc. and becoming a focus worldwide. The feminists don’t deny the natural biological differences between the two sexes, but they are perplexed by the fact of the “gender discrepancies” in the society, which triggers the discussion about the “gender”. In 1949, Simone de Beauvoir proposed in her feminist philosophical classic, *The Second Sex*, that “One is not born, but rather becomes a woman”. Beauvoir thought that a woman is a woman not to be born but to be shaped (210). They are shaped by the patriarchal education and reconstruction in the society, shaped by the expectancy of the society, and shaped by the so-called culture, virtues, ethics, religious beliefs, and so on (葛校琴 35-38). Therefore, the gender discrepancy between men and women is

absolutely not as simple as the biological differences, but including more social and cultural elements.

1.3.1 The Development and Major Conceptions of Feminist Theories

The cultural embodiment of feminism began in the second high tide of the feminist movements in the 1960s. Sherry Simon once said, “women’s liberation must first be a liberation of/from language (8).” From 1990s, feminist translation theories flourish quickly in North America, and drive the development of the feminist translation theories worldwide, with the leading figures as Sherry Simon, Louise von Flotow, Godard Babara, Suzane Jill Levine, and Suzane de Lotbiniere-Harwood, etc. The main contents of feminist translation theories are as follows:

1. Silence is no longer hanging among the feminists when they see their passive position and obscure status. They question the roles and identities given by the patriarchal society by protesting the social discrepancies brought about by the biological differences and trying to subvert the patriarchal view from the root. Derrida’s theory of deconstruction inspired the feminists to regard it as a fundamental task to break the logocentrism, the tradition, the binary opposition and the absolute domination of patriarchal society over women. In the aspect of feminist translation theories, it relates to the subversion of the traditional concepts such as the absolute domination of the authors, the subjectivity and the “visibility” of the translators. They try hard to seek the right of expression of the men’s discourse, for the purpose of

having the same equal spiritual status and the same equal rights to talk as the men. Their belief also extends to the relationship between the author and the translator. According to Yang Yingyu, "Specifically, the feminist translation theories display themselves in three ways, namely, construction, difference and *différance* (78-82)." First, concerning the relationship between the author and reader and that between the author and translator, each of them does not stand alone by himself/herself. They are actually interdependent and complementarily constructed. Second, the emphasis on the translator's gender identity and gender awareness between the original text and translated version is a richer and opener way to break the traditional single and confined theory which concerns on the original text and the author, and to retain the characteristic or the difference of the translator in the translated versions. Third, according to the understanding of "*différance*" coined by Derrida, there's no single, certain, pure and totally unified origin of meaning, or no definite meaning. "The meaning can be in *différance* infinitely to the past as well as to the future (徐敏慧 19-24)." The feminist translation works don't necessarily comply with the traditional text-reading way, but can bring the subjectivity into play and continuously deconstruct the original in the translated works.

2. Feminist translation----changing or rewriting the original text from the feminist perspective

After the subversion of the traditional concept of faithfulness, the feminist translators proposed their own notion of "loyalty". "The loyalty is neither to the author nor to the reader, but is to a writing

project participated by both the author and translator (邱明明 62-65).”
Therefore,

“the feminist translator, affirming her critical difference, her delight in interminable re-reading and re-writing, flaunts the signs of her manipulation of the text. ‘Womanhandling’ the text in translation would involve the replacement of the modest-self-effacing translator (Simon 13).”

At the same time, the feminist translation theories have been connected with Lefevere’s “manipulation” theory which ideologically serves the feminists in their fight for the right to speak, to be seen and heard.

1.3.2 The Defaults and Drawbacks of Feminist Translation Theories

The main strategy and method of feminist translation is “creational treason” which was first proposed by a France critic, Robert Escarpit (谢天振 1999, 40). The feminist translators have an even more radical understanding of “creational treason”, i.e. all the creations and treasons are supposed to serve the feminist subjectivity and the right to speak.

A famous Canadian feminist literary translator, Louise von Flotow, listed three kinds of strategies for feminist translations, namely, supplementing, prefacing and footnoting, and hijacking (Simon 14). Supplementing is always taken as a reasonable translation step, which sounds like the “restitution” proposed by George Steiner, but feminist

translators only retranslate for the expressions in the aspect of gender roles. Another regular method for feminist translators, prefacing and footnoting, is also used to give clear indication of the background and aims of translation, the translating process and the translation strategies taken in the process, etc. Simon thought these indications and records no doubt “draw attention to their identities as women---or more specifically as feminists---are highlighted here in order to explain the affinities or frustrations they feel in their translation work, and in order to elucidate texts which themselves exploit the resources of grammatical gender for imaginative or political purposes (Simon 7).” The third strategy by Flotow, “hijacking”, is even more controversial. “Hijacking” means that the feminist translators take appropriation to those texts which don’t necessarily have the feminist intention endow them the feminist connotation and rewrite them or manipulate them. Traditionally, this point is contradictory to the “faithfulness”. When the original text permeates with strong patriarchal thoughts, the feminist translators usually use “hijacking” to weaken the sexual prejudice. Furthermore, the feminist translators use some other ways to draw attention to their identities and realize the right to speak, for example, creation of new words, violation of the grammar regulations, changing the present words of their unequal gender tendency, and emphasis on the signature of translators (Flotow 41-50).

Feminists strive hard to protest against the patriarchal rules that put women under depression, which have advanced the promotion of

women's status immensely. However, what the radical feminists have done is very much like the act of over-correction in their contending efforts for the right to speak. At the time of opposing the dualism in the patriarchal society, they have fallen into another kind of feminist dualism, and what they advocate is too far away from the real life of common women. Feminist translators put too much emphasis on the translators' subjectivity, and use "hijacking" to rewrite the original text casually. Such an endeavor suggested that they have deviated from the basic principles of translation, causing some confusion. What they have done could not be called as qualified translation.

1.4 The Androgynous Translation Theory as the Further Development

If the feminist translators analyze the original texts only by their own cultural values and assumption, it would lead to various kinds of strange mis-translation; if the feminists arbitrarily over-emphasize the meanings or cultural contents which weren't emphasized in the original texts; it's possible to impose their own value upon the original texts. The interpretation of some translators may reveal the limitation of cultural move, and some contents of the original texts cannot be moved, etc (戴桂玉 56-59).

The significance of the androgynous translation theory which redefines the relationship between the original text and the translated work lies not in getting trapped by the dilemma between the feminist centrism and the patriarchal centrism, but in liberating the feminists from the masculinized thinking modes of the opposition of dualism,

centralization and marginalization. This theory eliminates the opposite extremes of their dualistic opposition and separation in the human world---yin and yang, males and females, sense and sensibility, confusion and differentiation, and replaces them with complementary partnership (马雪静 171-172).

According to above explanation, androgynous translation theory is the further development of the feminist translation theories against the latter's defaults and drawbacks. The author will discuss the androgynous translation theory in detail in the following chapter.

Chapter Two

The Androgynous Translation Theory

The feminist translation theories ushered a unique perspective for translation studies, and the gender factors became a new dimension of exploration in translation studies, because the gender perspective of translators may have influence on their translation activities. On facing the texts which are different from their own gender characteristics, the translators may take different gender perspective, which reflects an androgynous feature.

With the study of feminist translation theories, the notion of androgyny has already attracted the attention of some translation researchers. Some Chinese scholars of the translation studies also mentioned the possible contribution of the androgynous theory to the translation studies.

Geng Qiang proposed to build a new androgynous mode of equality, mutual benefit, respect and influence between the authors and translators. Here the “androgyny” Geng Qiang mentioned is more similar to the meaning of gender harmony, which refers to the relationship between authors and translators (163-175). Liu Junping focused on the translators’ gender awareness, and proposed that the translators had the problems of gender imitation. He thought,

“If female translators can grasp the strength of males when translating male

writers' works and if male translators can express the tenderness and mellowness when translating female writers' works, this kind of translation must be a match by heaven (6).”

Although there are distinct misunderstandings of the division between the male strength and female tenderness, the view proposed by Liu Junping has some enlightenment. Besides, the essays by Dong Wugang and He Gaoda also specially mentioned the inspiration to translation studies by feminist androgynous theory, and they hold that the idea of androgyny can amend the internal faults of feminist translation theories. All this not only points out the new direction of development for feminism, but also provides a new perspective for the whole translation studies, and promotes the diversified development of translation studies (董务刚 142-143) (何高大, 陈水平 11-15).

Although the previous research has the pioneering nature to some degree, the basic element still stays at the level of theoretical hypothesis. The reality suggests that the scholars are in lack of a systematic understanding of the concept “androgyny” and haven't had thorough reasoning and detailed text analysis. To avoid simple generalization, we had better discuss the gender issue in translation in detail and, in turn, to test and affirm the concept of “androgyny”.

2.1 The Androgynous Translation Theory----A New Perspective

The concept of “androgyny” tries to construct a new relationship of equal dialogue between the author and the translator in the

translation process after deconstructing the traditional relationship. In fact, the effect of translators and translated works is by no means less than that of authors and original texts. With the efforts of translators, the original works last beyond the limitation of time and space through translation which enlarges the original texts' influence and extend their lives. However, the precondition should be taken into consideration that the translated works must be excellent but not falsified casually. To achieve this, androgynous thought requires that authors and translators should be in a positive and interactive relationship during translation process. First, translators must carefully choose the texts to achieve the 'empathy', so they could construct an intimate sympathetic bond; second, translators must have a 'dialogue' with the authors via the texts in order to build a relationship of 'symbiosis' between them. In this relationship the original texts and the translated works are no longer as totally independent individuals, but an indispensable whole (Bassnett 10-24). Accordingly, the original texts and the translated works are not in the traditional power relations, but in an equal relationship, because what they pursue is not the "control", but the mutual "interaction" and "affection". The existence of the translated works doesn't depend on the original works, but it's a combination of "being-for-self" and "being-for-others". Thus the relationship between original texts and translated works is built on "love" instead of "power". The two sides try to pursue a harmonious co-existence of "you-in-me and I-in-you" in love. They may become one without losing their own individuality. The androgynous translation theory

admits and even affirms the difference, and takes it as the negation of the identity hypothesis, because the difference shouldn't lead to opposition and rejection, but shelter co-existence and inclusiveness. By deconstructing the traditional gender logic and translation logic of men and women, original texts and translated works, authors and translators, the androgynous translation theory points out the relativity and interdependence between original texts and translated works (张景华 20-25). During the 'dialogue', translators are in a positive and active position, because they could highlight the individuality on the basis of the original contents and in the process of understanding. In other words, translators should get into the inner world of the authors and the texture of the text, and then translate the text correctly following a rational spirit. Only in this relationship can the translated works and the original texts get fused and interdependent (张万防 18-20).”

As has been discussed, the concept of “Androgyny” is built on the basis of gender theories. “Gender” means the sexual characteristics and differences constructed by society and culture, which synthetically embodies the role division, social expectancy and behavioral norms of the different sexes imposed by the society and culture. Gender studies disclose to us the non-essentialist gender characteristics, which are not totally decided by natural factors of biology, and individuals can at the same time have different gender features.

In translation, the translator's gender identity can be visualized as well as disguised. Translators can transcend their own gender

identities like the author, reading and analyzing the original texts from the gender other's perspective, which is often ignored in feminist translation studies. The previous researches mostly focused on criticizing the views which have placed women and translation at the understratum of society and literature, thus foregrounding the subjectivity of women and translators and encouraging female translators to have their traces in translation. However, the descriptive research of gender and translation usually cannot avoid the tendency of Essentialism¹, and judges with the gender prejudices. The concept of "Androgyny" helps to check the tendency of gender Essentialism, objectively describing and analyzing the gender perspective embodied in the translations.

Therefore, translation studies are neither supposed to over-reject the subjective consciousness nor to bring it into over-play. The concept of androgyny is not only going to find an ideal coordination point for the harmonious relationship between both sexes, but build a bridge of dialogue between the authors and the translators as well. This "bridge" paves the way for the cooperation between authors and translators with mutual trust. During the process, authors and translators take the same stand without losing their own identities. This may become another group of translation studies under the gender perspective.

The author will mainly discuss the androgynous translation

¹ One of a number of related doctrines which hold that there are necessary properties of things, that these are logically prior to the existence of the individuals which instantiate them, and that their classification depends upon their satisfaction of sets of necessary conditions.

theory from the following aspects: the relationship between the author and the translator, and that between the original text and the translated version, because generally speaking, androgyny reflects a kind of harmonious relationship.

2.2 The New Relationship between the Author and the Translator

The notion of the translator's androgyny is quite different from the "androgyny" in psychology and the ideal "androgynous" state advocated by feminists.

The "androgyny" in psychological field means the androgyny on the unconscious and subconscious level and it's the gender temperament of the deeper unconscious field of each person. The ideal "androgynous" state of feminists means the balanced and harmonious development and even the fusion of two gender temperaments. In a sense, it means the end of the war of two genders and the realization of the ideal of peaceful and harmonious coexistence. On the other hand, the translator's androgyny suggests that the translator not only observes the various gender elements displayed in translation from his/her own gender perspective, but keeps the gender other's perspective as well, or having the androgynous perspective. This is the translator's conscious behavior and the level attained through the translator's exploitation of the subjectivity, which is different from the androgyny in the natural state.

2.2.1 The Metaphor of the Author and the Translator

A metaphor is a way of describing something in terms of qualities of something else. In languages and thoughts, metaphors provide us a good way to explain exactly what we think. Because of its vividness, philosophers, psychologists, linguists, and educators always use it to describe their thoughts and exchange their ideas. Here are some metaphors about translation, translator and gender, from which we can see that they have many similarities, and they are closely related. In these metaphors, many feminist writers and translators discover the fact that both the translation and women are reduced to the same status, and therefore they strive for uncovering the origin of sexual discrepancy and inequality, and handling the translation with a critical eye on “sexism, sexual prejudice and patriarchal power (穆雷 3).” Therefore, understanding these metaphors is a very important way to understand translators’ gender awareness. The following discussions of the commonly seen terms about translation may help us to see the true meaning of the metaphor and the distortion of the relation between the author and translator as well.

1、Les belles infidels

The most well-known one of the genderized descriptions of translation is “les belles infidels” (“belles” means beauties---female). Translation is supposed to have the two characteristics like women, beautiful and unfaithful, besides, the gender of the French word of translation, traduction, is female, which means “les beaux infideles” (“beaux” means dandies---male, and “les” is a feminine article which

can't be placed before "beaux") does not exist. Superficially, it is a play of words, but implies a sense of degradation of women. In fact, there are cultural similarities between translation and marital faithfulness, or to be more specific, there is an inner contract between translated works (compared to women) and original works (compared to men). As in the traditional marriage, the "unfaithful" wife (translation) is often exposed to open judgments, while the husband (original text) is not criticized even if he has done immoral things. In short, this contract prescribes that result.

2、Translator's social status echoes women's social status

In the social work, we always suppose a nurse is a female while a doctor a male; a pre-school teacher is a female while a university professor or educator a male; a secretary is a female while a president of a company a male. Women are described to be engaged in some less competent and intelligent work and get less pay, so are the translators. Although some organizations, such as PEN and ALTA, are devoted to improve the translator's income, and organize translators to put forward some suggestions about their own legal interests and obligations, the excellent translators still get lower pay and lower social status than the original writers. All this is just like the situation of men and women in the real world.

3、Translated version is the child parented by the original writer and translator

In this metaphor, the translator is also compared to a female, because only females can give birth to children with labor. The

original writer survives only as a seed, while the translator carries on the translating work through time and pain, just like a woman carrying and giving birth to a baby. However, although every mother (translator) loves their child (translation works), the child (translation works after arduous efforts) is often subject to critical judgments with the standard that it should look the same as its father (writer) and without a single trace of its mother (translator). The prejudice against the translator is thus clear to us all.

4、 Translator—the male seducer

Thomas Franklin in the 18th century describes that the translator is like the male seducer, while the original text acts quite passively and impotently, usually as a female character. Texts are chosen casually by the translator, or more politely, the translator's concern wins her heart, but actually, seducing her and making her willingly cooperate with the translator, dressed gorgeously in another way, but no doubt, not faithful any more. Although this metaphor is different from the above three, for in this description the translator's and the author's positions are in an opposite patriarchal status----translators are described as a male, we can also see women's weakness, represented by the original text. This gender description of translation uses a kind of patriarchal language—the male seducer, in front of which the female is helpless. The female can do nothing to maintain her own dignity and to extent her own will freely.

The equal status is the important basis for the equal right to speak. Fortunately, the androgynous translation theory provides a better way

to secure the equal status.

2.2.2 The Equal Status from the Androgynous Perspective

If the male translators have the awareness of the gender other (females), and can temporarily give up the patriarchal standpoint in translation of the gender other's works, they may easily get into the characters' roles, observe the world from the gender other's perspective, and explore their thinking modes. If the male translators take the same view point as the authors, and then the females wouldn't be "the other side's view" in their eyes. And similarly the female translators could also avoid prejudice.

2.2.3 The Relationship between the Translator and the Other Gender's Works

Having a certain gender awareness usually means that a person with strong gender awareness will take corresponding gender perspectives. A person with male gender awareness and recognition of male identity will naturally take the male perspective. On the other hand, a person with androgynous awareness will take the perspective of both sexes into consideration. Meanwhile, when the androgynous translators encounter the gender-related issues, they will take the androgynous perspective, and translate both genders' works properly.

To the male translators, women are the other sex different from and far away from themselves. Females belong to the other side of the boundary. But to the female writers, the women become "this sex" and

belong to the same block. Sometimes the difference of one word may display the importance of gender perspective in translation activities, but what we want to ask is whether it's an impenetrable barrier between "this sex" and that side? If the male translators take into consideration that the original author is a woman, and realize the feminist identity of her, will they possibly change their perspectives voluntarily, consider the gender boundary in the other's awareness, play the role of the author and shift their tones from their own gender to the other one?

2.2.3.1 Transposed Gender Awareness

Some androgynous literary critics point out that through the analysis of the genders of the characters and the narrative strategies in the novels the writers can transcend their genders psychologically. In other words, we can find traces which indicate how the writers employ the androgynous perspective to shape their characters. For instance, E. Hemingway can transcend his own gender identity and bring the female elements into his awareness. He can observe the surroundings, feel the unique situations and discover the truth from the women's perspective. D. H. Lawrence has in his works the unique "women's awareness". The British woman writer in 19th century, George Eliot, succeeded in making many of her contemporary critics and readers think that she was a man with her man-like pen name and unique male horizon. In fact she played a very good role of the male writer in her literary creation. Accordingly, narration could be the reconstruction of

gender, so is the translation. Translators can also play the role of the original authors as well as that of the other gender.

The advocates of feminist translation theories also realized that the gender perspective of translators is not the only and unchangeable point of view. The translator's gender identity can be apparent or concealed in translation. The translators can also transcend their own gender identities as authors and read and interpret the original texts from the gender other's perspective in translation. By vicarious participation, the translator plays the double role, a reader and creator, sharing the other gender's experience and reproducing it. In this process, the tender part in the heart of the male translator resonates with that of the female author or vice versa. In other words the male/female author sometimes displays the features of the androgyny, and so does the male/female translator.

2.2.3.2 Disguised Gender Awareness

Although the scholars believe that the women translators can comprehend and grasp the intention of the women writers, at the same time they also mentioned that they would never overlook the tender and feminine part of male translators. For example, some of them even have the temperament of women and their works can express well the feminine part. Simon once pointed out in the notes of her famous feminist translation treatise *Gender in Translation* that,

“Gender issues in translation are relevant to men as well as to women. Men

can adopt the precepts of feminist translation theory; women can successfully translate texts by men...As cultural historian Bruce Russell has pointed out to me, another interesting area of investigation would be the way gender identities have been disguised through translation (Simon 168).”

The literary creation as performance is another ready metaphor to describe such a case. The writers immerse themselves into the narrators and different other characters in their creation. When they need to play the role different from their own gender, the androgynous awareness is needed. In Peking Opera men can successfully act as different women characters, and the traditional Shaoxing Opera requires all the actors are women, which indicate that the actors can play the gender other’s roles and act excellently and vividly. All this suggests that, to some extent, if we look at the translation as a kind of creation or the performance of translators, they may unavoidably have their own ways of understanding and interpretation of the other gender’s works, but they can still be a success. The only difference is that the translator must perform according to certain scripts or within the limitation of scripts. For translators, first, they should play the writers’ role, assuming their identity, supported by their intention, perspective and language in the process of reading and translating. And then, they should further get into the characters created by the writers, playing different roles like them, imagining their languages and behaviors, and expressing them with the target language.

The role play means to get into the gender other's experience, and become the gender other and use their languages during the "acting". In the relationship between two sexes, males and females can be each other's gender other. When the gender characteristics which the texts convey have great differences from their own experiences, the translators should play a new gender role, by tapping their own potentials, trying to understand the gender other, and equipping themselves with androgynous perspective. Although it's challenging for both the authors and translators to stride across the gender boundary and play the role of the gender other, this performance can be realized. The American socialist and feminist Judith Butler thought that the gender was a constantly changing performance (136). In the opera performance, the actors and actresses can act different gender roles. What they act is not only the resemblance in appearance, but the excellent actors or actresses can reach the extent of vivacity as well. They use their own mouth to utter the gender other's voices. To reach such an extent, the actors and actresses should not only be qualified, but also have the drive to learn relevant acting theories, study the script, and make out the mentality of the characters besides the indispensable diligent practices and accumulation of experience. Actually this process is what we call the process of understanding the gender other's characteristics and merging into them. Like the master of Peking Opera Mei Lanfang, Bingxin best displays the androgynous role in her translation of *Gitanjali*.

2.2.4 The Choice of the Suitable Texts for the Translator

Bingxin once said,

“I never dare to translate the European and American poems, because I always feel that my translation cannot express well their inner heart. But I am fond of reading the Asian and African poems and I dare to translate, as long as those poems are written in English by the poets themselves. Except for the “order” of my “boss”, I never dare to re-translate some literary works, using a translated version in another language as the source texts, because I feel that I may possibly fail to bring forth the meaning of the original author since the source texts are in a language other than the original. I have to feel apologetic to the original writers (冰·心 1990, 24).”

Besides, Bingxin always chooses the works which related to her own heart to translate.

Like Luxun and Bajin, Bingxin is a translator as well as a writer, and her writing and translation are connected to each other. Her literary creation was greatly influenced by the original works of her translation, and conversely enriched her translation.

2.2.5 The Realization of Androgynous Perspective

The psychologist Jung believes that in the present culture, we can't develop ourselves in a balanced way, and most people have the extremely primitive inner world (152). Most people's androgyny is still in an unconscious state with the natural and voluntary outpouring because the construction ratio of masculinity and femininity in the

individual is different. When the writers get into the state of literary creation, they need to cultivate their own gender potentials, and transpose the thinking mode to be in line with perspective of gender other's characters, so they can play different gender roles. If the writers perform successfully, the shaping of the literary figures may be successful, and the vice versa. Therefore, as translators, they can also explore consciously and develop with balance the potential of androgynous perspective in their own inner selves. If they put efforts to understand the gender other, and change natural revealing androgyny into the conscious one, they won't be prejudiced against the gender other when translating the works with gender awareness.

Some literary critics and other scholars hold that the notion of "androgyny" is a literary idea of "non-sex" or "neutral" gender. The authors' and translators' gender characteristics would potentially influence the narrators' perspective and value, so "androgyny" can not be realized in the real world. However, although the gender characteristics of the authors and translators themselves cannot be eliminated totally and the unique psychological and biological experiences cannot be got into easily, it's still arbitrary to negate the possibility of understanding, tolerate, and even get into the inner world of the gender other. Instead, people of the same sex may lack sensibility because of over familiarity. Some male poets in Tang and Song dynasty in ancient China could write in a maiden's tone vividly and expressively, which means the personal experiences aren't the necessary conditions. The features that gender is constructed by the

culture and society actually have made it possible for gender imitations. Therefore, translators' androgyny doesn't necessarily mean the "non-sex" or "neutral" gender of them, but means the ability of transposed thinking and analysis for translators from different gender perspectives. The psychological theories of Freud and Jung have told us everyone is androgynous. Comparatively speaking, the masculinity takes the priority in men, while the femininity in women. From this perspective we can say, each individual has different portion of masculinity and femininity actually. The binary opposition of the two sexes is therefore deconstructed. Consequently, the gender discrepancies become a series of continuity between men and women, instead of the distinct and opposite poles.

2.3 The New Relationship between the Original Text and the Translated Version

2.3.1 The Collaboration and Fusion

In this aspect, we may consult the philosophical theory of fusion of horizon by Hans-Georg Gadamer (27). According to his theory, the basic of horizon is historical, and interactive. When the horizon is continuously moving and enlarging, meeting and fusing with other horizons, a new understanding is formed. So the past and present, subjects and objects, selves and others are fusing into one within an infinite, open and unified whole.

The object of understanding----the text historically exists, but the subject of understanding----the reader is often changing. The texts

always contain the authors' original perspective, but the readers' understanding is changing with the concrete occasions, times and atmospheres. There are various gaps between the perspectives of the authors and the readers, so during the process of understanding, the translators should fuse the two kinds of perspectives, and further more, both the readers and the texts will transcend the original perspective and achieve a new one. If this fusion is applied in gender issues of translation, it can be classified as a kind of androgynous translation, for the translation is the collision of various kinds of differences such as historical, cultural backgrounds or the meanings, and androgynous translation tries unflaggingly to seek common ground while reserving differences.

2.3.2 The Contending Efforts for the Right to Be Heard

The androgynous translation theory breaks the closure and motionlessness of the traditional translation theories enforced on the meanings and understanding, and discloses the fact that the translation activity should not be manipulated in the sense of value. The translators can take their initiative and fuse some of their own understanding of the value into this mysterious and complicated practice. Through the androgynous translation activities the women's political rights can be justified and the status of translators and translated works can also become equals to the authors and original works.

2.3.3 The Balance of the Power

In the past, the translators should either obscure themselves in translation to achieve “loyalty”, or be labeled as infidelity. The invisibility of translators actually represents an embarrassing situation. In fact, what the readers read of the translated version can hardly be identical with the original works and it’s the re-creation of the invisible translators. The feminist translation theory and the androgynous translation theory provide a new way of power balance between the translators and authors. It’s not the power contending, but the coordination and balance of both aspects.

2.4 The Influence of Androgynous Translation Theory

The androgynous thought is greatly and generously inclusive and optimistic, which has a positive influence. It solves the problem of the contradiction and non-stableness, the wandering of gender temperaments and the diversity and temporariness with regards the subjects. Virginia Woolf never over eulogizes women characters, nor purposely reduces the gender other’s temperaments of the individuals; instead, she hope the two genders can co-exist peacefully, communicate adequately and learn from others' strong points to offset one's weakness (63). Christiva thinks a liberated person is the one whose mind can have liberal movement between femininity and masculinity, between chaos and order, and between revolution and reality (Cixous, 23).

The scholars deconstruct the concept of men and women with a

view to the long run of the two genders' equality prospect. They want to strive for a society without labels, a society where people can express their own ideas and feelings freely, where there is no more restriction to a narrow gender identity to protect their "normalness". Consequently, the word "gender" will lose its present power (彭瑶 94-97).

Sometimes, male translators have more prudence towards the gender issues than the female translators, and the vice versa. They even can notice the details which the gender other may ignore. This issue, on the one hand, reflects the translators' sober awareness of gender other and androgynous perspective; on the other hand, maybe it is because as male translators and as the gender other of females, they have more prudence in transposed thinking and more voluntarily use the perspective of gender analysis. If translators lack the distinct gender other's awareness and the understanding of feminist thoughts, it would be quite difficult for them to achieve that, so is the complexity of the translators' androgynous perspective.

In the following chapter, the author will discuss the androgynous translation theory with case studies. I have chosen three translated versions of *Gitanjali* as examples, including Bingxin's, Wu Yan's and Beita's. All of them have published and republished many times. However, I will mainly introduce Bingxin's translated version with the following reasons. First, Bingxin's version has been published and republished more times than the other two translators. Second, Bingxin lived roughly the same age as Tagore lived. They had the

same concern about the oppressed people and the destiny of the whole country. Third, Bingxin once studied in Wellesley College in America, which ensured her a good understanding of the English language, and at the same time, she is a writer and poetess herself, which means she had a good command her mother tongue---Chinese. Fourth, Bingxin's and Tagore's works have the same materials and motifs. Both of them believed the "love philosophy", and they eulogized much about the motherly love, the childlike purity and the nature. Their writing styles and tones are close to each other. Bingxin herself admits that they have somewhat an inner connection. The last but not the least, Bingxin is an outstanding translator besides a prominent writer. She had the women's consciousness. Bingxin's translation of *Gitanjali* is beautiful and classic, as put by Liu Junping that the Tagore's creation and Bingxin's translation are "a match by heaven" (6). In this sense, the author believes the translated version of *Gitanjali* by Bingxin is a better choice for the illustration of the androgynous translation theory. Two other versions, one by Wu Yan and the other by Beita, are introduced as a foil to the discussion.

Chapter Three

Case Study---The Chinese Version of *Gitanjali*

Translated by Bingxin

Since it's theoretically possible for the translators to take the androgynous perspective, we can have a look at the reality to see if translators have an androgynous perspective in their practice and how it embodies in the practice.

The translators' androgyny reveals the situation that they read and interpret the original texts from the other gender's perspective. It actually means the translators think for them in the other gender's perspective with transposed gender awareness. If this transposed gender awareness appears systematically in translation instead of occasionally, then the translators' androgynous perspective can be proved.

In the case study, I have chosen three versions to compare and contrast out of various published versions by a dozen of translators. The translators of the three versions are Bingxin, Wu Yan and Beita. All of them are well-known and experienced translators with fruitful achievements, but Bingxin's version is the most published one.

3.1 Tagore and Bingxin as the Author and the Translator

Robindranath Tagore (1861-1941) is a well-known Indian poet, writer and social activist in the contemporary literary history. He was

very versatile in the fields of literature, music, painting and composing, with a great impact on India as well as the whole world. Tagore has published some 50 poetry collections, of which the most famous one is of course the *Gitanjali: Song of Offerings* in 1912 and in 1913. These beautiful, fresh and elegant poems won the Nobel Prize for literature and he himself wrote them again in English, making his philosophical thoughts a part of the western literature.

Bingxin is a translator with women's consciousness, which resulted from the liberation of the Chinese mind after the Opium War. On reading Bingxin's translated works, we may discover the full embodiment of her unique women's consciousness. For example, she spared no efforts eulogizing women, eliminating the sexual prejudice of the original texts, and trying to improve women's status in their families as well as in the society. In analyzing Bingxin's translation theory and translation practice from the gender perspective, we can find some influence of western feminism on her works. To understand Bingxin's mentality as a woman writer, we need to trace back to the time when she was in.

After the Opium War, some views about the western civil right and equality of men and women were ushered into China, which had great impact on the traditional patriarchal system as well as the Chinese literary translation. In this period, a lot of women writers with women's consciousness emerged as the time requires, such as Bingxin, Lu Yin, Xiao Hong, etc. Although Bingxin was not a typical feminist, she was indeed the first woman writer who concerned about the

women's fate with conscious literary works in the Chinese modern literary history. From 1919 to 1940s, Bingxin wrote about different encounters of the contemporary women in an elegant and fresh tone, which not only reflected the inequality of the oppressed and insulted women, but also embodied women's efforts and pursuit of self-improvement. The women's consciousness of Bingxin was largely influenced by her "love philosophy". In her works, she made an utmost effort to eulogize motherly love, and described it as great, strong, selfless, and deep. Besides, she believed a kind of "New womanism" which meant that, on the one hand, women should acquire the same chance of enjoying education and power; on the other hand, women could play an important role in their families. Bingxin's feminist thought originated in her growing background and concerned with her family consciousness, which, in a sense, included the connotation of women's liberation at that time, and somewhat compromised with the subconscious traditional ethics.

Bingxin is a writer with women's consciousness, at the same time, an excellent translator. Her feminist consciousness had some impact on her translation. The core of Bingxin's translation theory is that it didn't take the authors as the center as in the tradition theories; instead, she emphasized that translators should pay attention to "the readers' understanding" and "readers' focus". Different from Yan Fu's principle of "faithfulness, expressiveness and elegance", Bingxin's translation principle can be taken down as "smoothness, truthfulness and beautifulness" (林佩璇 2001, 75). The "smoothness" and

“expressiveness” of translation were also mentioned in the translation theories of some famous translators such as Maodun and Lin Yutang, but only Bingxin put “smoothness” at the first place. This view of requiring “smoothness” in translation was based on the consideration of readers. In order to make the translated works reading smoothly, the translators could make appropriate adjustment, which actually broke the limits of the traditional translation thoughts of taking authors (males) as the center, and to some degree improved the translators’ (females’) status.

On reading Bingxin’s translation, we may find that as a female translator, she could express the feelings of women more vividly and realistically. Just as some woman writers questioned that how a male translator could translate the unique psychological and biological feelings in female writers’ works which could only be experienced by women themselves, Bingxin’s translation reveals her women’s consciousness of eulogizing women and rejecting sexual prejudice. However, in the period of “May 4th Movement” in China the women’s consciousness was weakened by the serious national crisis at that time, and there was no support behind like the independent feminist movement in western countries. But her manipulation of translation was not as radical as that of western feminist translators. During the translation process, Bingxin took a comparatively mild translation strategy to reflect her women’s consciousness. She developed a unique activeness and subjectivity as a woman translator under the precondition of the principle of “faithfulness”.

In Bingxin's translation, we can see the unique translation methods and language styles of female translators different from that of male translators. However, because of the difference in economy, culture and historical background between China and western countries, the western radical feminist translation strategy is not found in Bingxin's translated works. What Bingxin adopted was a comparatively mild translation strategy, but it can't be denied that she had her gender awareness as a female translator. Analyzing Bingxin's translated works in the perspective of gender and translation has been very significant to the study of the impact on translation by the feminist thought and the impact on female translators by the women's consciousness (李梅 52-54).

3.1.1 The Resonance of Ideas and Feelings for both the Poet and Translator

Gitanjali is a special religious poetry collection. In this collection, God is the poet or an alleged woman's "lover", so there is sweet love in the poems. Actually it's an old tradition in Bangladesh that the country singers called the God as lover and friend. Therefore, in this poetry collection, the gender problem of the two sexes also is embodied in the lines.

"At the immortal touch of thy hands my little heart loses its limits in joy and gives birth to utterance ineffable." (1)

冰心译：“在你双手的不朽的安抚下，我的小小的心，消融在无边快乐

之中，发出不可言说的词调。(3)”

吴岩译：“在你双手不朽的按抚下，我小小的心里乐无止境，发出的乐声亦非笔墨所能形容。(13)”

北塔译：“被你那不朽的妙手轻轻一点，我这颗小小的心感到了无限的快乐，说出了难以说出的话语。(15)”

Under the idea of “androgyny”, the notion of inferiority, subordination and imperfection of women and translators is replaced by a new relationship of harmony, dialogue and perfection between the author and translator. Of the three versions, Bingxin’s reproduces the feminine emotions implied in the poem by translating “touch” as “安抚”, and “lose” as “消融”. Bingxin’s translation expressively depicts the woman’s happiness of being in love. (Because the poems in *Gitanjali* take the tone a woman would take when speaking to her lover, but the tone carries a human’s feeling to the God.) This is, of course, the reflection of a woman’s perspective. However, translating “touch” as “安抚”, she expanded the man (God)’s efforts while translating “lose” as “消融”, she had a steadfast standing point as a woman, immersing in the happiness of love but not getting lost herself. Using one more comma after “小小的心”, her version looks simpler, easier and more concise.

“Let the cloud of grace bend low from above like the tearful look of the mother on the day of the father’s wrath.” (40)

冰心译：“让慈云低垂下降，像在父亲发怒的时候，母亲的含泪的眼光。

(85)”

吴岩译：“让神恩的祥云自天而降吧，仿佛严父愤怒之日，慈母含泪的眼光一样。(54)”

北塔译：“让你恩宠的祥云从高天下降，就像那天父亲勃然大怒时，母亲泪流满面的样子。(33)”

As a writer, Bingxin wrote about the different encounters of the contemporary women in an elegant and fresh tone, which reflected the inequality of the oppressed and insulted women. Here in the translation, Bingxin just translated “the cloud of grace” as “慈云”, not as “神恩的祥云” or “恩宠的祥云”, no adjective words with implied patriarchal meanings. And then, she translated “father” just as “父亲”, not as “严父” or “天父”, which also has implied a defiance of the absolute power of “father”. “The tearful look of the mother” was translated by Bingxin as “母亲含泪的眼光”, but by Beita as “母亲泪流满面的样子”. Actually, “母亲含泪的眼光” is more truthful considering the situation in China. In the old times, the father could fly into a rage casually while the mother always held the tears in her eyes but not shed them out although she suffered from injustice, because it was not allowed to cry out. Bingxin knew that very clearly.

“The morning light has flooded my eyes----this is thy message to my heart.
Thy face is bent from above, thy eyes look down on my eyes, and my heart
has touched thy feet.” (59)

冰心译：“清风的光辉涌进我的眼睛----这是你传给我心的消息。你的

脸容下俯，你的眼睛下望着我的眼睛，我的心接触到了你的双足。

(137)”

吴岩译：“晨光涌进我的眼睛----这是你传送给我的信息。你的脸自天下俯，你的眼睛俯视我的眼睛，而我的心爱抚着你的双足。(80)”

北塔译：“晨光淹没了我的眼睛----这是你传达给我的心的喜讯。你的脸庞低垂着，你的眼睛俯瞰着我的眼睛，而我的心碰到了你的脚。(44)”

To the male translators, women are the other sex different from and far away from themselves. Females belong to the other side of the boundary. But to the female writers, the women become “this sex” and belong to the same block. Sometimes the difference of one word may display the importance of gender perspective in translation activities. Bingxin translated the simple sentence “my heart has touched thy feet” as “我的心接触到了你的双足”, and here the word “touch” is quite neutral. However, it was translated as “我的心爱抚着你的双足” by Wu Yan, and “爱抚你的双足” is just a reflection of the servile attitude of a slave.

“Come out of thy meditations and leave aside thy flowers and incense! What harm is there if thy clothes become tattered and stained? Meet him and stand by him in toil and in sweat of thy brow.” (11)

冰心译：“从静坐里走出来罢，丢开供养的香花！你的衣服污损了又何妨呢？去迎接他，在劳动里，流汗里，和他站在一起罢。(23)”

吴岩译：“丢掉你的鲜花和焚香，从你的静坐沉思里走出来吧。如果你的衣衫褴褛而肮脏，那又何妨呢？在辛勤劳动中流着额上的汗，去迎

接神，同神站在一起吧。(23)”

北塔译：“从你的沉思冥想里走出来吧，抛开你的花朵和熏香！如果你的衣服变得褴褛而肮脏，那又有何妨？当你辛苦劳作、额头上满是汗水时，去迎候他，站在他身边吧。(19-20)”

From the perspective of both the men and women, “androgyny” means the two sexes in perfect harmony, with an equal division of work and close collaboration. The above example is the most expressive one which explains that Bingxin was trying to get women the equal status with men with the translation “去迎接他，在劳动里，流汗里，和他站在一起罢”. Here we can think 他 as the lover, the father, the God and all the authorities. She thought women must be equal with men in every aspects including work, and of course it’s both the right and responsibility of women. The other two translators put it as “去迎接神” and “去迎候他”, which still has the patriarchal meanings.

3.1.2 The Translator and the Other Gender’s Works

The few preceding lines from the poem and their translation suggest that only Bingxin’s version has really brought out the intended meaning of equality between God and people of Tagore. Then how could she do so? The answer to the question can be found in the following discussion.

3.1.2.1 Transposed Gender Awareness

“Let him appear before my sight as the first of all lights and all forms. The first thrill of joy to my awakened soul let it come from his glance. And let my return to myself be immediate return to him.” (47)

冰心译：“让你作为最初的光明和形象，来呈现在我的眼前。让他的眼光成为我觉醒的灵魂最初的欢跃。让我自我的返回成为向他立地的皈依。(103)”

吴岩译：“让他作为一切光芒中的第一道光芒，一切形态里的第一个形态，呈现在我的眼前。让我觉醒的靈魂的第一阵惊喜之情，来自他的目光。让我的返归自我，成为直接对他的皈依。(62-63)”

北塔译：“请让他出现在我的眼前，像世间的第一道光芒、第一个形象。他的随意一瞥就会使我万分惊喜，就让这样的第一阵惊喜来唤醒我的灵魂。让我的自我回归直接成为对他的皈依。(37)”

In this case, we can find traces which indicate how the writer and the translator employ the androgynous perspective to shape their characters. The original text by Tagore has the transposed gender awareness, which emphasizes the interaction between the man and the God, and Bingxin has translated the circular relationship between man and God. Her translation of “his glance” as “他的眼光” is mild and tender, not like Beita’s “他的随意一瞥”, which implies the power of the “authority”.

3.1.2.2 Disguised Gender Awareness

“Let only that little be left of my will whereby I may feel thee on every side, and come to thee in everything, and offer to thee my love every moment.” (34)

冰心译：“只要我一诚不灭，我就感觉到你在我的四围，任何事情，我都来请教你，任何时候都把我的爱献上给你。(73)”

吴岩译：“只要区区之心不灭，我就会感到你在我的周围，事事都来向你请教，时时都把我的爱奉献给你。(48)”

北塔译：“不管我能留下的意愿是多么微乎其微，但就凭这一点意愿，我可以感觉到你在我的周围。我要在每一件事情上都向你请示，在每一分钟都向你敬献我的爱。(30)”

The equal status is the important basis for the equal right to speak. In the two lines the phrase “and offer to thee my love every moment” can be very ambiguous, because it can be a man to the woman and vice versa. But clearly, it refers to the love to the God in *Gitanjali*. Bingxin’s translation “任何时候都把我的爱献上给你” is quite neutral, neither humble nor pushy, not as Wu Yan’s “时时都把我的爱奉献给你” and Beita’s “在每一分钟都向你敬献我的爱”, which puts “I” in the very humble position.

“Mirth spreads from leaf to leaf, my darling, and gladness without measure. The heaven’s river has drowned its banks and the flood of joy is abroad.” (57)

冰心译：“我的宝贝，快乐在树叶间伸展，欢喜无边。天河的堤岸淹没了，欢乐的洪水在四散奔流。（133）”

吴岩译：“我的宝贝，喜悦在绿叶间蔓延，其乐无穷。天河淹没了它的堤岸，欢乐的洪水横溢奔流。（78）”

北塔译：“欢愉在树叶之间传递，我的亲亲，那是无穷无尽的欢愉。天河已经淹没了自己的堤岸，到处是欢愉的洪水。（44）”

The translator's gender identity can be apparent or concealed in translation. The translators can also transcend their own gender identities as authors and read and interpret the original texts from the other gender's perspective in translation. Both Bingxin and Wu Yan translated “my darling” as “我的宝贝”, and only Beita put it as “我的亲亲”. Actually all of them are the names of endearment and mostly used by men to women. We see here the disguised gender awareness used by Bingxin. Besides, Bingxin's translation is quite musical, with the rhymed words of “展” and “边”.

3.1.2.3 Zero-Gender Translation

“No, I will never shut the doors of my senses. The delights of sight and hearing and touch will bear thy delight.”

“Yes, all my illusions will burn into illumination of joy, and all my desires ripen into fruits of love.” (73)

冰心译：“不，我永不会关上我感觉的门户。视、听、触的快乐会含带着你的快乐。”

“是的，我的一切幻想会燃烧成快乐的光明，我的一切愿望将结成爱的果实。(171)”

吴岩译：“不，我决不关上我的五官的门户。视觉、听觉、触觉的愉悦，会负荷着你的愉悦。”

“是的，我的一切幻想将燃烧成欢乐的光明，而我的一切欲望将结成爱的果实。(99)”

北塔译：“不，我永远不会关闭我的五官的门扉。我的视觉、听觉和触觉将快乐地领受你的快乐。”

“是的，我所有的幻象都将焚烧成欢乐的光明，而我所有的欲望都将结出爱的果实。(50)”

The author and translator may not have the same physical or biological experience, but they can have the identical psychological experiences. Here in this stanza, the “delights” and “illumination of joy” represents a spiritual happiness, and the keynote is joyful. Bingxin translated “bear thy delight” as “含带着你的快乐”, but Wu Yan put it as “负荷着你的愉悦” and Beita’s version is “领受你的快乐”. No matter “负荷” or “领受”, it’s a burden, but “含带” is very neutral. Furthermore, the word “desires” means “欲望”, but only Bingxin put it as “愿望”, which reflects Bingxin’s style is very childlike, and she could not even use the words which are not innocent.

3.1.3 The Translator’s Choice as an Indicator of the Agreement between the Poet and Translator

Although Tagore's *Gitanjali* is a collection of "song of offerings" to the God, it's actually songs of lives, because he sang about the well and woe of life, the joy and sorrow of the real life. And also it's a collection of lyric philosophy, because it expresses the concern for the future of his motherland and the exploration and pursuit of human ideals. It eulogizes love as well as the childlike innocence. His poems are with the qualities of both the poetry's femininity and the prose's masculinity in the style. His languages are elegant and lofty. Those features are exactly the same as Bingxin's writing style. Bingxin is also good at eulogizing the innocence with exquisite and philosophical poems in beautiful and musical language. Both of them thought highly of and wrote much poetry about the mothers' love and the children's naivety. Their poems are imbued with the love for the motherland, the sympathy for the women and the love for the children. Besides, Bingxin once studied in the U.S., so she has very good language skill of English, which guarantees her as a suitable translator for the Tagore's works, because both of them lived in the same age and had strong resonance in their inner heart.

Bingxin's translation and her imitation of the original works have greatly influenced her original literary creation. Her introduction of the motif of motherly love and the children's naivety, and her introduction of the genre of prose is in line with the literary trend of her time. Bingxin is a translator who advocates that translators should have their preference and should learn from translation and translated works. Bingxin said herself that her poems were influenced by Tagore. When

the worship to and love of the nature and the children by Tagore get close to Bingxin's thought, their thoughts immediately fuse into one. Tagore is a poet of common people who sympathize with the lower class of the people and the women. Bingxin has also taken the women's situation as one of her main concern in her works, and she is one of the greatest modern writers who ever wrote about the motherly love. Tagore thought that women could change the atrocity to the beauty, so the women are the mother of a race, the must of existence, and the master of deeper love and sympathy. So in a sense Bingxin's view of women is the duplication of Tagore's. She thinks the aim God makes women is to love and maintain this world; if there are no women, at least fifty percent of truth, sixty percent of kindness and seventy percent of beauty in the world would be gone with the wind (张白桦 59-61).

“Mother, it is no gain, thy bondage of finery, if it keep one shut off from the healthful dust of the earth, if it rob one of the right of entrance to the great fair of common human life.” (8)

冰心译：“母亲，这是毫无好处的，如你的华美的约束，使人和大地健康的尘土隔断，把人进入日常生活的盛大集会的权利剥夺去了。(17)”

吴岩译：“母亲啊，华服盛装的约束，如果它使人和健康的尘土隔绝，如果它剥夺人进入日常生活的盛大庙会的权利，那就不是得，而是失了。

(20)”

北塔译：“母亲啊，你用锦衣束缚你的孩子；如果这锦衣使他跟有助于健康的尘土隔绝，并剥夺了他进入人类共同生活的大集市的权利，那么

它没有任何好处。(18)”

Bingxin was born in 1900 and her “love philosophy” includes the motifs of “motherly love, childlike purity and the nature”, so she was quite familiar with the traditional Chinese mothers. Bingxin translated “mother, it is no gain” as “母亲，这是毫无好处的”。It’s very appropriate to the tone of advising to mothers. Because mothers in old China were kind but usually not well-educated, then the advice should be very plain but firm.

“The spring has done its flowering and taken leave. And now with the burden of faded futile flowers I wait and linger.” (21)

冰心译：“春天把花开过就告别了。如今落红遍地，我却等待而又留连。

(45)”

吴岩译：“春天开过花就告辞了。而今看着这落花狼藉，心情沉重，我却等待而又留连。(34)”

北塔译：“春天的花朵已经开放，她已经走了。而今我担负着这么多枯萎的无用的花朵，依然等待着，徘徊着。(24)”

Bingxin is a translator as well as a writer, and her writing and translation are connected to each other. Her literary creation was greatly influenced by the original works of her translation, and conversely enriched her translation. Bingxin’s works are well-known for her beauty and freshness. Here although there are three negative words in the original text, “burden”, “faded”, “futile”, Bingxin didn’t

use the correspondent words in Chinese. Instead, she translated with a helpless but beautiful tone, which can be viewed as her own style.

3.2 The Relationship between Tagore's and Bingxin's Versions

“It is the most distant course that comes nearest to thyself, and that training is the most intricate which leads to the utter simplicity of a tune.” This is one sentence in Chapter 12 of *Gitanjali* and it represents a pursuit of truthfulness and beauty and in the meantime, it depicts the arduous effort of poetry translation. How to make the literary translation become a kind of translated literature? Here is the analysis between Tagore's and Bingxin's versions in the androgynous perspective.

3.2.1 The Collaboration and Fusion of the Two Versions

Obviously, Bingxin has studied Tagore's version carefully, because she is very familiar with Tagore's language rules, language habits, the surface meaning and the implied meaning expressed. Her reading of Tagore's version has reached the state of appreciation. And more importantly, she is a good expresser, because she has an extraordinary command of the target language---her mother tongue. With a long-term study and use of Chinese, Bingxin can express both perceptual and rational contents with imagery art, which would arise aesthetic mentality. Therefore, we can say, the two versions of *Gitanjali* by Tagore and Bingxin are a match by heaven.

“On the day when the lotus bloomed, alas, my mind was straying, and I knew it not. My basket was empty and the flower remained unheeded.”

“Only now and again a sadness fell upon me, and I started up from my dream and felt a sweet trace of a strange fragrance in the south wind.” (20)

冰心译：“莲花开放的那天，唉，我不自觉地在心魂飘荡。我的花篮空着，花儿我也没有去理睬。”

“不时地有一段的幽愁来袭击我，我从梦中惊起，觉得南风里有一阵奇香的芳踪。(43)”

吴岩译：“莲花盛开的那一天，唉，我心不在焉，而我自己却不知不觉。我的花篮是空空的，而我对鲜花却始终视而不见。”

“只不过时时有一股哀愁袭来，我从梦中惊起，觉得南风里有一缕奇香的芳踪。(33)”

北塔译：“在莲花开放的日子里，我的心迷失了，而我自己还不知道。我的花篮空着，但我却一直没有注意到那盛开的莲花。”

“只是有时一股悲哀降临，我从梦中惊醒，感到南风中留着一缕陌生而甜蜜的气息。(23-24)”

“If it is not my portion to meet thee in this life then let me ever feel that I have missed thy sight---let me not forget for a moment, let me carry the pangs of this sorrow in my dreams and in my wakeful hours.” (79)

冰心译：“假如我今生无份遇到你，就让我永远感到恨不相逢---让我念念不忘，让我在醒时梦中都怀带着这悲哀的苦痛。(183)”

吴岩译：“如果我今生没有缘分遇到你，那就让我永远恨未相逢---让我时时刻刻念念不忘，在清醒和做梦的时刻都牢记这伤心的痛苦。(105)”

北塔译：“如果我今生无缘遇见你，那就让我永远感到我已错过了与你

相见的机会---让我一刻也不能忘记，让我在梦里梦外都承受这深悲剧痛。(53)”

The texts the translator chooses should fit the personal interests, temperament, characteristics, styles, and the horizon of knowledge, just as Bingxin put, “to choose the preferable one to translate” (林佩璇 2005, 77). Bingxin’s translation principle can be taken down as “smoothness, truthfulness and beautifulness” (林佩璇 2001, 75). The “smoothness” and “expressiveness” of translation were also mentioned in the translation theories of some famous translators such as Maodun and Lin Yutang, but only Bingxin put “smoothness” at the first place. In this example, Bingxin’s translation is frank but expressive, fresh, and beautiful, of course partly because she herself is a poetess with her own style, and her style is very similar to Tagore’s. When the readers read them, they not only read Tagore, but also read Bingxin. In fact they are reading Tagore’s poems in Bingxin’s style, but the contents and style are woven to each other so intimately that the readers can not distinguish which belongs to Tagore and which belongs to Bingxin.

3.2.2 The Contending of the Right to Be Heard in Bingxin’s Version

“Drunk with the joy of singing I forget myself and call thee friend who art my lord.” (2)

冰心译：“在歌唱中的陶醉，我忘了自己，你本是我的主人，我却称你为朋友。(5)”

吴岩译：“我陶醉于歌唱的欢乐，忘乎所以，你明明是我的主，我却称你为朋友。（14）”

北塔译：“歌唱的快乐使我沉醉，我浑然忘了自己；你是我的主人，我却把你称作朋友。（16）”

Tagore is a writer with women's consciousness, which can be embodied in this line when he put "lord" and "I" in the equal status as friends. Bingxin translated "who art my lord" as "你本是我的主人", and "本" implies in the past you were my lord, but now no longer my lord. But Wu Yan's "你明明是我的主" and Beita's "你是我的主人" highlight "lord". Bingxin's translation is contending the right for the women secretly.

"At last, when I woke from my slumber and opened my eyes, I saw thee standing by me, flooding my sleep with thy smile. How I had feared that the path was long and wearisome, and the struggle to reach thee was hard!"
(48)

冰心译：“最后，我从沉睡中睁开眼，我看见你站在我身旁，我的睡眠沐浴在你的微笑之中。我从前是如何地惧怕，怕这道路的遥远困难，到你面前的努力是多么艰苦呵！（107）”

吴岩译：“最后，我从沉睡中醒来，睁开眼睛，看见你站在我的身旁，你的微笑倾泻在我的梦里。我曾经多么杞忧，深怕道路漫长而又劳人累人，深怕挣扎到你身边的奋斗是艰难的！（65）”

北塔译：“最后，当从沉睡中醒来，睁开双眼，我看见你站在我身旁，你的微笑冲走了我的睡意。我曾经多么害怕那通向你的道路的漫长和困

倦，多么害怕好抵达你所需要的奋斗的艰难！（38）”

“Androgyny” asserts the denied and depressed part and tries to realize a free and all-round development. The opposite elements and cultures should be complementary and mutually shared. Bingxin translated “flooding my sleep with thy smile” as “我的睡眠沐浴在你的微笑之中”，and the tone is tender. However, Wu Yan’s “你的微笑倾泻在我的梦里” and Beita’s “你的微笑冲走了我的睡意” both have strong repressive meaning to the “我”，and “倾泻” and “冲走” are seemingly pressing something in me. Bingxin’s translation seems weak, but it contends secretly the right for the disadvantaged groups. In fact, Tagore’s “flooding”, Wu Yan’s “倾泻” and Beita’s “冲走” are with a powerful tone, but Bingxin used “沐浴” to soften the strength.

“Thus it is that thy joy in me is so full. Thus it is that thou hast come down to me. O thou lord of all heavens, where would be thy love if I were not?”

(56)

冰心译：“只因你的快乐是这样地充满了我的心。只因你曾这样地俯就我。呵，你这诸天之王，假如没有我，你还爱谁呢？（131）”

吴岩译：“事情就是如此，你的欢乐这般充满了我的身心。事情就是如此，你自天而降，来到我的身边。诸天的主啊，如果我不是你的情人，你的情人会在哪儿呢？（77）”

北塔译：“就这样，我心里满满地盈溢着你的欢乐。就这样，你枉驾来到了我的身边。哦，你这宇宙之主啊，如果我不是你的情人，她会在哪儿呢？（43）”

In the past, the translators should either obscure themselves in translation to achieve “loyalty”, or be labeled as infidelity. The invisibility of translators actually represents an embarrassing situation. In fact, what the readers read of the translated version can hardly be identical with the original works and it’s the re-creation of the invisible translators. The translators sometimes take their initiative and fuse some of their own understanding of the value into this mysterious and complicated practice. In the translation of this stanza, Bingxin boldly used some words like “俯就”, “假如没有我, 你还爱谁呢?” It’s a kind of public contending for the power and Bingxin dealt with it very well, because the readers can be amused by “my” cleverness, mischief and humor. Wu Yan and Beita translated “come down” as “自天而降” and “枉驾”, which embody “thou” are very powerful and with a high social rank. Both have implied patriarchal meanings.

3.2.3 The Balance of the Power between the Two Versions

“Thy world is weaving words in my mind and thy joy is adding music to them. Thou givest thyself to me in love and then feelest thine own entire sweetness in me.” (65)

冰心译: “你的世界在我的心灵里织上字句, 你的快乐又给它们加上音乐。你把自己在梦中交给了我, 又通过我来感觉你自己的完满的甜柔。(153)”

吴岩译: “你的世界在我的心灵里织成文字, 而你的欢乐又给文字配上

音乐。你在恋爱时把你自己交给了我，然后又在我这儿感觉到你自己的全部温馨柔情。(90)”

北塔译：“你的世界在我头脑里编织着词语，而你又用欢愉给词语配上音乐。你在爱中把你自己给了我，然后在我心中感觉到你自己的全部甜蜜。(46)”

The androgynous thought is greatly and generously inclusive and optimistic, which has a positive influence. It solves the problem of the contradiction and non-stableness, the wandering of gender temperaments and the diversity and temporariness with regards the subjects. In Tagore’s original poem, “thou” and “I” are woven to each other. Bingxin translated it with clearness and expressiveness. In the line, “thou” and “I” seem to be the other half of each other, and it can also be a good explanation of the androgyny and androgynous translation.

3.3 The Successful Androgynous Translation by the Collaboration of the Author and the Translator

The omnipresent and embracive God in Tagore’s poetry permeates in any natural phenomena: in the fire, water, plants, human society, and also in the smiles of babies and the kisses of mothers. “There rest [thy] feet where live the poorest, and lowliest, and lost” (10), “[he] is there where the tiller is tilling the hard ground and where the pathmaker is breaking stones” (11). In other words, God is in the real world of human activities (actually it reflects the harmonious

relationship between man and nature). It is clear that the coexistence of God and human beings is the most beautiful world the poet pursues. Influenced by the western thoughts of fraternity, Tagore thinks the God in his heart is the incarnation of truth, kindness and beauty, and also the embodiment of the faith and truth he was pursuing. "Where the mind is without fear and the head is held high; / Where knowledge is free; / Where the world has not been broken up into fragments by narrow domestic walls; / Where words come out from the depth of truth; / ... / ...Into that heaven of freedom, my Father, let my country awake." (35) Those lines express the poet's longing for the combination of God and man, because once they combine together, the humanity will sublimate, and the country will get freedom. The poet firmly believes that as long as man can complete themselves, pray for God's help, and discard all the selfish personal desires, "keep all untruths out from my thoughts", "drive all evils away from my heart" (4), humanity can sublimate to deity and be fused with God. Besides, the poet thought only accept the God's love and offer love to others can meet with God, and this love embodies in the service and sacrifice, just as the poet said, "...Meet him and stand by him in toil and in sweat of thy brow." (11)The perfect situation the poet pursued is in contrast with the ugly and evil reality at that time. So he called for the continuous struggle against the reality and tried to let the "tireless striving stretches its arms towards perfection" (35) and tried to put great efforts on the country's awakenings.

“It is the most distant course that comes nearest to thyself, and that training is the most intricate which leads to the utter simplicity of a tune.”

(12)

冰心译：“离你最近的地方，路途最远，最简单的音调，需要最艰苦的练习。(25)”

吴岩译：“到达离你自己最近的地方，道路最为遥远；达到音调单纯朴素的极境，经过的训练最为复杂艰巨。(24)”

北塔译：“那离你自己最近的路途是最远的，那创作最简朴的曲调所需要的训练是最繁杂的。(20)”

“My desires are many and my cry is pitiful, but ever didst thou save me by hard refusals; and this strong mercy has been wrought into my life through and through.” (14)

冰心译：“我的欲望很多，我的哭泣也很可怜，但你永远用坚决的拒绝来拯救我，这刚强的慈悲已经紧密地交织在我的生命里。(31)”

吴岩译：“我的欲望很多，我的哭泣也很可怜，但你总是用坚决的拒绝来拯救我，这种强烈的慈悲已经彻底锤进了我的生命。(27)”

北塔译：“我有很多欲望，为此我可怜兮兮地哭泣；但你一直用坚决的拒绝来拯救我。这份大慈大悲已彻底挤进了我的生命。(21)”

“Messengers, with tidings from unknown skies, greet me and speed along the road. My heart is glad within, and the breath of the passing breeze is sweet.” (44)

冰心译：“从不可知的天空带信来的使者们，向我致意又向前赶路。我衷心欢畅，吹过的风带着清香。(95)”

吴岩译：“从未知未识的诸天带来信息的使者，向我致意后又匆匆赶路了。我的内心里欢天喜地，吹过的风是甜津津的。(59)”

北塔译：“信使们带着些来自不可知的天空的消息，一边向我问好，一边沿着道路飞奔。我的心暗自喜悦，那吹过我身边的和风甜美地呼吸着。(35)”

“The morning sea of silence broke into ripples of bird songs; and the flowers were all merry by the roadside; and the wealth of gold was scattered through the rift of the clouds while we busily went on our way and paid no heed.” (48)

冰心译：“清晨的静海，漾起鸟语的微波；路旁的繁花，争妍斗艳；在我们匆忙赶路无心理睬的时候，云隙中散射出灿烂的金光。(105)”

吴岩译：“清晨寂静的大海，漾出鸟语啁啾的涟漪；道旁的繁花全都欢欣鼓舞；璀璨的金光从云缝里撒将下来，而我们忙于赶路，无心理会。(64)”

北塔译：“早晨静寂的大海突然间发出鸟鸣的涟漪，路边的花朵全都不胜欣喜；金色的阳光透过云层散落下来，而我们忙于赶路，没有留意。(37)”

“Through birth and death, in this world or in others, wherever thou leadest me it is thou, the same, the one companion of my endless life who ever linkest my heart with bonds of joy to the unfamiliar.” (63)

冰心译：“通过生和死，今生或来世，无论你带领我到哪里，都是你，仍是你，我的无穷生命中的唯一伴侣，永远用欢乐的系练，把我的心和陌生的人联系在一起。(147)”

吴岩译：“通过生和死，在这个世界或别的世界，无论你带我到哪儿，都是你，仍旧是你，我无穷生命中的唯一伴侣，永远用欢乐的链条，把我的心和不熟悉的人联系在一起。(87)”

北塔译：“通过生与死，在这个世界或是在别的世界，不管是在哪儿，你都引领着我，你是我无限生命中的惟一伴侣。你用快乐的丝线把我的心跟那些陌生的人们连在了一起。(45)”

From the above examples, Bingxin's translated version is always the most concise one and her language is most resembling to the original one. Bingxin's translated version of *Gitanjali* is very close to the original text. It represents the translator's hearty intercourse with the author, as is vividly depicted in Bingxin's own words in <遥寄印度哲人泰戈尔>:

“你的极端的信仰---你的‘宇宙和个人的灵中间有一大调和’的信仰；你的存蓄‘天然的美感’，发挥‘天然的美感’的诗词；都渗入我的脑海中，和我原来的‘不能言说’的思想，一缕缕的全成琴弦，奏出缥缈神奇无调无声的音乐。”

“泰戈尔！谢谢你以快美的诗情，救治我天赋的悲感；谢谢你以超卓的哲理，慰藉我心灵的寂寞。”

“我们在‘梵’中合一了，我也写了，你也看见了。”(冰心 2007, 3)

As a woman translator, Bingxin's beliefs and life explorations are soaring high in Tagore's world, and through the way of “androgyny” her creativity is elevated.

Conclusion

It is hoped that so far there has been a clear delineation of the androgynous perspective of the translator. It is possible for every qualified translator to take the androgynous perspective in translation activities. As put before, common people's androgyny is unconscious, while the translators should consciously explore and develop their own androgynous perspective from necessity. That is to say, translators should develop the natural and unconscious androgyny to raise it to the conscious level. To sum up, there are three abilities the translators must have.

First, the translators' corresponding abilities are indispensable. Translators need to equip themselves with adequate bi-lingual abilities of language and culture. This is a basic requirement for any eligible translators. Second, translators need to have the ability to understand the gender other. On talking about the realization of androgyny in human society, feminists Bazin and Freeman have a wonderful statement, which is suitable for the translators' androgynous practices. They thought the realization of androgyny needs the exile and release of oneself, the intuitive and open experience, and the collaboration. Only in this way can people respect instead of being afraid and trying to dominate the other gender; only in this way can they believe the other gender is as sacred and valuable as them; and only in this way can they stop the exploitation of the other gender and no longer view the other gender as secondary (185-215).

In other words, translators need to have “empathy” which refers to the ability of understanding and sharing others’ emotion and experience. If there is no empathy, people can’t understand the gender other, and accordingly there is no way for them to think in transposed gender other’s perspective. Empathy plays a key role for translators to take the androgynous perspective. Therefore, the second condition for translators to get androgynous perspective is to experience gender other and share the emotions and feelings as if they were their own. The last but not least, the guidance of relevant theories is indispensable for the realization of translators’ androgynous perspective. If a male translator is not familiar with the feminist thoughts, how can he perceive the patriarchal ideology? So the relevant theories such as feminism, men’s studies and gender studies are necessary. Besides, the relevant translation theories are also needed, for instance, the deconstruction theories, the hermeneutics and the linguistics, and so on. In short, the realization of translators’ androgynous perspective needs three conditions, namely, the basic translators’ abilities, empathy and the theories. Through adequate training, translators can fully realize the gender issues in translation, and develop an androgynous perspective in their translation.

The gender other’s awareness is not born with, especially in a patriarchal society, because the patriarchal thoughts have already been internalized for most people, including women. Therefore we can never ignore the effects of education. Just as the nature of women’s writing and women’s arts is not necessarily written or created by

women, but a kind of creation activity with feminist awareness, notions, attitudes and standpoints, whether the translators work under the guidance of the androgynous perspective doesn't lie in the translators' biological sex and the recognition of gender identity, but more depends on whether the translators take the androgynous awareness and androgynous perspective in translation, and whether they take the standpoints of both sexes into consideration. The translators' mind should shuttle back and forth between the two sexes. It's no easy a job for them to do it naturally without any traces, but the change at the necessary time is not very difficult and far away, which is the sense of androgyny.

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Appendices

在研究生学习期间发表论文如下：

谭永利，翻译中的性别意识在女性主义翻译中的体现，《教学交流》，2009（10）：22-24。

谭永利，语言是思维之家？存在之家？——近现代语言学发展与哲学的关系，《四川师范大学学报》增刊（社会科学版），2009（12）：48-49。

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