

Sidney Shapiro's Translatorial Agency: A Diachronic Perspective

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ABSTRACT

Translatorial agencies have gained wider currency in contemporary translation studies. Efforts have been made to delve into it from both translators' individual habits and the contextual elements of their work. But there is still relatively little work done on the variety of translatorial agencies exercised in different actual working conditions. Drawing on available studies and archival primary sources, this article tries to look into the development of translatorial agencies over time and space by uncovering the translator Sidney Shapiro's changeable textual, paratextual and extratextual agency in different translation networks in which he had been involved. The central argument of the article is that the extent to which translatorial agencies are influenced by other actors in the same network depends on whether the translator has the chance, ability, and willingness to negotiate with them.

KEYWORDS

Actors, ANT, Different Translation Networks, Sidney Shapiro, Translatorial Agency

INTRODUCTION

Agency studies in translation studies have covered two aspects: agency of other agents and that of the translator, namely translatorial agency (Khalifa, 2014; Kinnunen and Koskinen, 2010; Milton and Bandia, 2009). With the improvement of the translator's status, translatorial agency has gained wider currency. Translatorial agency is a translator's willingness and ability to act (Kinnunen and Koskinen 2010:6). It highlights the translators' behaviour in the whole translation process rather than that of other agents, hence revealing the importance of translator studies in sociological or cultural translation studies. However, due to too much attention paid to the translator's subjectivity, translatorial agency studies paid little attention to the influence of other agents on the translator, and focused mostly on translators' invariable agency. Therefore, little work has done to reveal the dynamics of agency over time and space. For the sake of a deeper socio-cultural understanding of the dynamics of agency, which would consequently prove fruitful in projecting how agency is exercised or agents' choices are made and reflected in the final translation product, further studies on the variety of translatorial agency should be undertaken. This is what this paper is aimed at.

Without being unduly restricted to one single source text and one single target text at a time, this article conducted comparative textual analysis on different translations produced in different time and space. Plausible explanations are made to the textual, paratextual and extratextual data extracted from certain translations. Particular attention is devoted to uncovering Shapiro's choice of different

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translation approaches in different networks. The data collected include memoirs, biographies, Shapiro's translations and the corresponding source texts.

TRANSLATORIAL AGENCY

Agency is "the ability and willingness to act" (Kinnunen and Koskinen 2010:6). Translatorial agency is therefore a translator's willingness and ability to act. In light of Koskinen's (2000:99) categorization of translators' visibility, Paloposki (2009:191) classified agency into textual, paratextual and extratextual agency. For the convenience of discussion, this paper will adopt Paloposki's division of agency and the overlap is unavoidable. Textual, paratextual and extratextual agency are defined in this paper on the basis of both Koskinen's and Paloposki's interpretations on them. Textual agency refers to the translator's voice in the text such as deliberate manipulation, stylistic preferences or habits, etc., paratextual agency consists of the translator's role in inserting and adding notes and prefaces, and extratextual agency of the selection of books to be translated, the use of different editions and intermediary translations, and the role of translators in 'speaking out', publicizing their translations, explaining their approaches and strategies, and the like. As can be seen, textual and paratextual agency could be revealed through comparative textual analysis, and extratextual agency could be uncovered by analysing some essays and memoirs. Since agency is not a static but a fluid entity, it is located in time and in space (Giddens 1979: 54), we study Shapiro's development of agency in different periods and working places, in Latour's(1996) words, different translation networks.

DIFFERENT TRANSLATION NETWORKS SHAPIRO INVOLVED IN

Sidney Shapiro, a famed US-born Chinese translator of Jewish descent, translated plentiful Chinese literary works into English during his half-century translation career starting from the year of 1949 and ending in the year of 2002. Shapiro had a key role as one of the most widely praised Chinese-English translators of his generation, and his translation activities extended over a period of several decades, spanning works of different genres from fiction to non-fiction, and consisting of different translation strategies. Given his contributions to China's literary translation and international communication, Shapiro was awarded many prizes like 'You Bring Charm to China' Award (2009), the Lifetime Achievement Award in Translation (2010), and Lifetime Achievement Award of Chinese Influencing the World (2011). As a special translator, Shapiro's life trajectories, diasporic identity and his various positions in different actual translation circumstances exerted great influence on his agency as a translator.

Nearly all of Sidney Shapiro's translated works were produced in the latter half of the 20th century. He started his translation career in 1949, the year when PRC was founded, and ended it in 2002 with the translation of *Deng Xiaoping*, written by Deng Rong, daughter of Deng Xiaoping. From 1983 on, Shapiro spent most of his time writing until the age of 88 and he had literary production of his own such as *My China: The Metamorphosis of a Country and a Man*, which served as a valuable extra text for this paper. Shapiro was a prolific translator, translating nearly 20 novels, a biography, some novellas and short stories, prose, poems and even Pingju opera. Most of the novels were contemporary works with war themes. Shapiro was best known for his English translations of the Chinese classic novel *Outlaws of the Marsh* as well as works by the more modern authors Ba Jin and Mao Dun. During his half-century translation career, Shapiro functioned as a veteran translator in five different translation networks Which impacted his agency over time. Network 1: First try as an independent translator—In 1949, Shapiro started the translation of Yuan Jing's *Xin Er Nv Ying Xiong Zhuan* on his own initiative and was influenced by few actors¹. Network 2: Progressing as a foreign expert in the Bureau of Cultural Relations with Foreign Countries (BCRFC)—From the late 1949 to 1953 when Shapiro worked as a foreign expert in BCRFC, he had to comply with some rules but still had liberties to select the books to be translated and was given enough freedom in the

choice of translation strategies. Some short stories were translated at this time. Network 3: Maturing as a “translation tool” in Foreign Languages Press (FLP)—From 1954 to 1965 when the FLP was in charge of the translation of Chinese literature, most of Shapiro’s translated works were produced at this period, and many actors were involved in the translation process. Network 4: “Speaking out” as a diasporic translator—The decade of the Cultural Revolution from 1966 to 1976 gave birth to Shapiro’s most influential translation, *Outlaws of the Marsh*, which even catapulted him into a fight with “Gang of Four” who had the final say at that time. Network 5: Being visible as a veteran translator—After retirement, Shapiro freed himself from complicated network and started to translate as he liked.

As Shapiro had been involved in five networks in his translation career, we attempt to choose a famous translation in each network for textual analysis, namely *Daughters and Sons*, *Rhymes of Li Yu-Tsai and Other Stories* (hereafter called *Li Yu-Tsai*), *Family*, *Outlaws of the Marsh* and *Deng Xiaoping and the Cultural Revolution—A Daughter Recalls the Critical Years* (hereafter called *Deng Xiaoping*). Corresponding source texts were also prepared for comparative analysis if necessary.

SHAPIRO’S TRANSLATORIAL AGENCY IN DIFFERENT NETWORKS

In light of what has been noted about translator’s agency, paraphrases, additions and deletions will be elaborated as markers of the translator’s textual agency; the translator’s paratextual agency like notes and prefaces will be explored; and the translator’s extratextual agency as illustrated in his negotiations in the pre-translation and post-translation stages will also traced. Different approaches adopted in different translations will be classified and analyzed to dilate on the change of translator’s textual agency with the change of the network structure. Network tracing meanwhile will help explore the difference of Shapiro’s paratextual and extratextual agency in different networks and explain the reason why the difference occurred. What’s more, comparative textual analysis is vital for the exploration of all the three kinds of translatorial agency.

Before attempting to conduct a comparative textual analysis, it would seem useful to have an overview of the five translations in question. *Daughters and Sons*, a story of young patriotic Chinese fighting a guerrilla war during the War of Resistance Against Japan (1937-45), was Shapiro’s first try as a translator. It was translated in 1949 and first published in the starting issue of *Chinese Literature* in 1951, and then successively published in New York by the Library Book Club and in Beijing by the Foreign Language Press. It was almost Shapiro’s individual work. *Li Yu-Tsai*, created in Network 2, is a collection composed of five of Zhao Shuli’s short stories and an essay on his writings by Zhou Yang, then Chinese minister of culture. Network 3 saw the production of *Family*, Ba Jin’s autobiographical novel about a young master’s hopeless love of a sweet bondmaid in Chengdu, Sichuan, in the 1920s. It exercised a most striking influence on China’s youth after it first appeared in 1931. In Network 4, Shapiro finished his most famous translation *Outlaws of the Marsh* of *Shui Hu Zhuan*, one of China’s great four classic novels, which has fascinated Chinese readers, young and old, for 600 years. It tells how, during the Northern Song Dynasty (960-1127), 108 men and women from humble stations in life or from the lower ranks of officialdom are compelled by injustice to seek sanctuary in the mountain fastness of Liangshan. Before the appearance of *Outlaws of the Marsh*, there had been two renditions of *Shui Hu Zhuan*: *All Men are Brothers* translated by Pearl S. Buck and published in 1933, and *Water Margin* by J. H. Jackson in 1937. But *Outlaws of the Marsh* is “the first to have been done in China under the direct guidance of Chinese scholars” (Shapiro 1997:222), and it was also the first full version made up of 100 chapters². Network 5 witnessed the translation of *Deng Xiaoping*, a biography written by Deng Rong of her father Deng Xiaoping’s ups and downs during the Cultural Revolution (1966-1976).

Shapiro’s Textual Translatorial Agency

As previously mentioned, textual agency refers to the translator’s voice in the text such as deliberate manipulation, stylistic preferences or habits, etc. All these textual representations of voice were

largely reflected in the translator's choice of strategies. Our primary concern here is with such two strategies as domestication and foreignization. Generally speaking, domestication designates the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers, while foreignization means a target text is produced which deliberately breaks target conventions by retaining something of the foreignness of the original (Shuttleworth and Cowie 1997:59). According to Bradford (2009:230), in a restricted field of action, translators employ strategies that vary in different periods of time, with different creativity and in different positions. Shapiro's choice of translation strategies thus varied from network to network. As noted previously, the translator's subjectivity played the primary role in Network 1. He was born in America and lived in this country for 32 years, which endowed him with a Western literary and philosophical discourse. In addition, as a lawyer, he knew few translation rules and norms. In his translation, Shapiro inclined to domestication rather than foreignization. This choice of strategy was somewhat in accordance with Shapiro's translation intention "for American market" (Shapiro 1997:62). In the whole translation process of Network 2, Network 3 and Network 4, Shapiro had little right to participate in the pre-translation and post-translation stage. Even in the translation stage, he must be subject to some guidelines, follow the instructions of the chief editor, and negotiate with some Chinese editors. The translator's subjectivity therefore resigned from the leading post. Translation guidelines became the most powerful actors at that time in deciding on translators' strategies. As noted before, these guidelines were made by the chief editor under the direction of the leaders from FLP and China's Ministry of Culture (CMC) who mainly transmitted Mao Zedong's instructions. According to Cheung (2002, p. 155), Mao Zedong encouraged rigid faithfulness at that time:

In the 1960s, discourse about translation, under the "direct leadership of the Party", was dominated by the notion of faithfulness advocated by Lu Xun, an extremely influential leftist writer, especially since Mao Zedong had spoken openly in favor of Lu Xun's strategy of rigid translation and personally championed the importance of 'accuracy' in translation.

As can be seen from the above quotations, the translation discourse that dominated the formulation of the translations guidelines was rigid faithfulness and accuracy. In this vein, Shapiro was more inclined to foreignization in Network 2, Network 3 and Network 4. And in Network 5, after decades of translation practices, Shapiro became a veteran translator with his own translation experience and views. In addition, his perennial life in China with his Chinese wife as well as his identity as a Chinese citizen qualified him with proficiency in the use of Chinese language and endowed him with deep understanding of Chinese culture. It thus allows us to assume that his translation expertise, together with his bilingual and bicultural abilities, enabled him to strike a proper balance between domestication and foreignization.

Different choice of strategies aside, Shapiro adopted various specific approaches for the realization of domestication and foreignization, such as addition, deletion, paraphrase, transliteration, literal translation with annotation, etc. On the whole, of the five translations in question, Shapiro favoured such approaches as additions, deletions and paraphrases in *Daughters and Sons*, whereas footnotes and annotations within brackets were adopted most frequently in *Deng Xiaoping*. In the production of *Daughters and Sons*, Shapiro deleted all the 20 subtitles of each chapter because he thought they 'revealed what each chapter is about' (Hong Jie, 2012, p. 63), omitted redundant paragraphs, added some sentences when necessary and reorganized the content and structure of some paragraphs. Sometimes additions of words and phrases were mainly used for explicitation. For example, he rendered “小水” into “Ta-shui's younger brother. Hsiao-shui”, “Ta-shui's younger brother” was added to make clear the interpersonal relationship between Hsiao-shui and the hero Ta-shui for readers' full understanding of the character Hsiao-

shui, who was not often mentioned in this story. Besides, Shapiro also attached great importance to efforts in revealing the roles of each character by rendering “何世雄的儿子” into “the son of Ho, *the bandit who had turned traitor*”. The addition of the italic phrase reminded readers of Ho’s role as an antagonist. In contrast, when translating *Li Yu-Tsai*, Shapiro neither deleted any paragraphs nor added any sentences but did some minor deletions and restructuring. For example, in *the Marriage of Young Blacky*, one of the stories collected in *Li Yu-Tsai*, all the subtitles were retained, and only those redundant culture-loaded words were omitted, e.g. “又做巫婆又做鬼, 两头出面装好人” was simply rendered into “giving each side the impression that they were their friends”. In *Deng Xiaoping*, Shapiro had “tried to faithfully render the content of the original, condensing a bit here and there” (Shapiro, 2002, p. iv). Due to the complexity of Network 3 and Network 4, the editorial differences developed over time between STs as well as between TTs. The texts available to us today couldn’t be used as reliable point of departure to explore translatorial agency of the two networks when most Chinese editors or authors tended to make additions and deletions as noted above. Therefore, it’s meaningless for us to discuss the additions and deletions in *Family* and *Outlaws of the Marsh*. Apart from additions and deletions, footnotes and annotations were added at different moments and with different intentions in the aforementioned translations with *Outlaws of the Marsh* as an exception.³ *Deng Xiaoping* had 14 footnotes and 45 annotations in brackets, *Daughters and Sons* 7 footnotes and 3 annotations, *Li Yu-Tsai* also 7 footnotes and 3 annotations, *Family* 2 footnotes and no annotations. Many more footnotes and annotations were provided in brackets by Shapiro in *Deng Xiaoping* to reduce the degree of difficulty of reading a foreignized text, striking a balance between domestication and foreignization. More about footnotes will be discussed in greater detail later in the section.

To be more specific, paraphrase and transliteration were used alternatively in rendering some Chinese proper names, units of measurement, Chinese cuisine and other Chinese culture specific words and phrases in different networks. Let’s take “斤”, a Chinese unit of measurement, for example. In *Daughters and Sons*, “150斤” was paraphrased into “200 lbs”. Shapiro rendered a Chinese unit of measurement “斤” directly into ‘lbs’, abbreviation of pounds which was a western unit of measurement, for the effect of minimizing the foreignness of the original. Whereas in *Li Yu-Tsai*, “30斤” was directly rendered into “thirty jin” with a footnote of “One jin is equal to half a kilogramme or roughly 1.1 pounds”. The approach of transliteration with a footnote did contribute to reserving foreignness and simultaneously provided more background information for readers, but it is undeniable that the footnote interrupted the reading process and influenced the fluency of the whole story. Shapiro made a compromise in *Deng Xiaoping* by supplying bracketed annotation right after transliteration, rendering 4斤 into “four jin (4.2 pounds)”. The flexible rendition retains foreignness of the Western unit of measurement on the one hand and provides the target readers a fluent, uninterrupted reading experience on the other.

Besides, Shapiro used different systems for transcription of Chinese terms in different networks. It follows that Shapiro generally prefers pinyin over Wade-Giles system. Shapiro’s inclination to domestication in Network 1, however, justified his choice of Wade-Giles system in *Daughters and Sons* which had been in use for over a century and was more familiar to Western readers at that time. And his inclination to foreignization in other networks justified his choice of pinyin in *Deng Xiaoping*, because pinyin is one of the ways in Chinese-English translation to retain Chinese culture.

Whereas it is a widespread consensus that translation strategies and approaches are greatly influenced by social contexts and other agents, the point we are making here is that much of textual agency, namely translation strategies and approaches is a matter of choice on the part of the translator, because “whatever the prevalent ideologies may be, whatever the client says, whatever the language or translation norms may state, it is the translator who in the last instance decides what to do, how to translate, what word to write” (Chesterman, 2002, p. 151). The converse may be the case with extratextual agency, which will be discussed later.

Shapiro's Paratextual Translatorial Agency

As mentioned earlier, paratextual agency consists of the translator's role in adding notes and prefaces. Footnotes were widely used in Shapiro's translations whereas endnotes were only adopted in *Outlaws of the Marsh*. Our primary concern in this chapter is with footnotes.

Footnotes are important resources that bring new insight to the research on translatorial agency. Paloposki (2010:90) elaborated on the significance of footnotes as the following:

The contents of footnotes provide information on what the translators chose to spell out. They do not reveal what the audience knew or did not know; rather, they tell us what the translators believed their audience did not know but they considered important for them to know. Footnotes thus provide a window on translators' perceptions of their audience, and on their views of their own task and role. Footnotes illuminate translators' (potentially subconscious) ideas about their work as providers of informative accounts or ideological lessons, explanations or forays into side-issues. Thus the visibility of footnotes both facilitates research and feeds it with new insights.

Footnotes could be seen in almost every single piece of Shapiro's translated works: 7 in *Daughters and Sons*, 7 in *Li Yu-Tsai*, 3 in *Family* and 14 in *Deng Xiaoping*. While the notes in Network 1 and Network 5 were supplied by the translator himself, those in the other three networks were dictated by the leaders to the translators. Though Shapiro enjoyed equal liberty in adding footnotes in *Daughters and Sons* as in *Deng Xiaoping*, fewer footnotes appeared in the former possibly due to his own failure in understanding the original. After all, he had just stayed in China for two years and his knowledge of Chinese was far from enough to become a qualified Chinese-English translator. There were also footnotes in *Li Yu-Tsai* and *Family*, but the contents were different from those in *Deng Xiaoping*. Footnotes in *Family* were added generally for the explanation of some Chinese salutations like “爹”(Tieh), “囡囡”(Yeh-yeh), etc., and those in *Li Yu-Tsai* were adopted only for the interpretation of some units of measurement like “里”(li), “斤”(jin), “升”(sheng), etc..⁴ While those double footnotes in *Deng Xiaoping* were used to express the translator's own attitudes to some people or events. The footnote of Kang Sheng, one of the leading members of “Gang of Four”, is a fine case in point:

Kang Sheng exercised a Machiavellian influence on Mao Zedong for many years, starting in the 1940s in Yan'an and extending through the Cultural Revolution. Of the same generation, like Mao, he was a classicist and a scholar. Underneath, he was narrow, bitter, vicious. He perverted Party policy, and hurt a great many people. Unfortunately, Mao trusted and respected him. (Shapiro, 2002, p. 6)

Shapiro made use of this footnote to communicate his attitudes to Kang Sheng. The words “narrow”, “bitter” and “vicious” expressed the translator's dislike of this villain.

Footnotes aside, Shapiro made his role as a translator visible by adding Translator's Note and Translator's Introduction to *Outlaws of the Marsh* and *Deng Xiaoping* respectively. We couldn't even see any translator's notes and introductions in Shapiro's other translations. However, the difference exists between these paratextual elements in their location, content and style. With regard to location, Translator's Note was put at the end of *Outlaws of the Marsh*, whereas Translator's Introduction at the beginning of *Deng Xiaoping*. In terms of function and style, passive voices were adopted in *Outlaws of the Marsh* to reflect its informative function and expositive style, whereas Shapiro replaced passive voices with active voices in *Deng Xiaoping* to embody its expressive function in a subjective way. The translator's voices were indubitably constrained to a larger extent in Network 4 than in Network 5. As for content, *Outlaws of the Marsh* introduced the content of the original, informed the target readers of the difficulties in translation and accounted the translator's strategies and approaches. Similarly, *Deng Xiaoping* explained the difficulties of translation, offered “a few

subjective opinions regarding China and the Chinese” (Shapiro, 2002:iv), as well as elaborated his strategies and approaches adopted.

Shapiro’s Extratextual Translatorial Agency

As formerly stated, extratextual agency includes the selection of books to be translated, the use of different editions and intermediary ST or translations, and the role of translators in ‘speaking out’, explaining their approaches and strategies, and the like.

The selection of books in Network 1 and Network 2 was out of the translator’s personal preference, whereas in Network 3 and Network 4, the decision-making power over the selection phase was transferred to other actors like Chinese editors and the editing plan. The translator only had the right to decide whether to accept the translation of the selected books or not. As far as the selection of books in Network 3 is concerned, Yang Xianyi, a well-known Chinese translator and colleague of Shapiro at that time pointed out in the following quotations:

Unfortunately, since we were in essence employed merely as hired hands and since the selections were made by young Chinese editors whose knowledge of Chinese literature was rather limited or because selections had to suit the political tastes of the period, many such translations done by us were not worth the time spent on them. I only translated classical Chinese literature, so I was often lucky with my choices. However sometimes even classical poems were chosen for their ‘ideological’ or political content, and we often argued with the editors about their choices, reaching a compromise only after lengthy discussion. (Yang 2002:202)

A necessary corollary to the above-cited paragraph is that Yang Xianyi and his wife had marginal status as translators at that time. Fortunately, different from them, Shapiro could basically accept his translation tasks because the selected books were just what he was fond of. As mentioned in the previous chapter, the largest proportion of books to be selected in FLP was contemporary books. Shapiro (1997:83) said that he enjoyed translating contemporary works.

In terms of the use of different editions and intermediary ST, it’s unnecessary to take Network 1 and Network 5 into consideration. The first reason for this is that both *Daughters and Sons* and *Deng Xiaoping* were available to him in only one original edition when Shapiro started the translation. Second, he did not need to use intermediary ST since he was the primary actor in the network. However, it was quite another thing in Network 2, Network 3 and Network 4 when numerous actors were involved in the translation task. So, our main concern here is with the selection of editions and the use of intermediary ST in the three relatively complex networks.

As illustrated above, most of the original books were edited by Chinese editors or/and authors before being translated by translators. Taking *Family* for example, the Chinese editor asked the author to delete those details that had no significance to or had negative effect on China’s new positive images, and according to his suggestions, Bajin deleted many sentences, paragraphs especially some chapters (Ba Jin 1987:255). Shapiro’s low position in the three networks and his role as a “translation tool” kept him away from the pre-translation stage including selection and editing of books to be translated. Likewise, translatorial agency had no effect on the selection and editing of most of the books to be translated in the three networks. Shapiro once made fruitless efforts to exercise his agency in selecting the right edition of *Shui Hu Zhuan*. According to Shapiro’s (1985:407-408) memory, ‘Gang of Four’ wasn’t satisfied with his choice of *Shui Hu Zhuan*’s editions and his translation of the book title, and forced him to comply with their standards. At first, Shapiro decided to translate all the 100 chapters, intending to base the first 70 chapters on Jin Shengtan’s 70-chapter edition published by the People’s Literature Publishing House in 1959 and the last 30 chapters on Rong Yutang’s 100-chapter edition published by the same publishing house in 1975. Unfortunately, a problem arose when Shapiro almost finished translating the first 50 chapters. “Gang of Four” published the quotations of Mao Zedong and Luxun on criticizing Song Jiang’s surrender to

the Emperor and his punitive expedition against Fang La. ‘Gang of Four’ compelled Shapiro not to refer to Jin’s edition for the reason that Jin Shengtang deleted the last 30 chapters about Song Jiang’s surrender to cover up his capitulationism. Under their pressure, editors of FLP asked Shapiro to give up Jin Shengtang’s edition for Rong Yutang’s. For the sake of his career and even his life, Shapiro had no choice but follow the instructions of ‘Gang of Four’. He had to spend several months to correct his translation to tally with Rong Yutang’s edition. Actually, Shapiro and other co-translators like Ye Junjian and Tang Bowen were also strongly against the change of editions because most literary scholars thought Jin Shengtang’s edition was better in its literary quality. In this regard, Shapiro’s paratextual agency was totally suppressed by “Gang of Four”. At any rate, after the downfall of “Gang of Four” in 1976, Shapiro persuaded the editors to let him translate the first 70 chapters still based on Jin Shengtang’s edition.

In order to “speaking out” under high pressure, Shapiro was almost engaged in the fight with “Gang of Four”. In face of strong opposition from “Gang of Four” against the translation of Shui Hu Zhuan’s book title, Shapiro still displayed his translatorial agency through negotiations with them by taking full advantage of his identity as a diasporic translator. Shapiro thought the 108 characters in the story “became the leaders of an outlaw army of thousands and fought bold and resourceful battles against the powerful military forces of the corrupt ministers” (Shapiro, 1997, p. 221). What they had done were one hundred percent heroic and they banded together in a marsh-girt mountain. Therefore, the book title *Shui Hu Zhuan* was at first translated into *Heroes of the Marsh*, but later was disapproved by Jiang Qing, core leader of “Gang of Four”. Shapiro (1997:209) recalled:

The project brought me again into conflict with the Gang of Four. Jiang Qing got wind of my intention to call the novel Heroes of the Marsh. I thought this more appealing than Marsh Chronicles, which is what the Chinese title Shui Hu Zhuan literally means. The lady angrily protested that Song Jiang, leader of the rebels, was a “traitor” because, at the request of the emperor, he and his forces crushed the Golden Tartars who were attacking China from the northeast. This episode is in the final chapters of the novel. True heroes would not have impeded the Tartars, she implied, since they opposed the reactionary imperial court.

Jiang Qing forced Shapiro to change the title, but he did not agree with Jiang’s view on Song Jiang and his rebels. In Shapiro’s opinion, “they dared to fight against the more powerful forces that oppressed the people and they were worthy the title of heroes” (Shapiro 1985: 408). This time, Shapiro neither gave away to the power nor offended them. He agreed to abandon the word “hero” and suggested another word “outlaw”.

If you don’t like ‘heroes’, how about ‘outlaws’?” I countered to her emissaries. “People outside the law? Like bandits?

It’s true, bandits are outside the law.

Alright, then.

And so the matter was settled. Fortunately the English of the Gang of Four was as weak as their comprehension of Song Dynasty history. They didn’t know that “outlaw” is a “good” word in common English usage, that its main connotation is a folk hero who stands up against unjust persecution of the ordinary people by the establishment. (Shapiro 1997:209)

We can see with hindsight that Shapiro’s diasporic experience played a vital part in his wise treatment with the book title translation crisis. Jiang Qing considered the word “outlaws” to be

“bandits”, a word that could completely expressed her attitude to Song Jiang, while Shapiro, who had lived in America for 32 years, was well aware that the word has a connotative meaning of a folk hero in common English usage. The difference in their cognitive makeup allowed Shapiro to fully exercise his agency in uttering his own point of views on Song Jiang and his army. In this way, Shapiro exercised his agency to a large degree despite the great pressure of political power.

CONCLUSION

Shapiro’s translatorial agency changed over time and space. Different from extratextual agency which was mostly influenced by the social context of each translation activity, the textual agency was mainly influenced by the translator’s subjectivity, and the paratextual agency was influenced by both social context and the translator’s subjectivity. Shapiro’s textual, paratextual and even extratextual agency played an extremely significant if largely unacknowledged role in the stages he had been involved in despite how powerful other actors were, while in the stages that he had no chance to participate in, like the pre-translation stage and post-translation stage in some networks, the converse may be the case. We can conclude that most of Shapiro’s translatorial agency depended on his individual decisions, on whether he had chosen to passively accept what was forced on him or courageously resist it, which is in accordance with Chesterman’s argument that “a translator may decide to resist socio-cultural causal pressures, or to adapt to them” (Chesterman, 2002, p. 151). Most of the time, Shapiro was more inclined to negotiate or even fight with the power. Just as Gutt (2000, p. 21) wrote, “no external factor has an influence on either the production or interpretation of a translation unless it has entered the mental life of either the translator or his audience. Its mere existence ‘out there’ is not enough to influence the translation”. The central argument of this paper is that the extent to which translatorial agency is influenced by other actors in the same network depends on whether the translator has the chance, ability and willingness to negotiate with them.

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ENDNOTES

¹ Actors here include humans and non-humans based on Latour's (1996, p. 2) definition.

² *All Men are Brothers* and *Water Margin* comprises of only 70 chapters.

³ *Outlaws of the Marsh* is the only exception. Endnotes rather than footnotes were used in it probably for the sake of layout. Because it is still unknown whether the change was made by Shapiro or other actors, endnotes of *Outlaws of the marsh* is out of consideration in this paper.

⁴ Footnotes in *Li Yu-Tsai* (Shapiro 1950, pp. 48, 71, 79): One li is equal to half a kilometre or one third of a mile. One jin is equal to half a kilogramme or roughly 1.1 pounds. One sheng is equal to litre or 0.9801 quart (dry measure). Footnotes in *Family* (Shapiro, 1958, p. 12, 82): grandfather, father.