Internet translation, censorship and homosexuality : translating brokeback mountain in Chinese communities

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**Internet Translation, Censorship and Homosexuality: Translating *Brokeback Mountain*
in Chinese communities**

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ABSTRACT

Chinese censorship on cultural products including translation has long been criticized as a violation of free speech and has refrained minority groups from gaining visibility and positive social perception. However, the situation is gradually changing with the emergence of Internet translation, which has emerged as a distinctive phenomenon that translation studies till now has yet fully described.

This paper aims to examine the possibility of Internet translation as a means to circumvent the state censorship in China in the translation of sensitive topics such as homosexuality. *Brokeback Mountain*, as a famed representation of homosexuality and a clear example of censorship and self-censorship is used as a case study. Through comparing the mainland Chinese version and Internet version, it is argued that Internet translation does provide an ideal opportunity to bypass the omnipresent censorship mechanism in China. A further attempt was made to respond to the presumption that Internet translation equals low quality. After detailed comparison, it is argued that there is no proof showing that professional translation is superior than the Internet translation no matter in the ways of translator's manipulation in the target text or in the overall translation quality in terms of accuracy. This study will rebound to the benefit of the society in that it will further justify and promote the development of Internet translation and thus to some extent salvage the situation of censorship in China.

Key words: Censorship in China, Internet translation, Homosexuality, Translation quality

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1. INTRODUCTION

Since the last ten years of the 20th century, “the study of the practice of translation had moved on from its formalist phase and was beginning to consider broader issues of context, history and convention” (Bassnett & Lefevere, 1998: 123). This so-called culture turn diverted the attention of translation studies from pure linguistic features to other players in the translation process, such as ideology, whose manipulation of translation has been intensely researched over the years. Among all the ideological influence, “censorship” as “perhaps the most obvious example” (Munday, 2008) is a widely employed in Chinese translation of foreign works to “block, manipulate and control cross cultural interaction in various ways” (Billiani, 2009: 28).

China has a long history of censorship since the Qin Dynasty when the infamous “burning books and executing scholars” happened (Yu, 2015: 159; Tan, 2015: 313). Since then, censorship has always been “used by the government as a favorite tool to vindicate their ruling” (Zhang Wenxian, 1990: 70). Till now China is still among the few countries in the world that censors all cultural products. Contrary to other countries with strict censorship, Chinese government included “free of speech” in its constitution and claimed that censorship was a tool to “help guide public opinion and maintain domestic stability” (PEN America, 2015). Therefore, there is no specific censorship laws in China and what is to be censored is actually flexible in different historical and political context. Currently, references to controversial Chinese historical details, Chinese politics, details about Chinese leaders, sexually explicit material and, in some instances, material relating to lesbian, gay, bisexual, and transgender (LGBT) issues are all among the most censored subjects (PEN America, 2015). Political issues are traditional sensitive and the heavy censorship on such topic is not likely to be loosened in the foreseeable future, but some scholars have noticed the relaxation of government censorship on sexual description in books (Zhang, N. F., 2008; Tan; 2015). Many explicit description such as some novels by the Nobel-winning writer Mo Yan is retained in books published recently. By contrast, homosexuality is still a taboo in Chinese cultural products with extremely little representations in publications and audio-visual materials. Different from western homosexuals that constantly fight for equal rights and against discrimination, Chinese homosexuals are still a silent group that awaits to speak their own voice.

Compared to the above-mentioned discuss on how Chinese censorship has deprived people’s wiliness and rights to express themselves freely, what most literature failed to notice is that

there actually is a growing body of internet resources that managed to circumvent the state censorship and are thus widely accessed by Chinese people. Internet translation during the past few decades has been through massive growth. Numerous Internet translation of foreign literature and audio-visual materials appeared online. In the year 2016, 74.5% of Chinese netizen are using online video platforms, on which most of the foreign TV programs and films are subtitled by “zimuzu”, which is the Chinese name for teams of fan subtitlers working voluntarily. In terms of literary translation, Internet translations of popular fictions like *Harry Potter and the Goblet of Fire*, *Fifty Shades of Grey* and *Brokeback Mountain* can easily be located online. In addition to that, in 2012, China International Trust Investment Corporation Press, a renown publishing company in China actually outsourced the translation project of *Steve Jobs* to Internet translators and published their translation as the official Chinese version. It is plain fact that Internet translation in China has become a noticeable phenomenon that translation studies needs to pay attention to so as to enlarge its research scope. It is noticeable that some of the books translated or TV programs subtitled online do not have an official Chinese version or the official version came significantly later than the online one because of state censorship.

Despite such progress and development in Internet translation, academic efforts analyzing this distinct phenomenon in China are extremely limited. Though many studies have acknowledged the importance of Internet in offering citizens an opportunity to bypass the state monopoly of information (Yang 2009; Hockx, 2015), most of the works conducted around Internet translation are still limited to brief introduction and in-depth research into Internet translation in relation to censorship is still a research virgin land with zero mention in China and abroad to my knowledge. Therefore, there is absolute need to not only observe and analyse cases of censorship in translation, but also consider Internet translation from

Based on these considerations, I argue that Internet translation has the potential to be a new and dynamic solution to circumvent or avoid the state censorship in China, especially when sensitive issues such as homosexuality is involved. Meanwhile, to illustrate that Internet translation is a satisfactory alternative, I also propose that contrary to what most translation scholars has been concerning about, quality of translations completed by Internet non-professional translators is not inferior significantly to those done by professional translators and.

To elucidate these points, I will employ the case study of *Brokeback Mountain* to examine the censorship, self-censorship, and translation quality of the mainland Chinese translation and compare it with the Internet translation. Initially written by Annie Proulx and published on *New Yorker* in 1997, *Brokeback Mountain* was later combined with other short stories and published in *Close Range: Wyoming Stories* in 1998. The 20,000-word short story was later adapted into an award-winning film by Taiwan born American director Ang Lee and subsequently gained international awareness. In China, the film and story was widely appreciated and the word “断背” [Brokeback] has become a well-recognized word referring to homosexuals. However, the film was never publicly shown in Chinese theatres and the official mainland Chinese translation of the book is heavily censored, leaving no trace of sexual behaviours between the two homosexual men. However, an Internet translation of the story retained all these censored description and also gained wide popularity in Chinese cyberspace. Therefore, this piece of work will be an ideal example to illustrate my argument.

In the following chapters, I will first go through previous literatures conducted on censorship, self-censorship, Internet translation and the translation of homosexual literature so as to pave ways and provide theoretical background for the subsequently case study. Then, the official mainland Chinese translation and Internet translation of *Brokeback Mountain* will be analysed in terms of censorship, self-censoring manipulations and translation qualities. After detailed comparison, a general conclusion will be given to further reinforce my argument.

Here, it is necessary to clarify the working definition of the term “Internet translation” because by using the word “Internet” this term runs the risk of being confused with online translation tools. Internet translation in this particular paper refers to the translation voluntarily conducted and posted online by non-professional translators, individually or collaboratively, under no or little compensation. Though the word was used as an inclusive term including both audio-visual translation, literary translation and other specialized translation, with the translation of *Brokeback Mountain* as case study, the focus of this study will be exclusively on Internet literary translation.

2. LITERATURE REVIEW

The literature review will be divided into two parts, namely, literature on censorship, self-censorship and Internet translation in China and previous studies on the translation of

homosexual literature, which will shed lights on the examination of *Brokeback Mountain* in this study.

2.1 Censorship in translation and the power of Internet in China

The topic of censorship linked to translation studies has been through comprehensive inquisition and exploration during the past few decades. According to Denise Merkle (2002: 9), “censorship refers broadly to the suppression of information in the form of self-censorship, boycotting or official state censorship before the utterance occurs (preventive or prior censorship) or to punishment for having disseminated a message (post-censorship, negative or repressive censorship)”. Under such perception of censorship, an array of studies were conducted to reveal the function of censorship as a filter or “cultural blockage” in the translation process in the late Habsburg Monarchy (Wolf, 2002), in Fascist Italy (Dunnett, 2002, 2009), in Nazi Germany (Sturge, 2002), in Portugal (Seruya & Moniz, 2008) and with no doubt, in China (Chan, 2007; Zhang, 2008; Tan, 2014, 2015; Yu, 2015).

Red Chan (2007), Zhang Nam Feng (2008), Tan Zaixi (2014, 2015), Yu Zhongli (2015) are the only four scholars that I can find who have researched into censorship in China. All four adopted the methodology of case study and through comparing different versions of translation proved the existence of censorship in Chinese translation of foreign translations. Summarizing these studies, it is safe to conclude that though there are traces of a further relaxation in censorship over the years, “anti-Marxist and Anti-China” and “explicit description of sex” are still two major targets of censorship (Zhang Nam Feng, 2008: 230). Politically, a prominent example is that any mention of the 1989 Tiananmen Square protest will be censored and not introduced to China (Sarotte, 2012: 156). Compared with censorship on political grounds, censorship imposed on the description of sex is more frequently seen and is based more on moral considerations (Han, 2012). Lung (2003: 255) noted that “whereas sexual reference is not considered highly sensitive in the English-speaking world”, “in the conservative Chinese culture, sex is a taboo and crude topic which is not expected to crop up in any circumstances”.

Without explicit laws and regulations stipulating what will be censored, China adopted a post-publication censorship system, which requires the publishing house to pre-censor the translation before publication because any violation of the explicit or implicit censorship criteria would lead to “temporary business closure, permanent lost of their publishing license, and/or hefty fines (PEN, 2015: 8). Different from state-imposed post-publication censorship, such self censorship was the “anticipatory avoidance of official or social sanctions” (Cheung,

2000: 1) and was practiced collectively by the translator, editor and the publisher. Self-censorship, from the point of the publishing house and editors, is a protection in fear of state sanction as well as a strategy in pursuit of economic gains through catering to the taste of the reading public (Yu, 2015: 160). From the point of translators, on the other hand, self-censorship is an “individual ethical struggle” to “produce rewritings which are ‘acceptable’ from both social and personal perspectives” through voluntary or involuntary self-censorship (Santaemilia, 2008: 221-222). Especially when dealing with socially deviant behaviors (homosexual behaviour in the case of this study), translators tend to adhere to “values” and “norms” even more (Robinson, 1996: 28). Yu (2015:160) also noted that “when dealing with sexual descriptions, Chinese translators usually euphemism, dilute, summarise or simply delete explicit sexual description”.

However, such censorship is gradually being challenged by the Internet. With the development of information technology that has completely changed the economic landscape of China in the past few decades, translation also expanded beyond its conventional scope and the patronage model with highly structured labor division of commissioner and translators. The new model of non-professional translators voluntarily translating and disseminating their works in the unlimited platform of Internet has been gaining momentums over the years. Such distinctive phenomenon has drawn some attention from scholars in translation studies, even though the term used by scholars differ slightly, ranging across “voluntary translation” (Olohan, 2014: 17), “amateur translation” (Izwaini, 2014), “non-professional translation” (Pérez-González & Susam-Saraeva, 2012), “community translation” (O’Hagan, 2011) “crowdsourcing translation” (O’Hagan, 2009; Anastasiou & Gupta, 2011) and “hive translation” (Garcia, 2009) with some overlaps and differences in reference. Among these research, one of the recurring research topic is the translation quality of the Internet translation generated by non-professional translators. Whereas conventional translation process typically involves editors and proofreaders that could provide rigorous review so as to ensure the translation quality, non-professional translators online normally function as their own editor and proofreader, which usually result in low-quality translation (Zaidan & Callison-Burch, 2011). Meanwhile, Zha (2002) also noted that, whereas traditional professional translators’ creative treason is under the influence of dominant ideology and poetics, the interventions made by Internet translators are simply a reflection of their won ideology and aesthetic tendency. Similarly, Izwaini (2012) also stated his concern about the translation quality in terms of accuracy and translator’s random manipulation or intervention as two major problems of

Internet translation. However, such accusation has been reputed by a number of recent studies. Pérez-González & Susam Saraeva (2012) in their introduction for the special issue of *The Translator* offered several noteworthy rethinking about translation quality. First, according to the notion of “natural translation” and “native translation”, people without professional translation training may also provide satisfactory translation through either “meta-linguistic awareness” that enable them to translate intuitively or “translation skills” “unconsciously picked up from the cultural environment in the same way as they develop their monolingual competence” (Pérez-González & Susam Saraeva, 2012: 150). Second, they proposed that there are evidences indicating that professional translators may “occasionally fail to exhibit that level of superior performance” because of their “over-reliance on routine approaches”. In addition to this, because of the anonymity provided by the Internet, Internet translators do not share so much concern of reputation and social status as professional translators do. This actually gives them special advantages especially when translating sensitive issues such as explicit description of sex and homosexuality. Third, they also proposed that whether the professional translator will provide their services on an amateur or professional basis is actually dependent on the remuneration they receive for their work (Pérez-González & Susam Saraeva, 2012: 151). By contrast, Internet translators whose translations are more often based on personal interest rather than economic gains are nonetheless more reliable in some cases. It also goes without mention that in cases where translators work collaboratively in the translation process, peer-viewing or even proofreading and revising by professional translators widely exist so as to guarantee the translation quality. In terms of translators manipulation, it is also common knowledge that all translators manipulate their target text. In 1992, Andre Lefevere proposed in his “*Translation, Rewriting and the Manipulation of Literary Fame*” the path-breaking theory of “translation as rewriting”. He acknowledged the interact between “literary system” and “other systems that belong to the the social system” and concluded the “inside control” and “outside control” as two factors that could govern the “logic of the culture” (Lefevere, 2004; 11-14). Since then, translator’s manipulation of the source text has also been through comprehensive research. As a matter of fact, from Foucault’s point, power is “a system of relations spread throughout the society”, rather than between the oppressor and the oppressed (Mills, 2003: 35). Therefore, there is actually no one that can escape outside the set of discourse generated in a particular culture (Kuhiwczak, 36). Therefore, both the professional translator and the Internet translator are not exempted from the dominant ideology. Meanwhile, the word ideology in Lefevere’s sense is often narrowed down to mere political ideology when it is actually an inclusive word covering both social norms and values that are not as striking as

political ideology and are thus less visible or recognized by people but carry equal weights, if not seriously more, on the translation process. Actually, the Chinese translation of Watanabe's *A Lost Paradise* was used by Tan (2015: 10) to illustrate that within the Chinese context of the 1990s when people's mindset were "not as open as it is today", translating explicit sexual scenes of extra-marital relationship was so morally unacceptable to the translator that the translator would not accept the project unless she can delete some of the sex description. Consequently, there are actually huge possibility that the professional translators are also subject to such self-censoring manipulation. Then the question would be what exactly is the difference between the manipulations done by Internet translators and those conducted by professional translators? About this, Pérez-González & Susam Saraeva (2012: 151) also made a quite plausible hypothesis that is it possible that the seemingly too harsh criticism from translation studies on Internet translation stems from the fear that the disruptive force Internet translators could bring to the labor market because of their willingness to work for lower or no translation fees.

With so much being said, none of the previous research abroad paid any attention to the growing potential of Internet translation in China. In Chinese academia, most of the studies on Internet translation are still introductory work, touching briefly on the features, limitations, developments of this vigorous new form of translation (Mu, 2002; Zha, 2002; Lv, 2007; Gong, 2011). There is also some literature on the unique model of Internet translation criticism (Xu & Gao, 2006; Lin, 2010). Mu Lei (2002) pointed out that the promptness of Internet translation can both contribute to the growth of translation industry in China as well as result in "literary trash" because of low quality. In this three-page paper, she did not delve into this phenomenon, but mapped out some future research directions in Internet translation and predicted the future prosperity of Internet translation. Zha Jianming (2002) agreed with such prediction that Internet translation has the potential to be a hyper-volume platform for global literary communication while discussed in more detail about the concern in translation quality and translators' manipulation in Internet translation. Nonetheless, he also noticed the possibility that Internet translators actually make more efforts to guarantee the high quality of translation because with more translation versions for one source text available online, the competition is much fiercer. Similarly, since the timely criticism online often happens in a casual and irrational form which sometimes can result in slander, abuse and even swearwords targeting at the translator (Xu & Gao, 2006: 219), Internet translators will always upgrade their translation

quality. However, these are mostly preliminary pilot studies, and there are absolutely no literature on how Internet translation could be the solution to Chinese censorship.

Lawrence Venuti's observation of the hegemony of English and his appeal addressed to translators to use translation as a mode of resistance through "foreignization" and "minoritizing translation" (Venuti, 1998), share more social responsibilities and engage in more active social movements, for which Internet provides the best platform. Since the 1990s, Chinese cyberspace has gathered "the most unorthodox, imaginative and subversive ideas" that can be found in China (Yang, 2015: 16). Besides political activism, Chinese netizens touch on all "struggles for recognition and against discrimination", including the issue of sex and homosexuality (ibid.). Heavy censorship that worked successfully before is subject to complete subversion. Frequent mention of sex organs and sexual behaviors in foreign TV programs and explicit description of homosexual relationship that are usually censored in traditional publication are now shielded by the Internet. Undoubtedly, many studies have shown that Chinese censorship mechanism has already extended its power to the Internet and censorship on social media, Web news and all kinds of internet resources have appeared (Qiang, 2011; Wacker, 2003; Gorman, 2005). It is also noted that "China has the world's most complex Internet censorship system, featuring IP blocking, keyword filtering, DNS hijacking and so on" (Xu, Mao, & Halderman, 2011). However, in practice, all of these are easy to circumvent. Webmasters can easily change IP and DNS records while DNS hijacking is less effective because of the risk of affecting the network in other countries (ibid.). The most effective technology of the Great Firewall of China, keyword filtering can easily be circumvented in a non-technological way. Knowing the existence of Internet censorship, Internet writers, translators, and almost all the content generator in the Internet have learned ways to avoid being detected by the keyword filtering mechanism. "This is commonly done either by writing such words in pinyin or by inserting a symbol, such as an asterisk, in between the two characters that make up a compound" (Hockx, 2015: 126). For instance, the censored information of the Tiananmen Square can disguise itself by changing the date of the event from 4th of June to the "imaginary May 35" (Sarotte, 2012: 156). It is safe to say that, despite the censorship exerted on the Internet, it still represents a much more democratic platform for publishing sensitive materials, such as translation of homosexual texts.

2.2 Translating homosexual literature

Since the cultural turn, translation studies has been closely liaised with cultural studies and social studies. Translation, which was traditionally only examined linguistically, started to be viewed in the perspective of post-colonial studies, feminist studies and of course, lesbian and gay studies (or queer theory in a broader sense). Lawrence Venuti (1998: 135) once appealed to his fellow researchers to pay more attention to the translation of the minority, including “the politically weak or underrepresented, the colonized and the disenfranchised, the exploited and the stigmatized”. He noted that “minorizing translation strategies evoke not an authorial personality or psychology, but a linguistic community, an ethnicity, a gender or sexuality” (Venuti, 1998: 137). However, after almost 20 years, literature targeting the translation of homosexuals is still quite scarce. This is probably why William J. Spurlin (2014) in his introduction to the special issue of *Comparative Literature Studies*, emphasized again the importance to “broaden translation studies through the pressure of queer theoretical orientations and open up new spaces of dissidence in both disciplines.” (Spurlin, 2014: 205). He noted that though official formation of a queer translation studies has yet been announced, the tendency of combining the two sphere has emerged.

Keith Harvey is one of the earliest to spot on the issue of translating the sexual minority, homosexuals. His ground-breaking essay of “Translating Camp Talk” compared the so-called “camp talk” frequently seen in English and French homosexual literature and examined the different “functions that camp might perform in diverse context” and argued that “the evaluation” of camp talk is “immediately bound up with its functions” and translation (Harvey, 1998: 295). His work laid a ground for future studies to link “the delineation of homosexual male characters” to the verbal style of camp (Venuti, 2008: 316). His later work “Gay Community, Gay Identity and the Translated Text” discussed about the mutually influencing relationship between homosexual identity and translation of foreign gay writing (Harvey, 2000).

Besides linguistic features of gay translation, another common research about the translation of homosexual literature is to “read translation queerly” by identifying places where translators in specific historical and geographical location chose either to highlight or accentuate the homosexuality in a text (Albuquerque, 1999) or to mitigate or abridge the delineation of homosexual relations or homoerotic scenes (Berlina, 2012). These translation strategies used in translating homosexual texts are also the focus of William M. Burton (2010) and Loc Pham (2011, 2014). Burton (2010: 54) spotted the changes in the translating of homophobic and heterosexual texts that could be signaled as “queering” or “inverting” the text while Pham re-

considered the Lawrence Venuti's advocate of "foreignization" and posed an interesting question as whether foreignization of domestication is of more value to Vietnam in terms of "questioning the perceived otherness of homosexuality" (Loc, 2011: 282). These works all outlined some basic approaches to identify the manipulations made in translating homosexual literatures.

Similar with Keith Harvey, Max Kramer (2014) also titled his paper around the issue of identity. Through the example of modern poetry by authors deemed as sexual outcasts, he uncovered an intense endurance of denial and censorship in the translations of modern poetry (Kramer, 2014: 526). Also associating gay literature translation with political agenda is Eric Keenaghan (1998: 273) who demonstrated how the lexicon and register of translated texts can serve as "critical apparatuses that create forms of alternative politics in a socio-historically specific manner". Brian James Baer (2011) considered the situation in Soviet Union instead and pointed out that in order to avoid state censorship and also establish a closer community bonding among the secretly living homosexuals in the Soviet Union, translators, especial gay translators tend to adopt visual metaphors and innuendos that state censors are blind to. Such practices resulted in splendid translated literature in Soviet Union and according to the author himself, "literary translation in the Soviet Union was in fact a highly varied landscape, dotted with sites of resistance that come into view only if you know where to look." (Baer, 2011: 36) Daniel Linder (2014) in his work analyzing the translation of "The Maltese Falcon" identified and examined the frequent use of homosexual slangs that could "circumvent the strict editing and also identify to "in-the-know" readers" (Daniel Linder, 2014: 338-339). These studies all linked the translation of queer text with the issue of censorship, which is also my focus. However, the obvious two research gaps among these research are the lack of observation and research into the situation in China, and the absence of a plausible solution to such censorship.

As a matter of fact, Chinese homosexuals are a group of people that urgently needs representation from all cultural products, including translation. Zheng Tiantian (2015: 47-69) concluded that popular perception of homosexuals in China still regard them as "high-risk group of HIV/AIDS", people involved in "deviant behavior", "criminals" and "effeminate". Meanwhile, an array of empirical and quantitative social studies employed ethnographic methodologies to reveal the local social attitude toward homosexuality and over 87% of them are done on college students, which are normally deemed as open-minded and receptive to diversity (Tang, Wang & Zhang, 2015: 64). A typical one conducted on university students in

Guangdong, Hong Kong and Macau reveal that “despite of a difference in terms of the recognition and attitude of homosexuality, the majority of them express their understanding and tolerance of homosexual lifestyle. However, most students do not regard such lifestyle as decent” (Wang et. al., 2004: 971). Eight years later, In a 2012 survey on Dalian University students showed that still only an average of 46.7 % of the survey participants considered homosexuality as normal while over 50% participants deemed that same-sex activity brings some sort of unhealthy influence to society (Fu, Suningmuqier, Liu & Fan, 2012: 24). Such social perception is actually quite peculiar because the anti-hooliganism law enacted by communist government from 1979 to 1997 to “persecute or intimidate gay man in Mainland China”(UNDP & USAID, 2014) has long been abolished. In addition to that, homosexuality was removed from the official list of mental disorders in the Chinese Classification of Medical Disorders 3rd Edition (CCMD-3) in 2001 (UNDP & USAID, 2014: 9). However, the government attitude toward homosexuality remain “not encouraging”, “not discouraging”, and “not promoting” (UNDP & USAID, 2014: 11). Evidently, it is safe to summarize that up till now, Chinese homosexual community still remains legally invisible, medically stigmatized and socially discriminated. Therefore, uncensored translational representational of homosexuality that could both promote their social visibility and build a community identity for homosexuals is actually very much needed in China.

However, the reality is that in Chinese academia, so far, I can only locate nine studies on the Chinese translation of homosexual text, among which three are translation commentaries and two are introductory essays of Keith Harvey’s work. The other four are unpublished master’s thesis with two dealing with lesbian translation in *The Color Purple*, one with the translation of *Brokeback Mountain* and the other with the overall translation of same-sex theme from 1911 to 1949. The only study on *Brokeback Mountain* is a master’s thesis by Zhu Dahui (2014), which compared three translated versions so as to identify the ideological manipulation of the translation process. However, the Taiwan translation used as analytical material in this thesis turned out to be a fan translation Zhu found on the Internet, causing the credibility of the research to be questionable.

Looking back from the above two section, there are three points to be noted in relation to my study in this paper. First, though more intensely studies abroad, research on censorship imposed on Chinese translation of foreign works are still limited, probably because censorship is an academic taboo among Chinese scholars (Zhang, N. F., 2008). Meanwhile, the scope of studies

on censorship in Chinese translation needs to be expanded out of censorship on political and sex-related texts. Second, Internet translation is another less-discussed research gap in China and there are currently no scholarships on how internet translation could provide an opportunity to circumvent censorship. Most translation scholars presumed the low-quality of Internet translation before actually examining a large number of Internet translations posted online. Third, previous scholarship on the connection of translation studies and homosexual literature was conducted exclusively in and about the western hemisphere, and no studies was done on the translation of homosexual texts in China.

3. CASE STUDY: A COMPARISON BETWEEN MAINLAND CHINESE TRANSLATION AND INTERNET TRANSLATION

Currently, three Chinese versions of *Brokeback Mountain* published in Taiwan, Mainland China and on the Internet. The Taiwan version in traditional Chinese came first in 2005 and the mainland version was released in a year later with the same content as the Taiwan version except for some abridgments on the homoerotic description. These two translations were completed by Song Yingtang, a Taiwan translator with ample translation experiences. Graduated from National Taiwan University and majoring English in his bachelor's degree and journalism in his master's degree, Song is a fairly productive translator with 96 literary translations published, subject theme ranging from best-sellers, biography to self-help collections.

The other one is an online version translated by an Internet translator with a nickname called "Weiyu Hanmei", of whom no information about sexual identity and translational experiences can be identified on the internet. Exact release date of this online version is now untraceable, but some news articles ensured that the translation preceded the official Chinese version by People's Literature Publishing House. ("Duan Bei Shan Si Ren," 2006)

There are actually more Internet translations of this popular short story in China, but only the one translated by "Weiyu Hanmei" will be examined here partly due to the wide readership of this version and partly because this one example would suffice to prove how internet translation could be a possible solution to the censorship in China.

In the following sections, the mainland Chinese translation and Internet translation will be subject to detailed scrutiny. The Taiwan version will not be examined because mainland

Chinese translation and Taiwan translation is identical apart from places that are censored in China.

3.1 Censorship in mainland Chinese and Internet versions

China People's Literature Publishing House bought the copy rights even before the film was awarded the Golden Ball and the state-owned publishing house planned to introduce the Chinese version in February. Meanwhile the publisher publicly admitted that with the sensitive homosexual theme, "excessive sexual description will be abridged ("Xiao Shuo Duan Bei Shan", 2006) (my translation). However, after the Oscar-winning in March, news release revealed that the publication of the book was delayed with no specific explanation given by the publishing house ("Duan Bei Shan Yuan Zhu", 2006). The Mainland Chinese version was eventually published in November with all the sexual description between Ennis and Jack, the two main characters, deleted. There is no official record about the abridgment, but the news about the abridgement indicated the possibility of the publishing house acting as its own censor in advance so as not to cause the attention from the state. Such censorship can be identified in more detail in the following examples.

Ennis ran full throttle on all roads whether fence mending or money spending, and he wanted none of it when Jack seized his left hand and brought it to his erect cock. Ennis jerked his hand away as though he'd touched fire, got to his knees, unbuckled his belt, shoved his pants down, hauled Jack onto all fours and, with the help of the clear slick and a little spit, entered him, nothing he'd done before but no instruction manual needed (Song, 1999: 274).

This excerpt is the first sexual description in the short story and depicts the first silent but passionate love-making between Ennis and Jack. While the Internet translation followed closely the content in the English source text, the Mainland Chinese version completely deleted this whole sexual description.

In back translation, the Internet translation reads:

Ennis was randomly thinking about mending the fence and money when Jack seized his hand and put it on his erected penis. He completely blanked out and immediately took his hand back like he was burnt by fire, got to his knees, unbuckled his belt, took off his pants and turned Jack over. With the help of some clear liquid, Ennis broke in. He had never done this before, but there is no need for any instruction manual¹ (Weiyu).

¹ All back translations in this paper are my translation.

It is obvious that judging from the completeness of the translation, all the content in the source text is fully translated with no censorship involved. On the other hand, in the Mainland Chinese version, this sex description was completely deleted.

Another example of such censorship could be detected in the part where Ennis and Jack reunited after four years since their time together in Brokeback Mountain. Proulx depicted a passionate, rough and silent kiss that happened outside Ennis' house.

their mouths came together, and hard, Jack's big teeth bringing blood, his hat falling to the floor, stubble rasping, wet saliva welling, and the door opening and Alma looking out for a few seconds at Ennis's straining shoulders and shutting the door again and still they clinched, pressing chest and groin and thigh and leg together, treading on each other's toes (Proulx, 1999: 280).

In back translation, the Internet version reads:

Their lips came together. Jack's double tooth was bleeding, his hat falling off to the ground and their stubble rasping against each other's face with saliva running everywhere. Just then, the door opened and Alma took a look out, stared at Ennis' distorted shoulder for a few seconds and closed the door. Ennis and Jack are still hugging and kissing, with their breasts, groins and thighs touching each other, stepping on each other's toes (Weiyu).

However, the Mainland Chinese version reads: "They hugged each other tightly" (Song, 2006: 205).

Similarly, another clear example of censorship can be found in the description of the two cowboys' lives after the first night together.

They never talked about the sex, let it happen, at first only in the tent at night, then in the full daylight with the hot sun striking down, and at evening in the fire glow, quick, rough, laughing and snorting, no lack of noises, but saying not a goddamn word (Proulx, 1999: 276).

In back translation the Internet version reads:

They never talked about sex, but have it in practice. At first, they only do it in the tent at night, then in the hot sun in daylight and at evening with the glow of the fire, quick, rough with laughers and snorts, all kinds of noises, but not a single word (Weiyu).

It is now even conceivable that the Mainland Chinese version would be much shorter and different in content. In back translation, the Mainland Chinese version reads: "They never talked about sex" (Song, 2006: 202).

It is quite evident that in all three examples, the mainland Chinese version is considerably shorter than the Internet version and all the homoerotic descriptions were deleted. In the first

example, compared with the source text and the Internet version, the whole process of the intercourse was abridged. It is clear that censorship was involved in the dealing of such explicit description of same-sex intercourse. Of course, it is by all means possible that the abridgment was due to sex description and mention of “erected cock” rather than the homosexual element involved. However, such assumption fails to account for the situation in that the equally blunt presentation of the sex between Ennis and his wife was completely translated with all the mention of “jelly breast” and “wet gap” intact in Chinese. Additionally, as can be seen from second example, even without sexual behavior that might fit into the obscenity category of the content banned by the government as stated above, a passionate kiss between two homosexual men was also censored and even the expression “their mouth came together” was altered into 两人紧紧地贴在一起 [they hugged each other tightly] in the mainland Chinese version. It becomes even more clear after examining the third example, in which nothing explicit about sex is said, only some brief representation that they continue to have sex after the first night, passionately yet silently. The peculiar thing is that the word “sex” remains in the mainland Chinese version while all the other delineation that no sexual behavior or sex organs were mentioned are censored. The only plausible explanation would be: the censorship is not exactly focused on sex, but homosexuality.

By contrast, the Internet version retained all the homoerotic or homosexual description. As a matter of fact, there are a total of six places where censorship in the Mainland Chinese version deleted homosexual description, which was kept entirely intact in the Internet version.

Besides the difference in abridgement in these two translations, there is one more example that can reveal exactly how Internet translation can bypass even the Internet censorship. After their reunion, Jack told Ennis that he wanted to elope with Ennis and said “I ain’t no broke-dick rider but I don’t got the bucks a ride out this slump I’m in” (Proulx, 1999: 285). In the Internet translation, it reads, “我再也不干那断老*的活儿了 [I do not want to do that broke-dick thing anymore]” (Weiyu). It is clear that the asterisk was used here to avoid being detected by the keyword searching censorship because “老二” [dick] might be a sensitive word. Such innovative yet still easy to understand strategy of dealing with sensitive materials is actually quite popular among Internet translators and writers.

3.2 Self-censoring manipulation in the translation of *Brokeback Mountain*

Zhang Nam Feng concluded that “the most common way to “sanitize” a text”, is to “delete the parts deemed to be nocuous”. However, if omission is the most commonly used way of exerting state censorship on any cultural products, self-censorship on the other hand could employ more covert ways that are even unknown by the censor him/herself. Besides the usual method of outright deletion, what may be called the strategy of “attenuation”, that is, the “replacement, on ideological grounds, of something ‘too strong’ or in any way unacceptable, by something ‘softer’” (Aixelá 1996: 64). In the case of *Brokeback Mountain*, the self-censoring manipulation can be seen in three aspects: the choice of certain words and phrases especially when translating vague or ambiguous content, the register and/or style, and the construction of characters. Again, the Internet translation and the Mainland Chinese version will be compared here to provide concrete examples.

3.2.1 *Choice of Words*

In the source text written by Anne Proulx, the allusion of cultural-specific concept that may cause misunderstanding or difficulties during translation abounds. Such words or phrases are exactly those that could reflect the self-censorship done by the translator since these are the most easily manipulated and distorted.

In song’s translation, the strategy of attenuation is intensely used to translate sex-related descriptions. A wild guess would be that it is because of these attenuations that these description was not censored by the publisher or state. Such tendency to tone down the source text is evident in the following translations.

ST: “you guys wasn’t gettin paid to leave the dogs baby-sit the sheep while you stemmed the rose.” (Proulx, 1999: 284)

TT1: “你们领人家薪水，不是随便放狗去看羊，自己跑去摘玫瑰²就行了 [You not not getting paid for letting the dogs watch the sheep while you were picking the rose]。” (Song, 2006: 208)

TT2: “你们根本不该得酬劳，因为你们胡搞的时候让狗看着羊群 [You do not deserve to be paid because you let the dog watch the sheep while you were fooling around]。” (Weiyu)

Stemming the rose in English has an idiomatic meaning of having anal sex while in Chinese 摘玫瑰 [pick the rose] have no connection with homosexual sex. In the Mainland Chinese version, the translator, being aware of the absence of such connection chose to use the word 摘

² In all the examples, the underlined words or phrases are my emphasis.

玫瑰 [pick the rose] as a euphemism. However, in the Internet version, the translator used 胡搞 [fooling around], which is certainly easier to understand for Chinese readers and closer to the source text because 胡搞 also have the ironic and disapproving tone as stemming the rose.

ST: “They went off in Jack’s truck, bought a bottle of whiskey and within twenty minutes were in the Motel Siesta jouncing a bed.” (Proulx, 1999: 281)

TT1: “他们坐着杰克的卡车离开了，买了瓶威士忌。20 分钟后就在西斯塔汽车旅馆的床上翻云覆雨起来 [They left in Jack’s truck, bought a bottle of Whiskey and after 20 minutes, they were already doing it in a bed in Motel Siesta]。” (Song, 2006: 204)

TT2: “他们开着杰克的卡车离去，买了一瓶威士忌，不到二十分钟双双住进了午睡汽车旅馆开始震动床铺 [They left in Jack’s truck, bought a bottle of Whiskey and within 20 minutes, they were already checked in Motel Siesta and started shaking the bed]。” (Weiyu)

It is clear that in this example, “震动床铺” [shaking the bed] is much less implicative of sex than “翻云覆雨” [doing it] in Chinese people’s understanding. This time, the translator adopted a word-for-word translation strategy so as to tone down the homoerotic image. On the other hand, the Internet translation has a obvious tendency to magnify the sex in its translation. Such tendency also presented itself in the following examples.

ST: “Christ, it got a be all that time a yours a horseback makes it so goddamn good.” (Proulx, 1999: 281)

TT1: “老天爷，一定是那段时间你总骑马，功夫才练得这么厉害 [Jesus, it must be the horse riding that make your skills you good.]。” (Song, 2006: 204)

TT2: “老天，只有跟你王才会这么爽 [Jesus, only fucking with you is this good.]。” (Weiyu)

In this example, Mainland Chinese translation chose the word 功夫 [Kungfu or skills] which only alludes to “sexual competence”. However, it is actually easy to understand for Mainland Chinese people in that the word 床上功夫 which means exactly sexual competence also contains the word 功夫. On the other hand, the online translation completely altered the source text and used the word 干, which has a similar connotation of “fuck” in Chinese. It is safe to say that, while the Mainland Chinese version tries to limit direct translation of sex and sex organ, the Internet translation nonetheless chose to accentuate the importance of sex in their relationship. However, whether this is simply an unscrupulous intervention or deliberate consideration to challenge the custom of Chinese literature to avoid sexual description is actually uncertain.

From the above evidence, it is quite obvious that Song's translation, consciously or unconsciously, tend to avoid the translation of homoeroticism by toning down sexual descriptions. He emphasized more about the "sexless hunger" (Proulx, 1999: 295) between these two while the Internet translation focus more on the sex. There are several possible reason for Song's self-censorship. The first explanation may be the translator's anticipatory self-censorship in order to successfully publish his translation. The other explanation is that the social norms and values about intellectuals in China refrained Song from writing explicitly sexual behaviours or using words like "干" or "做". The Confucius philosophy that is deeply rooted in Chinese cultural and well learned by Chinese intellectuals instruct people to instinctively view sex as an extremely personal and unspeakable subject, and thus should not be directly described in written materials. Certainly, it is conceivable that people who have any knowledge of the synopsis of the story at all would be able to assume that 功夫 and 摘玫瑰 all means sex. But presenting the detailed description in printed cultural product still seem to be astonishing in Song's and some of the reader's view. On the other hand, the Internet translator does not have to worry about state censorship and whether the work can be successfully published is not a major concern of his/hers. Actually, the online translation to some extent accentuated the sexual element in these examples, with the use of a direct word like "干" or emphasizing through quote marks. This might have something to do with the abundance of the "mass-produced semi-pornographic fictions" on the internet. (Hockx, 2015: 8) Literature portray of homosexual online with eroticism as a main portion can influence people's opinion about homosexuality and reinforce the position of sex in homosexual relations. Such discourse certainly could influence the translator into adding the proportion of sex and visibility of homoeroticism.

In sum, both the translators are influenced by existing social discourse on homosexual community and homosexuality, and thus to different extent engaged in self-censorship, consciously or unconsciously, with one highlighting the importance of sex and one attenuating sexual element. Therefore, there is actually no evidence that could prove the unscrupulous manipulation of source text by Internet translators.

3.2.2 *Overall Register and Style*

A quick scan of the two versions would be enough to spot the artsy and polished style and formal register of the mainland translation and the casual and colloquial style of the Internet translation. According to Izwaini (2012: 107), it is actually very common for Internet

translation to adopt such oral style and use every-day language than exquisite and elegant written language.

In the case of our text, the style of the source text by Anne Proulx was what Henry Alley (2007: 9) would call “hard-boiled”, “not grandiose” or “attractive”, or in my opinion, tough, slang-bound with western vernacular and definitely not as refined and polished as Song’s translation. Meanwhile, the background setting of the story, which is two poorly-educated tough cowboys falling in love in the bleak and extremely cold landscape of Brokeback Mountain makes it only natural for the translator to stick to the vernacular style and less formal register similar to the source text. However, the style employed by Song is elegant and almost scholarly with the using of traditional Chinese words and sentence structure. To Chinese readers reading this translation, the story is a romantic, tragic, beautiful but unfortunate love story, like any heterosexual romantic love story. They would think that “the only difference is that they happen to love the people of the same sex” (Harvey, 1998: 296). This is exactly what happened, in commercial advertising as well as in adulatory reviews, the emphasis is that the story told in *Brokeback Mountain* was not in fact a gay story, but a sweeping romantic epic with universal appeal (Mendelsohn, 2006: 12). This is actually a common perception of homosexuality, especially among college students and the so-called educated: respect and sympathize on the grounds of basic human rights. But a deeper question is, what kind of homosexuals they respect and sympathize? When most people hear the word “two homosexual men” or “gay”, the image that comes to mind is not likely to be “one of rugged young cowboys who shoot elk and ride broncos for fun” (Mendelsohn, 2006: 12). Homosexuality now equals to romanticism, artistic and intellectual circle, well educational background, middle-class, yuppie and so on. Those who live in the rural areas, who does not have educational, economic and even physical superiority are in an awkward, invisible and still stigmatized position. (Hung, Chi & Tan, 1994: 62) (my translation). Homosexuals are stereotyped, through media, literature and even academic discuss, to be “conventional gays” (Duggan, 2002: 179) who are privileged over other sexual minorities through race, class, gender, educational background or even more irrelevant factors. People find this kind of homosexuals less upsetting because they deem that this portion of homosexual community “does not contest dominant heteronormative assumptions and institutions”; rather, they “upholds and sustains them while promising the possibility of s demobilized gay constituency and a privatized, depoliticized gay culture anchored in domesticity and consumption” (Duggan, 2002: 179). As what Love (2009: 10). explains, “one may enter the mainstream on the condition that one breaks ties with all those

who cannot make it – the nonwhite and the non-monogamous, the poor and the gender deviant, the fat, the disabled, the unemployed, the infected, and a host of unmentionable others”. This is what I broached that has influenced the translation of the *Brokeback Mountain* and why the self-censorship above takes place. Holding a homonormative view, the translator naturally overlooked the fact of Jack and Ennis being broke cowboys with no handsome face and no high education while reinforce the dedication, loyalty and sorrowful romanticism by building such an elegant but tragic atmosphere with his register and style. Such register can be exemplified most vividly in the following example:

ST: “Later, the dozy embrace solidified in his memory as the single moment of artless, charmed happiness in their separate and difficult live.” (Proulx, 1999: 296)

TT1: “那次睡意沉重的拥抱，后来在杰克的记忆中凝结固化，成为两人分隔两地、刻苦难捱生活中唯一毫无造作，迷醉入魔，至福充盈的时刻 [The extremely drowsy embrace was later condensed and solidified as the single artless, enchanting and blissful moment in their separate and painful life that is hard to pass by].” (Song, 2006: 217)

TT2: “这个慵懒的拥抱凝固为他们分离岁月中的甜蜜回忆，定格为他们艰难生活中的永恒一刻，朴实无华，由衷喜悦 [This dozy embrace was solidified as their sweet memory in separation and was frozen as a permanent moment that is simple but sincerely happy in their difficult life.].” (Weiyu)

Here, Song’s degree of gracefulness and formalness surpassed the source text. He used seven “Four-character idiom”, which is more frequently used in scholarly and classic works to translate the sentence, loading the translation with artsy, classic and of course, romantic implication. Even though Proulx’s source text is in a softer style compared with the rest of the text, Song intensified that by equaling charmed to “迷醉入魔” [enchanting to the point that people become obsessed and fantasized] and happiness to “至福充盈” [extremely blissful and fulfilling], which are all rarely used and even obscure words in Chinese. On the other hand, the Internet translation, though much refined than the language of the rest of the story, still use everyday language. 朴实无华，永恒一刻 are all four character words, but much more frequently used in daily life. Such examples of scholarly translation by Song and the colloquial Internet translation abound and a more detailed list of examples will be attached in the appendix.

In sum, the homonormative and view about what is the “right” kind of homosexuality drives Song to translate in a polished register and a romantic style in order to build a homosexual love story that fit in his perception of homosexuality. On the other hand, the Internet translation is not only more close to the style of the source text, but also more needed in current Chinese society in that Song’s translation will further consolidate the homonormative and the

destigmatization of the so-called “unconventional queer”, those living in the rural areas, immigrant workers, those who are not educated enough, those who have multiple sex partners and do not practice monogamy, while Weiyu’s translation brought to the public that there are a group of homosexuals that are even more underrepresented.

3.2.3 *The Construction of Character*

There is no need of specialized literary studies learning for a reader to identify that there is definitely camp talk in the translation, mainly through the frequent usage of the female-connoted modal particle like “咧” [li], “嘛” [ma], “哟” [yo] and so forth. In Song’s translation, examples such as 先警告你咧 [tell you what], 我一天要花四个钟头哩 [I’m commuting four hours a day] and 她家钱可多着咧 [She has some serious money] is quite common while in the Internet version, there is absolutely no such unnecessary use of modal particles.

Such extensive using of modal particles throughout the whole is actually quite strange since there is no such tone in the source text and the translator simply added such tone in his translation. However, the examples above would suffice to reveal that the “effeminate image” of homosexuals that is one of the popular perceptions of homosexuals now in China (Zheng, 2015: 59) was actually influencing the translation process. In the book, Zhang also broached the same opinion as that of this paper that such perception of homosexuals can be accounted for by the stereotypical image of homosexuals on mass media. (Zheng, 2015: 49) According to an early research done by Cao (1987), there is a huge difference in the frequency of using modal particles between male and female, with female being more inclined to use the modal particles like 咧, 嘛 that are frequently used in Song’s translation. A closer look will be enough to spot that all these excessive modal particles are used by Jack with one single exception of 你呀, 我看还壮得像头牛似的 [you are still strong as a bull to me] said by Ennis. It is natural to come to the conclusion that in the translation, a feminine role was assigned to Jack why Ennis was the masculine party in the relationship. Such almost cliché understanding of homosexuality that there must be a division of role between same-sex partner and that the one who performs the action of insertion was framed as the male and the other as the female, exactly the same as the heterosexual model. Such perception of homosexuality is nothing different that the homonormativity mentioned above in that all of these misunderstanding try to put homosexuality into the heterosexual framework without considering that gender and sexuality and even sex are socially constructed.

On the other hand, there is absolutely no such tendency of assigning roles in the Internet translation. Even though the personal experiences of the Internet translator are not available online, it is very much possible that he/she chose the source text out of interest because there are absolutely no economic gains in this Internet translation mechanism. Therefore, the internet translator might actually know more about the real lives in homosexual community or at least is more interested in delving in to be more familiar with homosexuality. This might account for the better and more unbiased representation of homosexuality in the Internet translation.

From the analysis above, it is plain that the manipulation by translators existed in both two versions, without any traces showing the superiority of the professional translation.

3.3 Translation quality

The concern on translation quality of Internet translation is also frequently mentioned by translation scholars and there are also evidence in Turkey (Okyayuz, 2016), and Arabic-cyberspace (Izwaini, 2012) showing that the translation quality in Internet translation is much lower because of spelling and grammatical errors, misrepresentation and so forth. However, in the context of China when Internet translation has developed so many other forms such as crowdsourcing translation, which is the mechanism for the published translation of the biography of Steve Jobs and “Zimuzu”, which is a team of fan subtitles with detailed division of work from proofread, editing to translation, the situation is certainly different. The following example will briefly present how the translation quality of Internet translation in China is nowhere lower than the published version.

ST: “you just shot my airplane out a the sky.” (Proulx, 1999: 286)

TT1: “你才刚把我的飞机从空中射下来[you just shot my plane out of the sky]。” (Song, 2006: 210)

TT2: “你刚把我干得够呛[You were fucking me so hard.]。” (Weiyu)

The source text itself is ambiguous in that whether “shot my airplane out a the sky” has sexual connotation is not certain. This was said by Jack after Ennis refuses to “have a little ranch together” with him in their first reunion after four years. After my research, there is no evidence showing that this is an euphemism for sex or an idiom with specific meanings. In the context of the story, this simply means that Jack feels quite disappointed after Ennis refused his proposal. However, in Song’s translation, a word-for-word translation strategy was adopted, which again cause confusion to Chinese readers because of the lack of such expression in

Chinese. Some may interpret such expression as a euphemism for ejaculation because of the word “射” and the descending motion of a plane falling down. However, it is also possible that some may simply find this expression strange and not understandable. In the online version, however, an interpretation of linking the expression directly with sex was made by forfeiting the metaphor. The Chinese word “干” was used again. It is clear that in the translation of this sentence, neither Song’s version nor the Internet version can be deemed as satisfactory.

There are also places where only the Internet translation is not accurate.

ST: “As they descended the slope Ennis felt he was in a slow-motion, but headlong, irreversible fall.” (Proulx, 1999: 277)

TT1: “下坡时，恩尼斯感觉自己以慢动作下坠，垂直下坠，全无回头的余地 [As they descend the slope, Ennis felt he was falling down headlong, slowing but irreversibly].” (Song, 2006: 202-203)

TT2: “下陡坡的时候，埃尼斯就像电影里的慢动作那样，头朝下结结实实地摔了一个跟头 [As they descend the steep slope, Ennis fell down hard in a slow-motion like that in motives].” (Weiyu)

Here, no careful examination would be needed to tell that the Internet translator must have mistaken felt to felt, resulting in an obvious wrong translation.

ST: “They went off in Jack’s truck, bought a bottle of whiskey and within twenty minutes were in the Motel Siesta jouncing a bed.” (Proulx, 1999: 281)

TT1: “他们坐着杰克的卡车离开了，买了瓶威士忌。20 分钟后就在西斯塔汽车旅馆的床上翻云覆雨起来 [They left in Jack’s truck, bought a bottle of Whiskey and after 20 minutes, they were already doing it in a bed in Motel Siesta].” (Song, 2006: 204)

TT2: “他们开着杰克的卡车离去，买了一瓶威士忌，不到二十分钟双双住进了午睡汽车旅馆开始震动床铺 [They left in Jack’s truck, bought a bottle of Whiskey and within 20 minutes, they were already checked in Motel Siesta and started shaking the bed].” (Weiyu)

Here the mistake is also quite easy to spot. Within 20 minutes was translated to after 20 minutes in the Internet version.

It goes without saying that there also exist places where Song’s translation is marred with errors in understanding of the source text.

ST: “He was glad the light was dim on the landing but did not turn away from her.” (Proulx, 1999: 281)

TT1: “他很庆幸楼梯歇脚处光线暗淡，不必转身背对她，以防她瞧见胯下春秋 [He was glad that the light was dim on the landing so that he does not have to turn around because of his erection]。” (Song, 2006: 205)

TT2: “他目不转睛地盯着她，暗自庆幸楼梯口的灯光昏暗不明 [He stared at her, glad that the light was dim on the landing]。” (Weiyu)

This is the depiction after the kiss between Jack and Ennis in front of Ennis’s house. Ennis was worried that Alma would have seen them making out but felt a little bit relaxed because he saw the lighting was dim and there are chances that Alma cannot see them clearly. In my reading, there is no mention or allusion to an erected penis, which is what Song translated in Chinese.

ST: “his disinclination to step out and have any fun,” (Proulx, 1999: 287)

TT1: “他放开自己、尽情享乐的倾向[His inclination to set himself free and enjoy himself as much as he like],” (Song, 2006: 210)

TT2: “他不爱出门也不爱玩儿[He does not like to go out and have fun],” (Weiyu)

In his example, the mainland Chinese translation conveys a completely opposite meaning with the source text. This is certainly a hint of unsatisfactory translation.

It is definite that errors caused by careless translation is avoidable in a traditional translating process. It sometimes can be a problem, however, to Internet translators working by themselves. But if these translators are working together in one project in a crowdsourcing model as the case of “biography of Steve Jobs” mentioned above, such a problem should not be existing.

4. CONCLUSION

It has been 25 years since Lefevere uncovered the manipulative influence of ideology on the translation process. Since then, the manipulative school, post-colonial translation studies and feminist translation studies all aimed at one common purpose, in my opinion, the revealing of power and hegemony in the translation process. However these academic research on uncovering the influence of the power outside translation failed to notice that in real life, there has been solutions to these problems for a long time. Internet, with its unique features that none of the traditional publishing industry was able to offer, has provided a new approach in addressing problems such as censorship while not compromising on the translation quality.

This study set out to describe the government censorship and self-censorship in translation on homosexuality in China and proceeded to show that Internet translation would actually be a ideal way to circumvent the state censorship when translating sensitive issues like

homosexuality. In order to do that, two aspects of previous studies were examined, namely, censorship, self-censorship and Internet translation, and the translation of homosexual literature. Among the few research done on Internet translation, it is widely assumed that translation quality and Internet translators' manipulation would be two limitations compared to traditional professional translation. However, drawing from Pérez-González & Susam Saraeva's refutation, I argue that Internet translations are not necessarily inferior to professional ones. In order to prove my argument, the translation of *Brokeback Mountain* in Chinese was used as a case study. Through examining the two translations by Song and by an Internet translator "Weiyu Hanmei", it is safe to say that censorship because of the state censorship policy and self-censorship all presented in Song's translation while there is absolute no traces of censorship in the Internet translation. In order to respond to the questioning that Internet translations are low-quality and marred with random interventions made by the non-professional translators, I conducted a detailed comparison between the two versions. The result is actually quite opposite to what most translation scholars had previously assumed. While self-censoring manipulation exists in both the professional translation and the Internet translation, because of the homonormative and stereotypical view embodied by Song's translation, the Internet translation that accentuated the sexual element in the translation and thus to some extent, openly challenged the unspoken rules of "no sex" (Lung, 2003) is even more needed in Chinese society. In terms of translation quality, the comparison also showed that both the two versions are now freed from occasional mistranslation or misunderstanding of the source text. The only difference is that mistakes made because of careless translation is only seen in the Internet translation.

Undoubtedly, this study, due to the limitation of time and space, was not able to present more random examples from other Internet translations. A quantitative research about whether all the Internet translation can be censorship-free and still maintain a relatively high translation quality will be even more persuasive. Hopefully, this paper would serve as a pilot study of more detailed and comprehensive research in the future. Additionally, since the case study is related to male homosexuality, I was not able to touch upon questions of lesbianism as well even though the invisibility of female homosexual is also an urgent and striking problem in China society. Hopefully, this current research will also pave the road for translation studies to divert their attention to the lesbian community in China.

Rooted in Confucius philosophy, Chinese people believe “moderation” and “doctrine of mean” are what they should obey and pursue. Therefore, for so many years, subversion is not a word familiar to Chinese people. However, the arrival of Internet changed the situation and brought what Yang (2011) would call, online activism. Chinese homosexuals have been living underground in their own subculture with no attention paid and no protection given for so long because censorship has taken away their only opportunity to be fairly represented in literature and literary translation. Yet with Internet, they gained their voice and visibility through the prosperity of boy love fictions in Internet literature websites and Internet translation of foreign homosexual literature such as *Brokeback Mountain*. Therefore, Internet translation absolutely is in a significant position in the fight of equal rights for the minority groups. As what Zha (2002) commented, with proper organization, Internet translation would gain inestimable development in the future. Hockx in his books about Internet literature in China noted the commercial success of websites like “Jinjiang” and “Qidian”. Actually, Internet translation has been using the same model but in the form of “zimuzu”. However, the “Zimuzu” model which is highly organized similar to a traditional subtitling company or publishing company, is limited to subtitling and has not expanded its scope to literary translation. It is foreseeable that Internet translation would become a significant and essential part of the translation industry, like what Internet literature is to the traditional literature.

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APPENDIX 1: A FULL LIST OF EXAMPLES OF CENSORSHIP

No.	Source Text	Target Text 1	Target Text 2
1	Ennis ran full throttle on all roads whether fence mending or money spending, and he wanted none of it when Jack seized his left hand and brought it to his erect cock. Ennis jerked his hand away as though he'd touched fire, got to his knees, unbuckled his belt, shoved his pants down, hauled Jack onto all fours and, with the help of the clear slick and a little spit, entered him, nothing he'd done before but no instruction manual needed.		埃尼斯本来还胡思乱想着修栅栏和钱的事儿，当杰克抓住他的左手移到自己勃起的阴茎上时，他的大脑顿时一片空白。他像被火烫了似的把手抽了回来，跪起身，解开皮带，拉下裤子，把杰克仰面翻过来，在透明的液体和一点点唾液的帮助下，闯了进去，他从来没这么做过，不过这也并不需要什么说明书。
2	Ennis woke in red dawn with his pants around his knees, a top-grade headache, and Jack butted against him	恩尼斯在红色晨曦里清醒	埃尼斯在黎明的满天红光中醒来，裤子还褪在膝盖上，头疼得厉害，杰克在后面顶着他
3	They never talked about the sex, let it happen, at first only in the tent at night, then in the full daylight with the hot sun striking	两人从未讨论性爱	他们从来不“谈”性，而是用“做”的。一开始还只是

	down, and at evening in the fire glow, quick, rough, laughing and snorting, no lack of noises,		深夜时候在帐篷里做，后来在大白天热辣辣的太阳下面也做，又或者在傍晚的火光中做。又快又粗暴，边笑边喘息，什么动静儿都有，就是不说话。
4	their mouths came together, and hard, Jack's big teeth bringing blood, his hat falling to the floor, stubble rasping, wet saliva welling, and the door opening and Alma looking out for a few seconds at Ennis's straining shoulders and shutting the door again and still they clinched, pressing chest and groin and thigh and leg together, treading on each other's toes	两人紧紧贴在一起	他们的嘴唇猛地合在了一处。杰克的虎牙出血了，帽子掉在了地上。他们的胡茬儿扎着彼此的脸，到处都是湿湿的唾液。这时，门开了。阿尔玛向外瞥了一眼，盯着埃尼斯扭曲的臂膀看了几秒，就又关上了门。他俩还在拥吻，胸膛，小腹和大腿紧贴在一起，互相踩着对方的脚趾
5	Ennis lay spread-eagled, spent and wet, breathing deep, still half tumescent	恩尼斯呈大字形躺着，力气用尽，全身湿透，大口呼吸。	埃尼斯呈大字型摊在床上，精疲力竭，大汗淋漓，仍

			在喘息，阴茎还半勃起着。
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APPENDIX 2: EXAMPLES OF REGISER AND STYLE

No.	Source Text	Target Text 2	Target Text 3
1	scratching the grey wedge of belly and pubic hair	搔搔肚皮与私处的 <u>楔形灰毛带</u>	挠了挠下体和阴毛
2	he is suffused with a sense of pleasure because Jack Twist was in his dream.	然而他内心 <u>洋溢着</u> 快感，因为杰克·特威斯特昨晚 <u>现身</u> 他梦中	但是他心里头美滋滋的，因为在梦里，他又见到了杰克
3	they clinched, pressing chest and groin and thigh and leg together, treading on each other's toes until they pulled apart to breathe	两人仍紧紧相扣，胸部， <u>鼠蹊</u> ，大腿，小腿 <u>皆</u> 密不透风，彼此踩住对方脚趾，最后为了呼吸而分开时	他俩还在拥吻，胸膛，小腹和大腿紧贴在一起，互相踩着对方的脚趾，直到不能呼吸才放开。
4	A small dot moving across a high meadow as an insect moves across a tablecloth	小小一点在高原草原上行走， <u>状若</u> 昆虫在桌布上移动	一个小点在高原上移动，就好像一只昆虫爬过一块桌布
5	Aguirre came up again to say so	阿吉雷 <u>再度</u> 骑马上山相告	乔又上来报信
6	his horses and daughters	<u>爱马与爱女</u>	女儿们和马匹
7	sleep as soon as he hit the bed	立刻沉睡	一沾床就开始打呼
8	Nothing marred it, even the knowledge that	这段往事百毒不侵，甚至知道了 <u>以下这件事</u> 也难以动摇	这段回忆、这一刻仍然无法抹去
9	Turned and walked back at a deliberate pace	<u>以审慎从容</u> 的步调走回来	接着 <u>慢慢地</u> 走回来

DECLARATION OF AUTHORSHIP

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Course Code	T1 6301
Course Title	Dissertation
Supervisor	Prof. See Iui Kwan
Submission Date	01 / MAR / 2017

Plagiarism and Collusion

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