

**NANYANG TECHNOLOGICAL UNIVERSITY**  
**SCHOOL OF HUMANITIES AND SOCIAL SCIENCES**



**Women-identified Approach in Translating Sweet Caress**

**Submitted by: Yi Huang**

(G1503620E)

**Supervisor:**

**Sze Pui Kwan**

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## ABSTRACT

Since the emerging of Feminism Theory in translation, there are numerous studies and discussions on women's participation and positionality in translation activities (Boria & Risso 2006), studies on women translators and their identities (Flotow & Farahzad, 2017; Simon, 1996), but limited studies aiming at the translational practice on how to translate women. This paper is a practical exploration in gender translation and focuses on translator's ideological stance in translating women and related gender issues. The translator has adopted "women-identified" approach in the translation process. According to Maier, translators can opt for a "woman-identified" approach in their works in order to identify themselves with a woman character, usually the protagonist, or cooperate with authors identified as women to tackle gender issues in the original. In this paper, "women-identified" approach is applied in the translation practice of *Sweet Caress* into Chinese to address the specific gender issues in translating women. It will illustrate how the translator has identified herself with the heroine and her linguistic choices in order to build the rounded character in Chinese context and examine if the ideology of character or the translator affects the decision-making more in the translational process. Through the application of "women-identified" approach, this paper will explore the significance and feasibility of "women-identified" approach in translating women and female perspective characters in general.

Key Words: "women-identified" approach; translating women; ideological stance; gender issues.

## TRANSLATION

No.	Source Text	Target Text
1	Sweet Caress	《甜蜜的爱抚》
2	William Boyd	威廉姆·波伊德
3	Book One: 1908-1927	第一章：1908-1927年
4	I lit a cigarette, watching him throw off his jacket and fall into an armchair.	我点了只香烟。他在我面前脱掉夹克，一屁股坐到椅子上。
5	I knew that tonight had to be the night.	我早已对他暗生情愫，今晚一定得向他表明我的心意了。
6	‘Couldn’t have done it without you, darling. Thanks a million,’ he said.	‘多亏了你的帮忙，亲爱的。真的万分感谢。’
7	‘And Lockwood.’ ‘Locky’s a Trojan.	‘还有洛克伍德。’ ‘洛克是个勤快的家伙。
8	But I think we might need another assistant if this goes on.’	往后如果仍然这么好运的话，我们可能还需要一个助手。’
9	I sat down opposite him.	我在他对面坐下。
10	‘But it can’t go on like this, surely. It’s some sort of a mad exception. Everyone’s out of control.’	‘但非常肯定我们不可能一直这么好运。今晚格外好运。但那些人又不受控制，我们很难把握拍摄进度。’
11	‘And it’s not even the season...’ Greville thought. ‘I know.	‘而且这还没到最忙的时候……’ 格雷维尔想了想。‘我知道了。
12	Divide and rule. What if we split up?	分而治之。我们分组行动如何？
13	Do you think you could do one on your own? You take Lockwood.	让你自己完成一个拍摄任务，你觉得你可以吗？洛克伍德跟你一起。
14	I’ll find someone new.’ He stood up and paced around the drawing room, thinking.	我再找个新助手。’他站起来，在绘画室来回踱步思考着。
15	‘We could do four events a night. Two each.’	‘我们一晚可以进行四个拍摄工作。每组负责两个任务。’
16	‘It sounds logical,’ I said. But people only pay attention to me because they know I’m with you.	‘可以试试，但是，因为我是你跟班，别人才会注意我。
17	They don’t want to be photographed by Amory Clay. They won’t pay to be photographed by Amory Clay, more to the point.’	他们可不想让艾默里·克莱来拍摄。说白了，他们才不愿意花这种钱呢。’
18	‘But they will.’ He wandered back across the room towards me. ‘Wait till they see your work.’	‘他们会有的。’他从画室另一边向我走近。‘等他们看到你的摄影作品后会愿意的。’他托起我的右手吻了一吻。
19	He picked up my right hand and kissed it. ‘My right-hand girl. I’m exhausted.	‘我的右撇子姑娘。今天累死我了。晚安，好好休息。’

	Sweet dreams.’	
20	In my little bedroom I slipped out of my gown and underclothes and put on a filmy silk shift that came to my knees. I touched a little perfume behind my ears and unpinned my hair.	回到小卧室，我很快便脱去了睡袍和内衣，换上及膝的丝薄睡裙，在耳后喷了些香水，散开头发。
21	I felt very calm, I was surprised to note - this was no inebriated, wild decision.	我非常惊讶，自己居然如此镇定自若。这可不是发酒疯。
22	Matters had to come to a head.	该发生的总会发生的。
23	Then I paused and thought, as coldly as I could, about what I was about to do and the risks attached.	我停了一下，使劲让自己冷静，脑子里过了一遍我马上要做的事。这也许会影响我们的关系，搞不好连朋友也做不成了。
24	It could all go horribly wrong, of course, but, I told myself, you could have died a few months ago, trapped in a car beneath the waters of Hookland Castle Lake.	选择向他表白也许是个糟糕透顶的错误。但我告诉自己，几个月前我连人带车掉进胡克兰城堡湖里，差点就死了。
25	Don’t let your life go by you, thinking of what might have been.	人生苦短，没时间纠结了。
26	Live for yourself, for what you truly want.	为你自己而活，做你真正想做的事。
27	Live for yourself, I repeated as I padded through the dark flat towards Greville’s bedroom.	为你自己而活，我一边反复默念这个想法，一边在漆黑的公寓里轻手轻脚地朝格雷维尔的卧室走去。
28	There was no light shining under the door. I knocked.	他门缝里没有漏出灯光。我敲了敲门。
29	‘Greville? Can I have a word?’ I pushed the door open as he switched on his bedside light.	‘格雷维尔，我可以和你聊一聊吗？’他打开了床头灯，我便推门而入。
30	His hair was tousled, a thick lock falling over his forehead. I’d never seen him so uncombed.	他头发蓬乱，一撮头发密密的搭在前额上。我从没见过他的发型如此凌乱。
31	‘Amory? What’s happening? Is there anything wrong?’	‘艾默里，怎么了？出什么事了？’
32	I slid into bed beside him.	我溜上床，躺在他身旁。
33	‘I’m cold,’ I said and, putting my arms around him, tried to kiss his lips.	‘我好冷啊，’我说着便抱着他，想亲他的双唇。

34	Very gently but firmly he pushed me off.	他非常绅士又用力的把我推开。
35	‘What’re you doing? Are you out of your mind?’	‘你在做什么？你疯了吗？’
36	‘I’ve fallen in love with you.’	‘我已经爱上你了。’
37	‘Don’t be fucking stupid, I’m your uncle!’	‘别他妈犯傻了，我是你叔叔！’
38	‘So what? It doesn’t matter.’	‘那又怎样？又没有关系。’
39	He sat up and ran his fingers through his hair, smoothing it back. He climbed out of bed and picked up his dressing gown. He was wearing taupe pyjamas with a darker piping. I saw. He threw the dressing gown at me.	他坐起来，手指摆弄着头发，把头发捋顺。然后下床拿起晨衣，扔给我。他穿着暗灰色带深色滚边的睡衣。
40	‘You’re practically naked, you silly girl. Put that on. Why’re you trying to seduce me? Have you had too much to drink?’	‘你几乎是裸露的，傻姑娘。穿上吧。你为什么耍来勾引我呀？你是不是喝多了？’
41	‘Because I’m tired of being a “girl”!’ My voice was shriller than I meant it to be. ‘Tired of being a “silly” girl, even worse!’	‘因为我当够“女生”了！’我的声音止不住地颤抖。‘更不想当“傻”姑娘！’
42	And I love you. And I don’t want anyone else to love me, or to...’ I couldn’t think of the right word. ‘To possess me.’	我爱你。我不想其他人爱我，或者.....’我想不出一个恰当的词。‘拥有我。’
43	He laughed and then walked to his dresser, found a cigarette and lit it.	他哈哈大笑，走向衣柜，找出一根香烟，点上。
44	‘You have got a hell of a lot to learn, my dear.’	‘亲爱的，你要学习的还有很多。’
45	‘I’m nineteen years old. I could have died. My father tried to kill me. I can’t just wait for-’	‘我都19岁了。之前我爸爸还想杀死我，我差点就死了。我不能等-’
46	He put up his hand to silence me and shook his head incredulously.	他用手捂住我的嘴打断我说话，怀疑地摇着头。
47	I could hear him making little popping noises with his lips.	我能听到他嘴唇间发出小声的摩擦音，他慢慢地说道：
48	‘The thing is, I’m not interested in girls, Amory. Can’t you tell?’	‘其实.....我对女的不感兴趣。艾默里，你难道没看出来吗？’
49	‘Tell what?’	‘看出来什么？’

50	'I'm interested in men. And boys...I'm what the smart set could call a "queen".'	'我只对男人感兴趣,还有男生.....我就是时髦人士口中的“同志”。'
51	I looked at him. 'Jesus. My god...I didn't...I don't know what to say.'	我看着他。‘天哪。我的天.....我以前都不知道.....我不知道说什么。’
52	'Don't be embarrassed, darling. In fact I'm rather flattered you should think I'm appropriate material. The disguise is working very well.'	'亲爱的,不用觉得尴尬。其实,你会喜欢上我这样的男人,我简直受宠若惊,说明我伪装得很好。'
53	I yanked on his dressing gown, suddenly absurdly conscious of my tiny skimpy slip, of the light shining on my bare arms and shoulders. My breasts seemed, all of a sudden, preposterously white and large.	我突然意识到,我只穿着丝薄的小睡裙,灯光照着我光溜溜的手臂和肩膀,乳房瞬间显得又白又多余,无比可笑。
54	I hugged the gown to me, feeling a chill shudder up my back.	我立刻紧紧抱着他的晨衣,后背凉飕飕的,感到阵阵颤栗。
55	Cold shame, not hot shame, even worse. I wasn't going to cry but I'd never felt so stupid. Like a vast block of cast iron, tons of insensate metal.	比起因羞愧而发热,因羞愧而发冷更丢人。我并没有想哭,但我从未觉得自己如此愚蠢,简直是废物一个。
56	He sat down beside me and took both my hands in his, just as he'd done when he'd urged me to go and see my father. In another world.	他坐到我旁边来,握着我的双手,之前他劝我去看父亲时也是这个动作,但那好像已经是上个世纪的事了。
57	'Do you really want to stop being a virgin?'	'你真的不想当“女生”了,是吗?'
58	'That was the plan. Now I'm not so sure. As you say I've got a lot to learn. Maybe I'll become a nun instead.'	'本来不想的。但我现在不太确定了。像你说的,我有很多需要学习的。也许我可以做一名修女。'
59	Greville scrutinised me. 'You're incredibly impetuous, Amory, you know. Very headstrong.'	格雷维尔认真地看着我。‘艾默里,你太冲动了。又倔。’
60	'Very stupid.' 'Yes, that's a way of putting it.'	‘又笨。’‘对,这样说也对。’
61	I could get you into trouble in life.'	我会让你的生活变得一团糟。’
62	'It already had.' I retightened the belt on the dressing gown, feeling tears salty in my eyes.	‘已经一团糟了。’我又系了系晨衣的腰带,眼泪在眼睛里打转,
63	I wasn't going to cry. 'It's my problem. My curse.'	但我是不会哭的。‘这是我的问题。我注定会这样的。’

64	‘Which means I don’t think you’d be a very good nun, I’m afraid.’	‘所以你恐怕当不了好修女。’
65	I had to smile. ‘Probably not.’	我呵呵一笑。‘也许是的。’
66	He looked at me searchingly, but in a kindly way.	他看着我，目光坚定而友善。
67	‘You know, if I thought I could, I’d help you out. You’re a very pretty girl. But it would be awful - for us both. Too ghastly and embarrassing. Might ruin you for life.’	‘如果我可以的话，我会帮你的。你是非常漂亮的女孩。但这对我们俩来说都很奇怪。非常可怕，极其尴尬。还可能会毁了你一生。’
68	I’m just not made that way, darling. The machinery wouldn’t work, if you know what I mean.’	亲爱的，不知道你明不明白我的意思，我只是生来就不同，身体对女的没反应。’
69	‘I’d better go. I think I’m going to die of shame. I’m so sorry, Greville, I never-’	‘我还是走了吧。我简直羞愧死了。对不起，格雷维尔，我从来不知道-’
70	‘Why don’t you seduce young Lockwood?’ ‘What? Lockwood?’	‘你怎么不和洛克伍德那个年轻人试试看呢？’‘什么？洛克伍德？’
71	‘He’s obsessed with you. Shines out of his eyes. He adores you. Can’t you tell?’	‘他被你迷的神魂颠倒的，眼睛里满是流露出对你的爱。他爱慕死你了。你没看出来吗？’
72	‘I’m afraid I’ve only been thinking of you.’	‘一直以来我都只想着你啊。’
73	‘You’d be much better off losing your virginity with strapping young Lockwood than an inefficient pansy like me.’	‘你的第一次最好跟年轻健壮的洛克伍德，总好过跟我这个无能的同性恋啊。’
74	We only see what we want to see and that’s how mistakes are made.	我们往往只看到我们想看到的，所以总会犯错。
75	Greville suddenly came into focus for me, like a lens being turned.	以前，格雷维尔突然成了我的焦点，然后，我就像调好的镜头一样只关注着他。
76	At breakfast the next morning I crept into the kitchen but he was already there, spruce in his morning suit, ready for the wedding we were to photograph at the Brompton Oratory.	第二天吃早餐时，我蹑手蹑脚地走进厨房，他已经坐在那里了，穿着笔挺的西装，准备出发。我们有摄影工作，是拍摄在布朗普顿礼拜堂举行的婚礼。
77	He looked like an illustration from Tailor&Cutter.	他看起来像西服定制店里的插画。
78	‘You’re not going to jump on me, Amory, are you?’	‘艾默里，你不会想扑倒我吧？’

79	‘Very funny.’ But of course it was exactly the right thing to say. He made light of it.	‘你真好笑。’但他确实说了该说的，随意带过昨晚的尴尬。我们可以一笑置之。
80	We could joke about it and therefore it was possible for me to be with him again, to function, at ease, even though everything was different. In a strange way I felt closer to him, now I knew about him. Now we had our secret.	虽然现在跟以往不同了，我仍可以自我自如又自在地与他共事。我莫名感觉和他更亲近了，因为现在我更了解他而且我们之间有了一个秘密。
81	‘Any luck with Lockwood?’ he said to me one day. ‘Greville! Please!’	有一天，他问我，‘你跟洛克伍德有进展了吗？’‘格雷维尔！拜托！’
82	‘He’s a nice land. Strong but gentle.’ ‘You make him sound like a shire horse.’	‘他是块好料哦，刚柔并济。’‘你把他说的跟拖车马一样。’
83	‘You know what they say about shire horses don’t you, darling?’ ‘No, I don’t. And I don’t want to know.’	‘你知道别人怎么说拖车马的吗，亲爱的，知道吗？’‘不知道。我也不想知道。’
84	But because Greville kept talking about him, kept introducing Lockwood and his charms into our conversation, I became aware of Lockwood in a way I hadn’t before.	格雷维尔老是提起洛克伍德，说他多么有魅力。我慢慢地开始注意到洛克伍德，注意到他我以前从未留意过的一面。
85	I realised he was in face always looking at me, covertly; I began to notice how he would take every opportunity to stand as close to me as propriety demanded. I saw that Greville was right: Lockwood was obsessed with me.	我发现他总是偷看我；我也开始注意到他总会一有机会便有分寸地靠近我。格雷维尔是对的，洛克伍德很迷恋我。
86	We were closing up the darkroom one evening, a few weeks after my fiasco with Greville.	经历了向格雷维尔的求爱惨败，几周后的一个晚上，我和洛克伍德在暗房忙着冲底片。
87	The red light was on and we moved about our business limned by its unreal thick luminosity.	暗房里红色的灯光在那晚显得格外亮。我们忙着做事。
88	I was hanging up strips of developed negatives and I could feel Lockwood’s eyes on me, like an invisible beam through the redness, playing on me.	我正在挂洗好的几条底片时，感觉到洛克伍德的目光落在我身上，就像暗房里的无形的红光那样照着我。
89	I thought- why not? It has to happen sometime - and the sooner the better.	我便想，干嘛不跟他好呢？反正迟早会发生的，自然是越早越好。

90	And having allowed the thought to enter my head I felt the concurrent physical consequences: that bowel-stir, that bone-weakness of pleasant anticipation.	有了这个想法，想到将会发生欢愉，我不禁一阵微微痉挛，连骨头也酥麻起来。
91	Lockwood reached to turn on the main light but I caught his wrist before he could.	洛克伍德正要去开大灯，我立刻拉住他的手腕阻止了他。
92	We stood there looking at each other. 'What is it, Miss Clay?' His voice was dry, hushed.	我们站在原地，相互对视。他的声音很干涩，小声地问，‘克莱小姐，怎么了？’
93	'Would you like to kiss me, Lockwood?'	‘洛克伍德，你想吻我吗？’
94	Book Two:1927-1932	第二章：1927-1932 年
95	I Life is sweet	第一节 甜蜜的日子
96	I raised my camera - my little Ensignette - and took a photograph of Lockwood Mower lying on the bed, sleeping, naked.	我拿起我的军旗牌小相机，拍了一张洛克伍德·莫厄尔的照片。照片里，他一丝不挂地睡在床上。
97	He was hot, he'd thrown the sheet and blankets off and his pale long flaccid penis, lying over his upper thigh, was both pliant and semi-engorged. The pinched bud of his thick foreskin made his penis look tuberous, vegetal, somehow - not like his sex, his member, at all.	因为太热，他扔开了床单和毛毯。他的那根长长的，有些疲软的躺在大腿间，弯曲又半挺着，厚厚的包皮头很松软，使他那根看起来像植物的茎块，一点都不像他的性别，不像他身体的一部分。
98	It was a great photograph - so I say, my 'Sleeping Male Nude' - and I kept a print of it for years, secretly, in a seldom-look at it and think back, remembering him and those many months of our affair.	我觉得我拍的“裸睡男人”是一张很棒的照片。我保存了很多年，偶尔会偷偷地看看，回忆那时，回想起他，回味我们数月的情事。
99	And then I lost it, annoying, when I moved house after the war.	可惜后来战后搬家的时候，我把那张照片弄丢了。
100	I put my camera away in my bag, slipped on my coat and left quickly without waking him.	我把相机放在包里，披上外套，匆匆离开，没有吵醒他。

101	I had a job that afternoon and had to make my way to West Sussex for a garden fete hosted by Miss Veronica Presser - daughter of Lord Boxhurst, which the Presser family owned, every brick and hanging tile, part of their vast Boxhurst estate which lay between Chichester and Bognor Regis.	那天下午有个摄影工作，我得赶路去西苏赛克斯，参加维罗妮卡·普雷瑟举办的游园会。她是巴克斯赫斯特勋爵的女儿。那座花园里的一砖一瓦都是普雷瑟家族的，他们家族在奇切斯特和博格诺里吉斯一带也有无数地产。
102	I took the Tube from Kensington High Street to Walham Green, trying to concentrate on the job ahead and stop thinking about the last few hours I'd spent with Lockwood.	我从肯辛顿商业街搭地铁到威尔汉姆格林街，努力把注意力集中到马上要做的工作上，不去想我和洛克伍德耳鬓厮磨的几个小时。
103	Greville had passed on the Presser commission to me - it was for Beau Monde - and I knew it could prove to be a significant moment in my erratic career as a professional photographer.	这次摄影是给《潮流社会》(Beau Monde)杂志拍的，格雷维尔派我去完成这个工作。我非常清楚，如果干得好，这将是我职业摄影师这一不稳定行业的一个里程碑。
104	'Do this Presser job well,' Greville had said, 'and all my Beau Monde work will come your way. Guaranteed.'	他说，‘这个普雷瑟拍摄任务，好好做的话，我所有的《潮流社会》的工作都会源源不断地给你。我保证。’
105	I now lived in a shabby one-bedroom flat in a converted house on Eel Brook Common.	我住的地方是位于伊尔布鲁克公园一所改装过的房子。我住里面的一间单卧室公寓，
106	No bathroom, just a small kitchen and a lavatory off the long, thin bed-sitting room.	那里没有浴室，只有个小厨房和厕所连着小房间，小房间又窄又长，卧室起居室两用。
107	I still used the Falkland Court mews as my darkroom; Greville had given me my own set of keys, an arrangement that suited me as I was able to see Lockwood as often and as discreetly as I wanted.	我仍然用福克兰宅院的马厩作暗房；格雷维尔给了我钥匙，这安排很适合我，我可以尽可能频繁又小心的跟洛克伍德幽会。
108	Which was quite often, so it turned out.	现在看来，我当时确实经常见他。
109	I packed up my two cameras in my leather grip (the 'Excelda' quarter-plate and the Goerz), stuffed a dozen business cards in my handbag, hoping for further commissions, and headed for Victoria station.	我把我的两个相机（“爱克斯达”1/4 板和格茨相机）装在皮革手提包里，还塞了一打名片，希望可以接更多的活。

110	Change at Hayward's Heath for Amberley and then a taxi to North Boxhurst. It was going to be a long day.	然后出发去维多利亚地铁站，在海华德希思站换乘到安伯利，再坐出租车去北巴克斯赫尔特。这将是漫长的一天。
111	THE BARRANDALE JOURNAL 1977	1977年于布兰戴尔所写日志
112	I suppose we all - men and women - remember our first lover, like it or not; good, bad or indifferent.	也许所有男人和女人都会记得自己的初恋，无论是喜不喜欢，感觉好与坏或没有感觉。
113	However, I've a feeling that women remember more, remember better.	然而，直觉告诉我，女人往往会记得更多，也记得更美。
114	I can still bring to mind that first night I spent with Lockwood, after we'd kissed in the darkroom, with near-absolute recall. Lockwood had been both kind and controlling.	我仍然可以清晰地想起我与洛克伍德的第一晚，我们在暗房亲吻，洛克伍德有点强势但又很温柔。
115	Once the future course of the encounter was clear - that this was to be no simple kiss - and as soon as we were naked in his narrow, pungent bed upstairs, all lights switched off, he asked me if this was my 'first time around the houses'. Yes, I said.	那并不是简单地一个吻而已，还发生了之后的故事。我们上了楼，脱光衣服躺在他的床上。他的床很窄小，还有刺鼻气味。他问我，这是不是我的'第一次'。我告诉他'是的'。
116	Then he asked me if I used sanitary towels or 'them tampon things'. Sanitary towels, I said. But why?	他问我以前用的是卫生棉还是'止血棉塞之类的东西'。我问他，'是卫生棉。怎么了？'
117	Then I felt his finger inside me, pressing, and a sudden sharp pain that made me yelp.	然后我感受到他的手指在我身体里按压，一阵突如其来的剧痛疼得我叫出了声。
118	'That's that sorted,' he said. He spread my legs and positioned himself.	'这就是那个，'接着，他正对着我，掰开我两腿。
119	'Wait a second,' he said and left the bed. I heard him go into the little kitchen at the top of the stairs, then he returned and slid back in beside me.	'等一等，'他说完就下床了。我听到他走进楼梯最上面的小厨房，然后溜回我身边。
120	I felt him rubbing something on me. And then he entered me with a small wheeze and grunt of effort but I didn't feel much.	他拿着什么东西在我那里涂抹。然后伴着小声的喘息声和用力的声音，他进入我的身体，但我当时没怎么觉得痛。
121	'I won't go mad, Miss Clay,' he whispered in my ear as he began to push rhythmically at me, 'seeing as it's the first time.'	'克莱小姐，我不会很粗鲁的，'他在我耳边私语，慢慢地进入我的身体，'我也当作是我的第一次一样的小心。'

122	Right, I said, clenching my fists on his back. 'I can't rightly believe this is happening, Miss Clay. Happening to me, Lockwood Mower. Like I'm dreaming a dream.'	'好的，'我说着，紧握着拳头放在他背上。'克莱小姐，我真不敢相信这是真的。发生在我洛克伍德·莫厄尔的身上。就像在做梦一样。'
123	He was as good as his word. He exhaled noisily and rolled off me after about five seconds and we lay in each other's arms.	他说到做到，的确很温柔，约5秒后便从我身上下来，喘着粗气。我们躺在彼此的手臂上。
124	I was expecting to feel more pain - all the speculative talk as Amberfield had been of blood-boltered sheets and agony.	我以为会更疼些。以前在爱博菲尔德女校听过很多，学校满是血污床单和痛的记忆。
125	Carefully I reached down and touched myself - some sort of clotted waxy substance was there. Lockwood's emission?	我小心地往下伸手，摸我的下面，在那里摸到了凝固的蜡状物。难倒是洛克伍德的射出来的东西？
126	'What's this, Lockwood?' he said. 'It's an old trick. I remember I had some soft lard in the kitchen. That's why you never felt a thing.' he said.	'洛克伍德，这是什么？' '这是个老法子。我记得厨房里有一些软的猪油。所以我刚刚进去的时候，你不会觉得痛。'
127	I could sense his grin widening. He kissed my cheek, gently, and whispered, 'My chum slid in like a greased piston, Miss Clay. Feel it. Go on.' He took my hand and placed it on his 'chum'.	我感觉他在咧嘴坏笑。他温柔的亲吻我的脸颊，轻声地说，'克莱小姐，我的老二像涂了润滑剂的活塞。你感受一下。来吧。'他把我的手放在他的'老二'上。
128	Now it was my turn to smile to myself in the darkness, feeling not sensual pleasure - that had never really arisen - but relief, enormous happy relief.	现在是在昏暗的房间里偷笑了，并不是因为肉体的愉悦，其实也还没有真正的体会到，而是因为轻松，无比快乐的轻松。
129	It was over; it was done; everything had changed, now. 'You can call me Amory,' I said, kissing him back.	终于完成了；终于做了；现在我是女人了。'你可以叫我艾默里，'我亲着他的后背说。
130	The bed smelled rank and I felt my back itching. Lockwood had a reek of sweat and his cheap pomade about him.	那张床很臭，我后背痒痒的。洛克伍德一身汗臭，混杂着他廉价发油的味道。
131	I breathed in, filling my lungs, telling myself to remember everything. I've never forgotten - and I've never cooked with lard since.	我深吸了一口气进我的肺里，告诉自己要记住这一切。我从没有忘记，我也再没用猪油做过饭了。

132	Miss Veronica Presser was entirely happy to be guided by me. She was a big enthusiastic girl with a gummy smile.	维罗妮卡·普雷瑟小姐非常高兴由我进行拍摄。她是个热情的大子女孩，微笑时会露出齿龈。
133	I met her by the lawn tennis courts at Boxhurst Park where there was a one-game, knockout charity tennis tournament going on.	我在巴克斯赫斯特公园的草坪网球场见到她。那里正在举行单场慈善网球锦标赛的淘汰赛。
134	I said that something casual and sporty would look so much more interesting than the usual bland portrait shorts we'd all seen a thousand times before. 'Absolutely,' she said.	我告诉她，平时我们看到过无数刻意摆拍的肖像短片，但随意自然的运动风格会更有趣。她说，‘当然，
135	'Whatever you say.' For someone already reputedly worth several million pounds she was very easy-going.	你说得都对。’像她这种据说身价几百万英镑的人，就是随和。
136	'Make it as natural as possible,' I said, focussing the Goerz. 'Be yourself .Pick up another racquet. Yes, that's it! Perfect.' Click. I had her.	‘我会拍得尽可能自然，’我边说边调整格茨相机的焦距。‘做你自己。再拿一只球拍。对，就是这样！完美。’咔嚓。我拍好了。
137	'What fun!' she said and gave a loud neighing laugh.	‘太有趣了！’她嘶嘶嘶地大笑起来。
138	The next day, in the darkroom of the Falkland Court mews, I printed my portrait of Veronica with her two tennis racquets. I liked it a lot.	第二天，在福克兰宅院的马厩,我把一张维罗妮卡拿着两个网球拍的照片洗了出来。我非常喜欢这张照片。
139	It was high time, I thought to myself, that we moved away from the standard images of these society girls - the beauties and the fiancées, the debs and the heiresses.	我觉得是时候丢掉上流社会女孩的标准形象，摆脱名媛与未婚夫、新晋名媛与女继承人这些形象。
140	Let's make my first Beau Monde commission a photograph to remember, not just so much forgettable social wallpaper.	我为《潮流社会》拍的第一次照片将成为让人难忘的摄影作品，而不只是让人遗忘的社交墙纸。
141	However, I decided to lie when I sent it in to Beau Monde, such was my enthusiasm: I told them it was Miss Presser's personal choice, her favourite - and it was duly published, the following week, as a full-page lead to the society gallery.	在我把照片送去《潮流社会》时，我撒谎了，这也是我的热情使然：我告诉他们这是维罗妮卡·普雷瑟小姐自己选的，是她最喜欢的照片。于是，这张照片在接下来的一周按期出版了，，印成了一整页，引领上流社会艺术潮流。

142	‘Good Lord,’ Greville said, when he saw the magazine. ‘Are you sure this was her choice? She looks like she’s got wheels. Not really Beau Monde at all.’	‘我的天，’格雷维尔看到杂志时喊到。‘你确定这是她自己选的？她看起来像是在轮子上，一点也不是《潮流社会》的风格。’
143	‘She did say “What fun!” when I took the picture.’	‘我给她看照片的时候，她的确说“太有趣了！”’
144	‘And you chose to interpret “What fun!” as “That’s my favourite.”’	‘然后你把“太有趣了”理解成“这是我最喜欢的。”’
145	‘It seemed implicit. You know: the message she was trying to convey.’	‘这像是个暗示。我是说，她想告诉我的意思。’
146	‘You can be very impetuous, Amory. I warned you.’	‘艾默里，你真的太轻率了。我提醒过你。’
147	‘True. Still-’ ‘Still, it’s the best photograph I’ve seen in Beau Monde for a year. Very natural-looking. Better than mine.’	‘是的。不过-’‘不过，它是我在《潮流社会》一年里看到过的最棒的照片。非常自然。比我拍得好。’
148	‘Thank you, Greville. I’ve learned everything from you. Everything.’	‘谢谢你，格雷维尔。我全都是从你那儿学到的。全部都是。’
149	We were in the drawing room of his flat.	我们是在他公寓的画室聊天。
150	The evening sun was blazing obliquely in and a misty amber light seemed to fuzz and blur the windows overlooking the gardens, casting everything in the room in a golden fantastical hue.	傍晚的夕阳明亮地斜照进来，雾蒙蒙的琥珀色光线绒做一团，从窗户俯瞰花园变得模糊，房间的每一件物品都笼罩在金光闪闪的迷幻色彩里。
151	‘Still seeing young Lockwood?’ Greville asked. ‘From time to time.’	‘你还在跟洛克伍德约会吗？’格雷维尔问。‘偶尔见见。’
152	‘He seems much - I don’t know - neater, cleaner. Altogether more presentable.’	‘他看起来，怎么说呢，更整洁，更干净了。总的来说，更好看了。’
153	I had made Lockwood bathe - I supervised the first bath, I scrubbed him down - bought him some decent brilliantine (Del Rosa’s ‘English Musk’) and several changes of shirts and, Greville was no to know this, thrown out his grey greasy sheets and provided him with freshly laundered ones that I brought with me when I stayed and took away to re-launder when I left.	我会叫洛克伍德洗澡。第一次的时候我监督他洗，帮他搓澡。给他买了一些好的发油(黛儿罗莎牌子的‘英式麝香’)，还有一些衬衣，他可以换着穿。我扔掉了他油腻的床单，买了新床单，洗干净后给他换上，我留宿的时候用，离开的时候，就再拿去清洗。这些格雷维尔都不知道。

154	'I never liked that blue flannel shirt of his,' I said. 'I think he'd wear it a week at a time.'	我说，‘我从来都不喜欢他的蓝色法兰绒衬衣，我觉得他穿一次就穿一整个星期。’
155	Greville laughed - his rare baritone boon that erupted when he found something genuinely funny. 'Amory Clay, what have I done to you?'	格雷维尔大笑。每次他觉得特别搞笑的事，就会爆发出浑厚的大笑声，平时很少听到。‘艾默里·克莱，瞧我对你做了什么？’
156	Beau Monde sacked me a week later, the result of a vehement litigious complaint from Lord Presser himself.	一周后《潮流社会》开除了我。因为普雷瑟勋爵本人提出相当激烈的投诉。
157	His daughter was a laughing stock, he claimed, she was mortified, humiliated.	他说自己的女儿成了笑柄，为人耻笑和羞辱。
158	The entire print run of the June 1928 issue was recalled and pulped at the cost of several hundred pounds.	整个1928年6月的那期全部出版都被收回，几百英镑的成本变成纸浆。
159	I was sacrificed instantly, in the hope Lord Presser would be mollified.	公司立刻开除了我，希望以此安抚普雷瑟勋爵。
160	Furthermore the editor of Beau Monde, one Augustin Brownlee, made it clear that they would spread the word amongst Beau Monde's competitors.	不仅如此，《潮流社会》的一名叫奥古斯汀·布朗利的编辑表示，他们会让《潮流社会》的所有竞争者都知道我的事，
161	My perfidy would be made plain, my abject unprofessionalism everywhere advertised. I would never work for a society magazine again.	他们会竞走相告我的不诚信。我的不专业会人尽皆知，我再也不能进上流社会的杂志工作了。
162	'I think it's a good photo, like a real person, not some stuffed doll,' Lockwood said, loyal to the end.	‘我觉得那是一张很好的照片，是一个真实的人，而不像玩偶，’洛克伍德说。他对我一如既往的忠诚。
163	I had sought solace with him for a night above the darkroom.	在暗房上面，我与他缠绵了一晚，从他那里得到些许慰藉。
164	He was sitting on the narrow bed, naked, watching me dress.	他光着身子，坐在狭窄的床上，看我穿衣服。
165	'I'm unemployable,' I said. 'All because some stupid fucking heiress lost her sense of humour.' I was picking up Greville's bad habits.	我说道，‘我是无业游民了，全因为他妈的愚蠢的女继承人不懂幽默。’我染上了格雷维尔的讲脏话的坏习惯。
166	'Surely Mr Reade-Hill can-' 'He got me the Beau Monde job. I was his special recommendation. They're not exactly wildly happy with him, either.'	‘当然里德希尔先生还可以给你-’‘他给了我《潮流社会》的工作。我是他特别推荐的。他们对他也不是很满意。’

167	I buttoned on my brassiere and, as I reached for my slip, I felt Lockwood come up behind me, take me in his arms, his hands cupping my breasts, squeezing.	我在扣我的胸衣，刚碰到胸衣扣时，洛克伍德从我身后抱住我，双手盖住我的乳房，揉捏起来。
168	'I love your bobbies, Amory, so round and-' 'They're my breasts, Lockwood! Don't use these expressions.	'艾默里，我好喜欢你的奶子，又圆又-' '洛克伍德，那是我的乳房！不要用这些词。
169	You know I don't like them.' He favoured strange slang words for body parts and types of lovemaking: bobbies, chum, the path, butter-churning, Jack and the beanstalk...	你知道我不喜欢。'他很喜欢用奇怪的俚语来讲身体的部分和做爱的方式：奶子，老二，小妹妹，搅黄油，杰克和豆茎.....
170	He was from St Albans and I wondered if it was some arcane Hertfordshire patois that he used.	他来自圣奥尔本斯。我猜他用的是不是一些难懂的赫特福郡的土话。
171	He returned to the bed, unperturbed. Very little ruffled the even, placid surface of his nature. He loved me with unusual intensity that I did know.	他回到床上，一点未受影响，一点都没有被扰乱，依然平静温柔。我知道，他确实热烈地爱着我。
172	'I'm out of a job, Lockwood. I'm jobless.'	'洛克伍德，我没有工作了。我失业了。'
173	'You'll get a job. Nothing's going to stop you, Amory. Nothing.'	'你会有新工作的。艾默里，没有什么会阻止你的。绝对没有。'
174	My mother looked at me blankly, un pityingly.	我的母亲茫然地看着我，毫无同情之意。
175	From the barn I could hear Peggy endless scales on her piano. It was beginning to give me a headache.	从谷仓屋里传来佩吉连续不断的钢琴声，她在练习音阶。我都要头痛了。
176	'Why don't you meet a nice young man? 'My mother said. 'Then you wouldn't need to be a photographer. Meet a lawyer or a soldier or a - I don't know - even a journalist. Or...' She thought, 'or a vicar. An alderman, a brewer-	'你为什么不认识一个靠谱的年轻人呢？'我母亲说。'然后你就不需要当摄影师了。比如律师啊、或者当兵的或者，呃，或者是记者啊，或者.....'她想了想，'牧师呀、或者市政府的议员、或者做啤酒的-'
177	'No thank you, Mother. No more professions.'	'别说了。谢谢你，母亲大人。别再提各种职业了。'

178	I wandered out into the garden, thinking. Greville had said I could always come back to work as his assistant, but, when I had left to set up my own, he had hired a replacement, a young Frenchman called Bruno Desjardins (whom I think Greville rather lusted after) and there really wouldn't have been much for me to do.	我走进花园里沉思着。格雷维尔说我随时可以回去当他的助手。我离开了一阵，去追求自我。那时，他就请了个新的助手，一个法国年轻人，叫布鲁诺·德雅尔丹的。我觉得格雷维尔会喜欢“上”他。
179	Apart from Beau Monde all my work as for other society magazines - the Yong Woman's Companion, Modern Messenger, the London Gazette, and so on - and all those doors would be closed to me now.	没有什么事用得着我了。离开《潮流社会》以后，我以前工作过的上流社会杂志，《年轻女人的伴侣》，《时尚先驱》，《伦敦公报》等都不会用我了。
180	There were newspapers - but I could hardly present myself as a photo-journalist. And there was portrait work - but you needed a studio for that and clients didn't exactly rush to your door if you had no reputation at all.	也有报社肯要我，但我做不了新闻记者。我也可以从事肖像摄影，但需要开一个工作室，而我又没有名气，客人也不会光顾我的。
181	I saw three guinea pigs scurry under a laurel lush. Yes, I could always take photos of people's pets.	我看到三只豚鼠在一棵月桂树树荫下匆匆地跑着。是啊，我随时都可以拍别人的宠物。
182	I felt sick: I would never stoop so low. And anyway, there were no good photographs of animals. Photography wasn't about taking pictures of animals, it was about-	我受不了我自己，我从没如此卑微过。但是，我以前拍的动物的照片没有一张好看的。摄影不是给动物照相，摄影是-
183	'Oh. It's you.' 'Hello, Xan.' Xan came round the edge of the shrubbery with a guinea pig in each hand.	'哇。是你。' '嗨，山儿。'山儿正好在灌木林边上，双手各握着一只豚鼠。
184	He was tall for his age, twelve, and had a distinctly watchful air about him as if he didn't trust you, or was expecting you to make some kind of violent movement towards him.	对于一个12岁的孩子来说，他的个子很高，警惕的神态溢于言表，让你觉得他好像不信任你或者认为你会对他有暴力举动。
185	He looked grubby, needing a long soak in a bath. 'What're you doing?' I asked. 'Freeing some guinea pigs. I've got too many.' 'How many?' 'Over a	他看起来很脏，需要好好的洗个澡。我问他，'你在做什么？' '放生一些豚鼠。我有太多只了。' '有多少？' '有一百多只。'

	hundred.	
186	But they don't seem to want to leave the garden.' He walked to the boundary hedge and set down his two newly liberated rodents.	但是它们好像不想离开花园。'他走到树篱的边上，放下他刚刚解放的两只豚鼠。
187	They sat there, noses twitching. Then he kicked earth at them and they ran into hiding.	它们坐在那里，鼻子抽动着。他朝它们踢了些泥土，它们就跑不见了。
188	'Why don't you sell them to a pet shop?' I said. 'Make some money.' 'That would be immoral.' 'Oh. Right.'	'你为什么不把它们卖去宠物店呢？可以赚些钱。' '这太不道德了。' '哦。好吧。'
189	He looked at me with hostility. 'Why are you here?' He said. 'Aren't I allowed to come and see my family?' 'I suppose so.' 'How very gracious of you, Marjorie.' 'Don't call me Marjorie.'	他充满敌意的看着我，问道，'你为什么在这里？' '难道我不可以来看我的家人？' '这倒是可以。' '你真是太高尚了，马乔丽。' '不准叫我马乔丽。'
190	He wandered off back to the garden shed. I crossed the lawn to the barn. Peggy had stopped playing scales and the door was ajar.	他走向花园的小屋里。我穿过草坪，走到谷仓屋。佩吉没有练习音阶了。门半开着。
191	When the door was shut no one was allowed to disturb her. I knocked and went in.	门关上时，她不允许任何人打扰她。我敲了敲门进去。
192	Peggy was sitting at the piano doing exercises with her hands, making fists and shooting her fingers out. 'Hello, Peggoty.' She turned and smiled - at least one member of my family was pleased to see me.	佩吉坐在钢琴前练习指法，握拳头然后一一弹出手指头。'嗨，佩果提。'她转过来笑了。至少家里有一个人见到我很高兴。我们互相亲了一下。
193	We kissed and I noticed how pretty she was becoming - dark-haired and big-eyed with a perfectly straight thin nose. My father's nose, the Clay nose, not the Reade-Hill nose that I had.	她已经是亭亭玉立的大姑娘了，黑头发，大眼睛，瘦削笔挺的鼻子。我遗传了我父亲那边克莱家族的鼻子，而没有遗传我母亲那边里德希尔家族的鼻子。
194	She fitted a cut-down ruler between her thumb and little finger of her right hand, stretching them apart, painfully.	她正在一个可以收缩的尺子撑大右手拇指和小指之间的距离，看起来非常痛。

195	‘What’re you doing? That looks like torture.’ ‘My hands are too small. I haven’t a full-octave spread. Madame Duplessis says I’ll never make a successful concert pianist if I can’t cover an octave.’	‘你在做什么？看起来像在自虐。’‘我的手太小了。我弹不出一个完整的八度音阶。迪普莱西女士说如果我弹不出一个八度音阶的话，我永远不会有办法举办成功的音乐会。
196	‘You’re only fourteen, darling. Still growing.’ ‘I can’t wait for nature to take her course.’ She smiled. ‘Time waits for no woman.’	‘亲爱的，你才14岁，还在长身体。’‘我等不了自己自然生长了’她笑着说。‘时不待女人。’
197	She was wearing a forest-green jumper, tight against her small pointed breasts, and fawn slacks. She looked more like eighteen than fourteen.	她穿了件军绿色的套头衫，衣服紧紧的束着她微微凸起的小胸，搭了条浅黄色的运动裤。虽然她才14岁，但看起来像18岁。
198	‘Have you got a cigarette?’ She asked, and removed the ruler with a wince. ‘Ouch.’	‘你有烟吗？’她问道，畏缩的拿掉尺子。‘哎呀。’
199	She shut the door and we both lit a cigarette and, clearing away piles of scores, sat down on the sofa at the end of the room.	她关上门，我们各点了一支烟，在屋子最里边的沙发上，推开一叠乐谱，坐了下来。
200	‘Does Mother know you smoke?’ ‘God, no. Xan steals her cigarettes for me.	‘妈妈知道你抽烟吗？’‘天，当然不知道。山儿偷妈妈的烟给我抽。
201	Madame Duplessis smokes so we’re safe in here. ’ She looked shrewdly at me. ‘Everything all right, Ames?’	迪普莱西女士也抽烟，所以我们在这儿抽很安全。’她机灵地看着我。‘艾默，一切都好吗？’
202	‘No.’ I told her about the Beau Monde fiasco.	‘不好。’我告诉她我被《潮流社会》炒鱿鱼了。
203	‘Stay here for a few days. Do. Have a holiday.’ ‘I’ve got to earn some money.’ ‘Mother says we’re poor, now. Papa’s hospital is costing a fortune. We may have to sell Beckburrow, she says.’	‘在这儿待几天吧。真的。好好度个假。’‘我得挣点钱。’‘妈妈说现在我们很穷。爸爸住院是一笔大开销。她说，我们也许得卖掉贝克巴洛的地产。’
204	I tried to take in these two pieces of news. Poor. Selling. ‘My god, how awful...How is Papa?’	我努力消化着这两个消息：穷，卖房子。‘我的天啊，太惨了.....爸爸怎么样了？’
205	‘He seems fine, pretty much. When he’s away, that is.’ ‘What about my legacy from Aunt Audrey? Can’t we use it for Papa?’	‘他看起来很好，只是不在家而已。’‘我从奥黛丽姑姑那里继承的遗产呢？可以花在爸爸身上吗？’

206	'It was only for your education, Mother says.' 'I should have gone to Oxford. I knew it.'	'妈妈说，只可以用于你的教育。' '我就知道。我真该去读牛津大学的。'
207	Peggy pursed her lips, looking thoughtful. 'Once I start doing concerts and recitals we'll be fine. I can begin playing professionally next year, Peregrine says.'	佩吉紧咬她的嘴唇，沉思着。'等我开始举办音乐会和小型独奏会，我们就好了。裴来格林说，我明年就可以很专业地弹奏了。'
208	'Who's Peregrine?' 'Peregrine Moxon, the composer.' 'Oh, yes. ' I'd heard of Moxon. 'Does he really let you call him Peregrine?' 'He insists on it.' 'How do you know him?' 'He's a visiting professor at the Royal Academy.'	'谁是裴来格林？' '裴来格林·莫克森，作曲家。' '哦，是的。'我听说过莫克森。'他真的让你叫他裴来格林吗？' '他硬要我叫的。' '你怎么认识他的？' '他是皇家学院的访问教授。'
209	I've rather become his protégée...' She stood, went to the stove, lifted the lid and dropped in her cigarette butt.	我好想当他的徒弟.....'她站起来，走到炉子那里，歇开盖子，把烟头扔了进去。
210	Fourteen going no twenty-four, I decided.	嗯，是的，她才是14岁，不是24岁，却是一副大人的模样。
211	'Staying for tea?' 'Yes,' I said. 'Then I'd better get back to London. Try and resuscitate the corpse that is my career.'	'要留下来喝杯茶吗？' '好的。喝完了，我最好回伦敦去。尽快重整我的事业。'
212	We walked across the lawn to the house, arm in arm. I felt a kind of panic sluice through me, knowing that Beckburrow might have to be sold, feeling - illogically - that it was somehow my fault, that I was in some way enmeshed and inculpated in my father's illness and the price we would all have to pay.	我们手挽手，穿过草坪走进家里。得知贝克巴洛地产也许会卖掉，我感到一阵惊慌，莫名的觉得都是我的错。我为父亲的病自责，也为我们需要付出的代价担忧。
213	'We'll be all right, won't we, Pegs?' 'Oh, yes. We just have to get through this year. Before I start earning.'	'我们会好起来的，不是吗，佩佩？' '嗯，是的。在我能挣钱之前，我们只需要咬紧牙关熬过今年。'
214	Ridiculous, I thought as we entered the house, to put your trust in your fourteen-year-old sister, musical prodigy or not. I had to do something.	进家门后，我想到，把重任托付给一个14岁的小孩子真是可笑，她是不是音乐神童，还不知道呢。我必须做点什么。

215	Greville took me out to dinner at Antonio's, an Italian restaurant on the Brompton Road that we both liked.	格雷维尔带我到一家名叫安东尼奥的意大利餐厅用餐，位于布朗普顿路。
216	We ordered vitello al limone and a bottle of Valpolicella.	我俩都喜欢这家餐厅。我们点了一盘柠檬小牛肉和一瓶瓦波利塞拉葡萄酒。
217	'I threw my weight around.' Greville reported. 'The Illustrated and the Modern Messenger will give you work, but it has to be strictly anonymous.'	格雷维尔说，‘我用了各种人脉关系。《画报》和《时尚先驱》都愿意让你去工作，但你得匿名。’
218	'That's hardly going to help my reputation.' 'At least it's money. Bruno's going back to Paris for a week. You could work for me while he's away.'	‘这完全不能帮我恢复声誉。’‘至少可以挣钱啊。布鲁诺会去巴黎一周。他不在的时候，你可以帮我。’
219	'Dribs and drabs,' I said. 'My rent's going up. And we may have to sell Beckburrow.'	‘还不是打零工，我的房租涨了。我们可能要卖掉巴克巴洛的地产。’
220	'You can always move in with me, my dear, as long as you don't try to seduce me again.'	‘亲爱的，只要你不再勾引我，你随时可以住我这里。’
221	'Ha-ha. Well, thank you. I may have to. But I'm going backwards, don't you see? How am I meant to make my way like this? How can I even make the most modest living? It's impossible.'	‘哈哈。好吧，谢谢。也许我得搬过来。但我有种在后退的感觉，你不觉得吗？我怎么能就这样过？我怎能这样苟且活着？不可能。’
222	Greville topped up ours classes to the brim, nodding to himself, as he thought. 'What you need to do is change the way the world sees you.'	格雷维尔给我们的杯子满上，一边思考，一边点着头。‘你需要做的就是改变世界看你的方式。’
223	'Oh, yes. Of course. ' I said with perhaps too heavy sarcasm. 'Easy.' He was still thinking and hadn't noticed. 'You need to become... Notorious. Disgraceful - even better.'	‘喔，是呀。当然。’我的语气也许过于嘲讽。‘这很简单。’他还在思考没有注意到。‘你需要变得.....臭名昭著，到很不光彩的地步最好。’
224	'Take more photos like Veronica Presser.' 'No, no. Something far more outrageous. You need a scandal.' 'A scandal? How do I create a scandal?'	‘那我多拍一些像维罗妮卡·普雷瑟那样的照片呗。’‘不是。比那个更惊人的。你需要一个绯闻。’‘绯闻？我怎么搞个绯闻？’
225	He smiled. He was pleased with his idea, I could tell. 'If I were you, darling, I'd go to Berlin.'	他笑了。看得出他对自己的想法很满意。‘如果我是你，我就会去柏林。’

## 1. INTRODUCTION

“Woman” and “Translation” has been discussed for decades since the emerging of Feminist Theory in translation studies as early as in 1980s for increasing femininity in language and deconstruction of dominant patriarchal discourse through conscious manipulation of language. During this initial period and the following decade, studies focuses mainly on the theoretical level of gender in translation such as the cooperative relationship between the translator and the author in feminist translation perspective (Diaz-Diocaretz, 1985), the representation of gender in translation (Chamberlain, 1988). 1990s sees a proliferation of translation studies in gender aspect. Gender translation exploration remains inseparable from feminist translation theories. Different topics related to gender are studies such the feminist translator’s delight in translation (Bassnett, 1992), the oppositional voices of women as writers and translators of literature in the English Renaissance (Krontiris, 1992), contradictions in feminist translation (Arrojo, 1994, 1995). Though 21<sup>st</sup> century has witnessed further development in gender-related studies in translation, studies still focus on the theoretical level of gender translation, such as the influence of gender identity and feminism in translation (Hellerstein, 2000; Andone, 2002; Hamerlain, 2005). There are numerous studies and discussion on women’s participation, analogy and position in translation studies, but limited studies aiming at the translational practice on how to translate women and related gender issues. With the emphasis on gender translation theories, the translational practice and approaches are less considered in translation studies.

How to translate women in practice remains a debated topic. Maier suggests “women-identified” translational approach in translating women’s fiction. According to Maier, translators can apply “women-identified” approach to identify themselves with a female character (usually the protagonist), or relate to authors identified as women (Maier, 1998, p.100). It emphasizes on the translator’s ideological standpoint that guides and affects translation technique and practice. Translation is considered as a process of mediation

working through ideology (Palusci, 2013, p.25). Therefore, the translation dialogue becomes an intercontextual and intercreative process, a meeting point of perceptions and cognitions of the characters (Loffredo & Perteghella, 2006, p.8). How does “women-identified” approach work in translating women and gender issues? Is the ideology of the character or the translator affects the decision-making more in translational process? Is “Women-identified” approach a practical and sufficient solution in how to translate women and female perspective characters in general?

In this paper, “woman-identified” approach is applied in the translation practice of *Sweet Caress* into Chinese to address the specific gender issues in translating women. The translator sets the target market as mainland China and will focus mainly on how to translate women and remain female perspective on textual level. Ideology, in semiotic sense, is “a system of beliefs that informs the individual’s world view that is then realized linguistically” (Munday, 2007, p.8). And a particular lexical cohesion helps form a specific perspective (Thompson, 2014). By applying “women-identified” approach, the translator focuses on the source text and the protagonist’s female perspective, tries to analyze the lexical expressions and cohesion to identify the female character. From textual analysis, the translator will try to select the most suitable words that represent the female character and rebuild female perspective. This paper then will illustrate how the translator has identified herself with the heroine and her linguistic choices in order to build the rounded character in Chinese context and examine if the ideology of character or the translator affects the decision-making more in the translational process. Through the application of “women-identified” approach, this paper will explore the significance and feasibility of “women-identified” approach in translating women and female perspective characters in general.

## **2. LITERATURE REVIEW**

In the studies of translating women, Margot Sempereora believes that "Women's language is

always double, always both complicit and illicit," and has applied translation theory figuratively to show the American woman writer as a translator who makes linguistic choices to render a publishable expression of her racial, gendered, sexual self (Sempreora, 1997). Kamala explores the translation of women's language, writings, views and the role of women translators in the context of India (Kamala,2009). Selene Scarsi analyzes the presentation of women in poems and raises questions pertaining to the true essence of translation, adaptation and creative imitation, with a specific emphasis on gender issues (Scarsi, 2010). There are studies questioning women's roles in translation: as authors, or translators, or theoreticians and the role of women translators play in developing new ideas (Flotow&Farahzad,2017). Flotow has explored women in translation in many contexts, highlights on the feminist theory to be applied to translation in many new and unexplored ways, and encourages to derive translation practices from experimental feminist writing, the development of openly interventionist translation strategies, the initiative to retranslate fundamental texts translating as a way of recuperating writings 'lost' in patriarchy, and translation history as a means of focusing on women translators of the past (Flotow ,2011,2016). It can be noticed most of the existing studies in translating women focuses on the feminist translation theories, women translators' roles or analyze the phenomenon in translating women with feminist theories.

On the other hand, in gender translation practice, the existing feminist translation strategies promotes femininity in language and is not sufficient in the practice of translating women. Flotow summaries three major strategies as supplementing, prefacing and footnoting, hijacking (Flotow,1991,74-80). Massardier-Kenny puts forward author-centred strategies and translator-centred strategies (Massardier-Kenny, 1997, 58-65). Wallmach categorizes strategies as substitution, repetition, deletion, addition, permutation (Wallmach, 2006, 14-18). However, these strategies labeled as "feminist strategies" for gender translation can be found or used in other translation situation. They are the notion of feminist and not sufficiently looking into the practice in translating women. In further exploration of gender translation in practice, Olga Castro suggests "third wave feminist translation" – the translational behavior with respect to textual representation of women and men (Olga Castro, 2009). It addresses the

discursive representation of women and men in a detailed and contextualized manner. It broadens the perspective of translational studies in gender focuses on characters' identities in textual level, but does not stress on translating women.

For how to translate women, it is Maier, for the first time, suggests that translators can opt for a “woman-identified” approach in their works in order to identify themselves with a woman character, usually the protagonist, or cooperate with authors identified as women to tackle gender issues in the original (Federici, 2013, p.75). Maier explained that “Women-identified” approach is about the degrees of attention to ‘woman’ between explicit interventions of feminist translation and literal translation. Flotow suggests the necessity to stop assumptions about the congruency of the gender of an author, a text and its characters and that gender refers not to the male or female sex, but rather to focus on the construction of masculine and feminine identities (Flotow, 2011). Understanding gender as the construction of masculine and feminine identities, “Women-identified” approach should be perceived in a broad sense and can be applied to identify translators with female character written by either a female or male writer, in which “women-identified” is mainly to identify the women characters’ ideology and perspective. Just as when Maier stresses her preference for women-identified translator over feminist translator, she mentioned:

“... a women-identified translator’ would first of all identify him or herself affirmatively with woman in some way...and make many of her (or his) decisions on the basis of that identification... a ‘women-identified’ translator would not necessarily have to identify herself (or himself) as woman...the most important thing is not so much how one identifies oneself with respect to gender, and maybe not even how the writer is identified with respect to gender, as the translator’s method or approach, in other words, the extent to which the translator makes decisions in the context of gender, and which decisions are made in that context...” (Pilar, 1988, p.161)

As Maier explained, “Women-identified” approach is not about translator’s or author’s gender, but is to concentrate on the women characters identification in the context of gender.

There are not many translators considered themselves as “women-identified” translators yet

(ibid. p.161). In the practice of “women-identified” approach, Elaine Lee examined how four Chinese translators, two females and two males applied “women-identified” approach to deal with gender issues in the translation of the novel *The Color Purple* and found that the translators’ ideological stance on gender issues, rather than their respective genders, have influenced their decision-making in translating the heroine and related gender issues (Lee, 2013, p.75-85).

### 3. METHODOLOGY

The source text from *Sweet Caress* with related gender issues are examined and selected for translation, as a fundamental step to apply “women-identified” approach to address issues in translating women and other gender-related issues. The selected part for translation delineates Amory during her apprenticeship. Her obsession on her uncle Greville ends with embarrassment when Greville reveals his gay identity. Her desire for sexual experience leads her to her first lover, while her bold artistic expression makes her lose the first photographic job. The selected text contains heroine’s libido, love and sex desire, sexuality, which forms a sufficient foundation for the application of “women-identified” approach.

Based on the translated text, the gendered issues occurred in the translation will be categorized and discussed in terms of translation of sexual connotation, contrastive analysis of gendered words, translation of sexuality and bodies. During the translation process, the translator analyzes and grasps the gendered words and terms, and then tries to choose the words that can most express the context of gender in the target text so as to rebuild the female perspective. The textual analysis will look into the translator’s decision-making side by side from both source text and target text. Through the specific gender-related examples, it will illustrate in details how the translator has identified herself with the heroine and the effect of the translation in addressing the related gender issues. Upon textual analysis, “women-identified” approach will be discussed if the ideology of character or the translator

affects the decision-making more in the translational process when the translator tries to identify herself with the heroine and how the translator's ideological stance on the characters affects the corresponding translational decisions.

#### **4. SOURCE TEXT ANALYSIS**

*Sweet Caress*, published in 2015, soon became the top ten Sunday Times bestseller in Britain. It narrates the story of a woman named Amory Clay, her self-exploration as a woman, her pursuit of her extraordinary career as a photographer and the life she desired. It unleashes her passion that irrevocably shape her future when Uncle Greville gives her a camera and teaches her some rudimentary photographic lessons. Instead of going to university, Amory follows her passion in photography and starts an apprenticeship with uncle Greville in London for *Beau Monde*, a magazine photographing socialites, which makes her life-long journey in photographic career.

The author William Boyd (1952- ), a famous British contemporary writer, is one of Britain's best and compelling storytellers and has received world-wide acclaim for his novels. His novels and stories have been published around the world and have been translated into over thirty languages. William Boyd attempted to create a female central character for the first time as early as 1990 in *Brazzaville Beach*, a novel tells the story of a young woman scientist researching chimpanzees. *Sweet Caress* is the fourth novel that he has written from a woman's point of view to explore art and gender in a woman's voice. The novel takes the form of several of Amory's journals, spliced in a satisfying female narrative patchwork. Extracts from her 1977 diary are interspersed with flashbacks from her younger days. In *Sweet Caress*, Amory's fictional voice never wavers. Boyd makes Amory tell her stories plain by herself with an absolute mastery of tone.

To understand the author's writing perspective is vital for translation work. As for how he is able to build characters from the point of view of a woman, Boyd once shared in an interview:

“The way I achieve it is by forgetting all questions of gender and sexual politics and received wisdom about the difference between men and women and just concentrate entirely on character and personality and all decisions that might seem to be gender orientated are solved by answering the question on a personality level: How would somebody who's like this react in this situation? And that would be true the other way around as well – a woman writing from a man's point of view. Just think about nature and personality and character and your narrative or dilemma will be resolved with plausibility and authenticity.”<sup>1</sup>

William Boyd's writing from the point of view of the opposite sex is the main characteristic in this novel and major concern during translation process. Aware of the female narrative perspective is essential for its text translation. When woman become the central character or narrator, the book focuses closely on the perspective, cognition, perception and ideology supposedly close to a woman's heart. To translate this novel successfully and allow the readers to receive the same perspective and ideology as the heroine, “woman-identified” approach could be an appropriate choice in translating *Sweet Caress*.

When writing *Sweet Caress*, Boyd disregards all questions of gender and sexual politics and only focuses on the gender differences and concentrate entirely on the protagonist's personality from female point of view, which makes “women-identified” approach applicable in the translation process. In align with Boyd's writing concept, the translator may try to identify herself with the protagonist (Amory Clay) and focuses on her perspective and personality during the translational process of *Sweet Caress*.

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<sup>1</sup> A Conversation with William Boyd, Author of "Sweet Caress". (n.d.). Retrieved February 16, 2017, from <http://tinyurl.com/juee9mb>

## 5. TARGET TEXT ANALYSIS

In this chapter, the gendered issues occurred in the translation will be categorized and discussed in terms of translation of heroine's names, translation of sexual connotation, contrastive analysis of gendered words, translation of sexuality and bodies (Refer to Appendix for the parallel text for analysis). The textual analysis will look into the translator's decision-making with identification with the heroine. Through the specific gender related examples, it will illustrate in details how the translator has identified herself with the heroine and the effect of the translation in addressing the related gender issues.

### 5.1 Translation of the Heroine's Name

The heroine's name is given as a boy's name (Amory) and is translated as a boy's name in Chinese (艾默里). This decision is reflective of the woman character with association of her experience and personality. It is true that characters' names are normally the first insight of the characters' personality, history, experiences and a direct reflection of their gender, especially in translated texts. Amory is a boy's name derived from old German meaning "brave power".<sup>2</sup> Upon the birth of the family's first child, a daughter, the father named her Amory and even made an announcement in *The Times* of the birth of his "son Amory" (Boyd, 2016, p.3). Though it is not explained why the father gave her a boy's name nor if he was wishing her to have "brave power", it was a mistake that, for a long time, never been dismissed from the heroine's mind. There are several narrations in her later life that people were puzzled of her boy's name (Boyd, 2016). On the other hand, in the whole novel, Amory has been as strong and brave enough as a man when her life has taken many unexpected turns. Her boldness and masculinity can be seen in the selected part for translation as well when she tries to seduce her uncle, encourages Lockwood's courtship on her and takes risks to use

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<sup>2</sup> Amory. (n.d.). Retrieved February 16, 2017, from <http://tinyurl.com/hagdaxl>

unacceptable natural portray for the conserved society magazine publishing.

During the translation process, if it were to translate the heroine's name as a female, e.g. 艾默丽 [ai mo li, a transliterated girl's name] (Character 丽 [li], meaning beauty, is used for girl's name in Chinese), it would not reflect the heroine's naming mistake by her father, its influence to her later life and on her growth. Therefore, the heroine's name Amory is transliterated as 艾默里 [ai mo li]. 艾默里 [ai mo li], a transliterated boy's name in Chinese, based on the heroine's birth experience, personality, excludes feminine meaning in Chinese, but better identify the heroine's personality as a whole. In translating so, it effectively build the distinctive contrast on the heroine's gender and her personality same as in the original text.

## 5.2 Translation of Sexual Connotation

During the translation process, it is noticed that some non-gendered words bear sexual connotation in the text. This section will focuses on the translation of words with sexual connotation. The translator tries to associate herself with the heroine's identity and attempts to translate the sexual connotation to a properly implicit extent. The effect of sexual connotation varies mainly between the heroine's narrative monologue (1a-1e) and her conversation with other characters (1f-1h).

No.	Source Text	Target Text
(1a)	I lit a cigarette, watching him throw off his jacket and fall into an armchair. I knew that tonight had to be the night.	我点了只香烟。他在我面前脱掉夹克，一屁股坐到椅子上。我早已对他暗生情愫，今晚一定得向他表明我的心意了。

Amory has been fond of her uncle since she is a child and become more and more obsessed with him. At her high school before her photographic apprenticeship, she even experimented

with her girlfriend how to kiss, longing for sexual contact with her uncle (Boyd, 2016). “The night” (1a) implies the Amory’s impulse that she cannot wait to confess her love, to start a romantic relationship and lose her virginity with her uncle. It carries Amory’s emotion of obsession and libido (as she tries to seduce her uncle afterwards). A literal translation without recognizing Amory’s potential impulsive act and the sexual connotation would fail to achieve the effect and reflect the character’s psychology. “我早已对他暗生情愫, [wo zao yi dui ta an sheng qing su, I have a secret crush on him for a long time], 今晚一定得向他表明我的心意了 [jin wan yi ding de xiang ta biao ming wo de xin yi, I must confess my feeling tonight]” . “暗生情愫” [ai sheng qing su] means having a secret crush on someone and is used for girls inexperienced in relationship to express their romantic fantasy in a reserved way. It well reflects Amory’s obsession on Greville and makes her thought at that moment understandable and her following act logical. And in an explanatory way, “表白我的心意” [biao bai wo de xin yi], meaning “to confess my feeling”, explains Amory’s decision and properly embodies Amory’s obsessive and libidinal emotion towards her uncle and retains the same effect in an indirect way as in the source text.

No.	Source Text	Target Text
(1b)	I ... trying to concentrate on the job ahead and stop thinking about the last few hours I'd spent with Lockwood.	我.....努力把注意力集中到马上要做的工作上, 不去想我和洛克伍德耳鬓厮磨的几个小时。

In (1b), Amory mentions in her diary that she can remember her “first time” clearly after years (Boyd, 2016). First sexual experience is unforgettable for Amory. She makes herself try to concentrate on work from the distraction of the sexual intimacy Amory has tasted, which is the implicit meaning of “the last few hours”. “The last few hours” is more on the intimacy than Amory has had with her first lover, not just the time she spends. “耳鬓厮磨” [er bin si mo, one’s ear rubbing on other’s shoulders, an indication of sexual intimacy], used in the translation as a modifier, captures the heroine’s psychology as a girl who just loses her virginity without strong effect on the sexual experience. It makes her effort on concentration

on work logical and understandable to readers.

No.	Source Text	Target Text
(1c)	I had sought solace with him for a night above the darkroom.	在暗房上面，我与他缠绵了一晚，从他那里得到些许慰藉。

Similarly, in (1c), “a night” that gives Amory solace refers to a night that Amory has a pleasant time with Lockwood. It implies Amory has sexual intercourse. “缠绵” [*chan mian*, (lovers are) together with intensified emotion, referring to sexual intercourse], a mild and romantic expression of sexual intimacy, is used as an explanation to imply the sexual connotation of “a night”. The translation is able to convey the romance in the relationship, just as Amory says that she is loved with “unusual intensity” by Lockwood. There are several times mentioning Lockwood is deeply obsessed with Amory. This translation allows readers to feel that Amory is comforted with tender love and care.

No.	Source Text	Target Text
(1d)	Greville had given me my own set of keys, an arrangement that suited me as I was able to see Lockwood as often and as dis	格雷维尔给了我钥匙，这安排很适合我，我可以尽可能频繁又小心的跟洛克伍德幽会。

In (1d), Amory has her own accommodation with privacy that she can “see” Lockwood discreetly, which suggests “see” means dating someone with implication of sexual intimacy act. “幽会” [*you hui*, 幽 means discreetly, 会 means to meet someone] has the same effect with subtle indication of sexual intimacy act when meeting someone. It well grasps Amory’s implicit libido to a proper degree.

No.	Source Text	Target Text
(1e)	It was over; it was done; everything had changed, now.	终于完成了；终于做了；现在我是女人了。

In (1e), it is after Amory's first time (sexual intercourse) in her lifetime with Lockwood that she claims "everything has changed now". Before this affair, Amory has longed for sexual experience and does not wish to be a virgin any more. In comparison with her previous fancy on sex, her expectation to lose virginity, the difference on her is that she has become a "real woman". If it were to literal translate "everything has changed", it would not convey Amory's long-awaited desire for sexual intimacy as a significant moment in her growth. In the translation "现在我是女人了" [*xian zai wo shi nv ren le*, I am a woman now], "女人" [*nv ren*, woman] refers to a female who has experienced sexual life as a necessary growth different from a virgin. It corresponds to Amory's previous pain (tiredness of being a "girl") and pictures her important psychological change.

The highlights of the sexual connotation are different in the conversation of the heroine with her uncle. It can be noticed in the novel that, after Amory's courtship fiasco on her uncle, there is change on Amory's perception of Greville relationship to her as her uncle, not potential lover. Amory understands her uncle more clearly, who does care about her and would not cross the line in any way either in any way or talks sex in bold manners.

No.	Source Text	Target Text
(1f)	'You're not going to jump on me, Amory, are you?'	'艾默里，你不会想扑倒我吧？'

In (1f), Greville is joking that if Amory tries to seduce him again like her courtship on him at the previous night. "Jump on", in a humorous and implicit way, suggests a physical image of seducing act. "扑倒" [*pu dao*, literal meaning: push someone down] is used to express the same effect in sexual context. In Chinese context, "扑倒" is used to refer to the physical act in sexual sense and usually used in sexual humor. It corresponds to Amory's reaction to Greville's sense of humor that frees her from worries of awkwardness. Besides, to Amory's mind, with indirect referring to sex, Greville, as her uncle, could continue their conversation with ease, helps clear her anxiety and gives her correct guidance. The reserved sexual effect

portrays the right position of the characters' relationship in the heroine's perspective. For the same reason, "losing your virginity" (1g) is translated as "第一次" [*di yi ci*, first time], which indirectly refers to first sexual experience without bold indication of sex.

No.	Source Text	Target Text
(1h)	'Don't be embarrassed, darling. In fact I'm rather flattered you should think I'm appropriate material. The disguise is	‘亲爱的，不用觉得尴尬。其实，你会喜欢上我这样的男人，我简直受宠若惊，说明我伪装得很好。’

"Appropriate material" (1h) is a metaphor referring Greville is the Amory's "Mr. Right". "喜欢上我这样的男人" [*xi huan shang wo zhe yang de nan ren*, fall in love with a man like me] is a rephrase of the metaphor. The translation does take consideration of Amory feeling and courtship on her uncle and remains their emotional distance as uncle and niece. "我这样的" [*wo zhe yang de*, (a man) like me] also shows Greville's difference and that he never expects of Amory's obsession, which he is "flattered".

### 5.3 Contractive Analysis of Gendered Words

This chapter will focus on the gendered words repeatedly occurred in the source text. With contractive analysis of the gendered words, it will clearly illustrate how the translator has identified herself with the heroine to make the decision in the translating the gendered words in different context.

#### 5.3.1 Translation of "Girl"

There are several times "girl" is used during the conversation when Greville rejects Amory's seduction and reveals his gay identity. Each "girl" has different stress either on sexual inexperience, biological sex or a young female.

No.	Source Text	Target Text
(2a)	‘Because I’m tired of being a “girl”!’ My voice was shriller than I meant it to be. ‘Tired of being a “silly” girl, even	‘因为我当够“女生”了!’ 我的声音止不住地颤抖。‘更不想当“傻”姑娘! . . . . .’
(2b)	‘The thing is, I’m not interested in girls, Amory. Can’t you tell?’	‘其实. . . . .我对女的不感兴趣。艾默里, 你难道没看出来?’
(2c)	‘Do you really want to stop being a virgin?’	‘你真的不想当女生了, 是吗?’
(2d)	‘... You’re a very pretty girl ... The machinery wouldn’t work...’	‘. . . . .你是非常漂亮的女孩. . . . .身体对女的没反应。’

In (2a), Amory is tired of being a “girl” in response to Greville’s question on her seducing intention, which implies a virgin, an identity that she wants to get rid of. In mainland China, “女生” [*nv sheng*, girl] is used when there is a need to imply that a young female has no sexual experience. “女” [*nv*, girl] refers to “unmarried female” in ancient China.<sup>3</sup> The connection of “女” [*nv*, girl] with virginity can be traced back to ancient times in mainland China. Due to the conserved social norm and undeveloped contraception methods, females were strictly discouraged to have premarital sex.<sup>4</sup> “生” in “女生” [*nv sheng*, girl] means student. In contemporary China, “女生” [*nv sheng*, girl, 女 means “female”, 生 means “student”] refers unmarried females (normally female students) between age of 6 to 23.<sup>5</sup> In the exam-oriented and conserved educational environment, “女生” [*nv sheng*, girl] are required to prioritize themselves on studies and discouraged to have sex as they have insufficient knowledge due to minor or zero education on sex. Therefore, in mainland China, “女生” [*nv sheng*, girl] is widely used as a gender explicit term of virgin in daily life or social

<sup>3</sup> The meaning of “女” [*nv*, girl]. Retrieved February 28, 2017 from <http://xh.5156edu.com/html3/6341.html>

<sup>4</sup> On “婚前性行为” [*hun qian xing xing wei*, Premarital sex]. Retrieved February 28, 2017 <http://baike.baidu.com/item/%E5%A9%9A%E5%89%8D%E6%80%A7%E8%A1%8C%E4%B8%BA/944652?fr=aladdin>

<sup>5</sup> On “女生” [*nv sheng*, girl]. Retrieved February 28, 2017 <http://baike.baidu.com/item/%E5%A5%B3%E7%94%9F/9220?sefr=cr>

On “女学生” [*nv xue sheng*, girl student]. Retrieved February 28, 2017 <http://baike.baidu.com/item/%E5%A5%B3%E5%AD%A6%E7%94%9F?fr=aladdin>

medias.

Amory feels awkward on her sexual inexperience and is shamed of seducing her uncle. The word “女生” [*nv sheng*, girl] conveys her complicated feeling, her growth pain, awkwardness, her shyness and shame. By contrast, “处女” [*chu nv*, virgin] is a bold expression with direct implication of having no sexual experience and will create an overly strong sexual connotation. For this reason, the effect of “virgin” (2c) in Greville’s talk is downplayed and translated as “女生” [*nv sheng*, girl] indicating a girl with no sexual experience.

In (2b), when Greville, for the first time, tries to explain to Amory his gay identity, “girls”, in plural form, stresses on female gender or biological sex in general. It denotes that, regardless of sexual inexperience or age, Greville is not interested in any female. And as Amory’s loving uncle, Greville is trying to make her understand his difference while protecting her feeling with no discrimination of virgin or dislike of her. “女的” [*nv de*, the female category/group] in this situation well conveys the sexual implication. The female gender is stressed again in translation (女的) [*nv de*, the female category/group] (2d) when Greville explains his “machinery wouldn’t work” on any female.

“Girl” is translated as “姑娘” [*gu niang*, young female](1a, silly “girl”) or “女孩” [*nv hai*, girl] (1d, pretty “girl”), both means young female when there is no particular emphasis on sexual inexperience or biological sex. Before Amory knows her Uncle’s gay identity, she assumes that she is rejected because of her young age that her uncle only sees her as a little girl and argues that she is old enough. Amory’s repulsion of “silly ‘girl’” as how her uncle calls her is a repulsion of her young age and immaturity in her uncle’s eyes. The corresponding translation is able to express Amory’s repulsion of her immaturity.

### 5.3.2 Translation of “Seduce”

No.	Source Text	Target Text
(3a)	‘You’re practically naked, you silly girl. Put that on. Why’re you trying to seduce me? Have you had too much to drink?’	‘你几乎是裸露的，傻姑娘。穿上吧。你为什么要来勾引我呀？你是不是喝多了？’
(3b)	‘You can always move in with me, my dear, as long as you don’t try to seduce me again.’	‘亲爱的，只要你不会再勾引我，你随时可以住我这儿。’
(3c)	‘Why don’t you seduce young Lockwood?’	‘你怎么不和洛克伍德那个年轻人试试看呢？’

“Seduce” is a direct expression of trying to have sexual intimacy with someone. This word is appeared three times during the conversation of Amory with Greville after her courtship on him. In Amory’s perspective and perception, it may convey different meaning. In (3a), Greville questions Amory on her intention after rejection of her hugging and kissing. “勾引” [*gou yin*, literal translation of “seduce”), delineates Amory’s actual seduction. Same as in (3b), Greville refers to the physical seducing act of Amory when they share the same house. However, in (3c), by saying “seduce”, Greville suggests Amory to start a relationship with Lockwood, who, as Greville mentions, is deeply obsessed with her. Amory has confessed her love to Greville and does not want someone else to possess her, which suggests Amory’s desire of romantic relationship with her uncle. After revealing his gay identity, Greville shows his understanding to Amory’s emotion. “Seduce” is translated as “试试看” [*shi shi kan*, have a try]. It downplays the erotic effect of “seduce”, suggests a relationship more than just sex and displays as a positive advice to Amory to pursue the love that she desires and deserves.

### 5.3.3 Translation of “Naked”

No.	Source Text	Target Text
(4a)	‘You’re practically naked, you silly girl. Put that on. Why’re you trying to seduce me...’	‘你几乎是裸露的，傻姑娘。穿上吧。你为什么要来勾引我呀.....’
(4b)	I raised my camera - my little	我拿起我的军旗牌小相机，拍了一张

	Ensignette - and took a photograph of Lockwood Mower lying on the bed, sleeping, naked.	洛克伍德·莫厄尔的照片。照片里，他一丝不挂地睡在床上。
(4c)	as soon as we were naked in his narrow, pungent bed upstairs	我们上了楼，脱光衣服躺在他的床上。他的床很窄小，还有刺鼻气味。
(4d)	He was sitting on the narrow bed, naked, watching me dress.	他光着身子，坐在狭窄的床上，看我穿衣服。

The translation of “naked” varies at the different phase of the story told by Amory. When Greville rejects Amory’s courtship and urges her to wear something on, he points out Amory is practically “naked” (4a) on the condition that Amory is wearing a silk dress. “Naked” (4a) is translated as “裸露” [*luo lu*, bare/exposed]. It is a neutral word referring to the status of being naked and excludes erotic indication of taking off clothes or act of having sexual intercourse. “Naked” contains different meaning in other situations. In (4b), by saying “naked”, Amory recalls that Lockwood being barely nude after their first sexual intimacy, which she could still remember clearly after years. She takes a photo of her “sleeping beauty”. “一丝不挂” [*yi si b u guang*, barely nude with nothing on at all] conveys Amory’s perception at that photographic moment and corresponds to Amory’s following bold description of Lockwood naked body. “一丝不挂” [*yi si b u guang*, barely nude with nothing on at all] also stresses on the exact status of wearing nothing, which creates the unforgettable memory and impression of the first sexual experience has on Amory. In (4d), Lockwood is sitting, “naked”, after one night’s sexual pleasure with Amory, in which Amory gets some pleasant solace. “光着身子” [*guang zhe shen zi*] means the body is barely nude. Human body (身子, *zhen zi*) has an implicit relation to sex. This translation considers and conveys Amory’s visional feeling from her point of view. Whereas in (4c), Amory is recalling the practical process for her first sexual intimacy with Lockwood. “Naked” is more on their actual intimacy movement and translated, therefore, as “脱光衣服” [*tuo guang yi fu*, taking off all clothes), in which “光” [*guang*, naked/ nothing left] renders the erotic atmosphere.

## 5.4 Translation of Sexuality

There is sexuality description of Amory’s losing virginity with Lockwood. The description of the sexuality is implicit with Amory’s confusion, uncertainty and curiosity towards sex with pronoun used as sexual referents. There are a few times “me” is used for the actual sexual movement on Amory. To reflect Amory’s feeling from her perspective as in her narration, “me” is translated as “我的身体” [*wo de sheng ti*, my body] when it embodies vagina (“inside me”, “enter me” and “push at me”). “我的身体” [*wo de sheng ti*, my body] indirectly refers to vagina and softens the erotic and bold impression. In sexual euphemism in Chinese, “那里” [*na li*, there] and “下面” [*xia mian*, low part] are used by women as referents to the private parts. “Me” is translated as “我那里” [*wo na li*, my that part] when it indicates female’s private part in the text. Similarly, “myself” (5b) is translated as “我的下面” [*wo de xia mian*, my low part] when Amory reaches down to touch her private part. The choice of words remains soft and implicit and expresses Amory’s feelings towards sex as a virgin. “That’s that sorted” (5a) refers to the physical phase of losing virginity. “那个” [*na ge*, that] is then used as a mild referent of sexual intercourse with no erotic connotation.

## 5.5 Translation of Bodies

No.	Source Text	Target Text
(5a)	Then I felt his finger inside me, pressing... ‘That’s that sorted,’ ... I felt him rubbing something on me...he entered	然后我感受到他的手指在我身体里按压..... ‘这就是那个,’ ..... 他拿着什么东西在我那里涂抹..... 他进入我的身体..... 但我当时没怎么觉得痛..... 慢慢地进入我的身体.....
(5b)	I was expecting to feel more pain...Carefully I reached down and touched myself ..‘ That’s why you never felt a thing.’	我以为会更疼些..... 我小心地往下伸手, 摸我的下面..... ‘所以你不会觉得痛。’ .....

There are description of bodies in the source text. The translation focus varies in the different stage of narration by the heroine (6a-6b) and during her conversation with her lover (6c-6d).

In (6a), Amory mentions her body part after knowing Greville's gay identity when she is full of shame and embarrassment. By mentioning her "breast", it has no erotic implication, but rather a sex characteristic. "Breast" is translated as "乳房" [ru fang, a biological name of breast with no erotic or sexual connotation]. For this same reason, "large" is translated as "多余" [duo yu, unnecessary, useless or redundant] indicating that Amory's breast is not appealing to her gay uncle. The choice of words identifies Amory's embarrassing emotion. In (6b), "那根" [na gen, that root] is used as referent softening the bold effect of direct translation of "penis". In Chinese, the euphemistic expression of bodies is commonly used in sexuality, whereby "根" [gen, root] stands for the image of penis. The translation also displays Amory's inexperience and shyness towards sex. As when she recalls her first sexual experience, none of the direct referents on sexuality or bodies are used.

As for human bodies mentioned during the conversation by her lover, Amory does not like the metaphoric or erotic names that her lover used in sexuality. To remain Amory's unpleasant impression and her dislike, the translation tries to keep the same metaphoric or erotic effect of those words. In (6c), "chum", intimate friend, is a metaphor and nickname for penis. In Chinese, there are nicknames for penis such as "老二" [lao er] or "二哥" [er ge, the second brother, the second precious], "小弟弟" [xiao di di, little brother], "小鸡鸡" [xiao ji ji, little chick], "棒棒" [bang bang, stick], "命根儿" [ming gen er, the root of life]. In (6d), the conversation happens after Amory has sexual intimacy with her lover. "Breast" is translated neutrally as "乳房" [ru fang, breast] in contrast to Lockwood libidinal calling of "breast" as "bobbies". "奶子" [nai zi, "奶" means milk, colloquial expression for breast] with erotic connotation expresses Lockwood libido. The slang words for body parts and types of lovemaking are metaphoric. To keep the same effect, they are translated metaphorically, e.g. "小妹妹" [xiao mei mei, little sister] is a sexual referent of women's private part.

## 6. CONCLUSION

In this paper, “women-identified” approach is applied in the translation practice of *Sweet Caress* into Chinese to address the specific gender issues in translating women. *Sweet Caress* is written by a male writer from a female perspective. The translator has adopted “women-identified” approach to focus on the identification of the heroine and less consider the author’s or translator’s gender influence. The gender-related issues varies on their sexual or gendered context or focuses. With proper manifestation of the ideological stance on the heroine, the translator manages to make appropriate linguistic choices and display the gendered effect as close to the source text as possible. “Women-identified” approach has turned out to be feasible in translating women and female perspective characters. On the other hand, the identification of the heroine is the perception of the character’s point of view and ideology in the context of gender. Based on the textual analysis, it can be observed that the ideology of the character affects more on the decision-making than the translator’s ideology.

There are limitations in this study. First of all, this paper does not cover all the gender related issues in translating women such as censorship and sex taboo. The translation of sexuality in mainland China remains a sensitive topic and subjected to censorship. Censorship in translation is considered a coercive and forceful act that blocks, manipulates, and controls cross-cultural interaction in various ways (Billiani, 2009, p.28). Censorship has been exercised in mainland China as in other parts of the world, with regard to political, cultural, moral, religious, and economic subject matters. Furthermore, the application of “women-identified” approach in this paper sets mainland China as the target market. With no translation comparison, it is still not enough to fully defend its feasibility.

More studies are needed for the further exploration of “women-identified” approach in translating women and female perspective characters in general. But still, it offers an insightful perspective in gender translation as for how to translate women. In the gender translational practice, gender translation is not to translate the gender of author or translator. Translating women, in translational practice, is not just related to the role of woman translators or feminist writing, but to focus on the women translated to address related gender issues.

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## 8. APPENDIX

No.	Source Text	Target Text
5.2 Translation of Sexual Connotation		
(1a)	I lit a cigarette, watching him throw off his jacket and fall into an armchair. I knew that tonight had to be the night.	我点了只香烟。他在我面前脱掉夹克，一屁股坐到椅子上。我早已对他暗生情愫，今晚一定得向他表明我的心意了。
(1b)	I ... trying to concentrate on the job ahead and stop thinking about the last few hours I'd spent with Lockwood.	我.....努力把注意力集中到马上要做的工作上，不去想我和洛克伍德耳鬓厮磨的几个小时。
(1c)	I had sought solace with him for a night above the darkroom.	在暗房上面，我与他缠绵了一晚，从他那里得到些许慰藉。
(1d)	Greville had given me my own set of keys, an arrangement that suited me as I was able to see Lockwood as often and as dis	格雷维尔给了我钥匙，这安排很适合我，我可以尽可能频繁又小心的跟洛克伍德幽会。
(1e)	It was over; it was done; everything had changed, now.	终于完成了；终于做了；现在我是女人了。
(1f)	‘You’re not going to jump on me, Amory, are you?’	‘艾默里，你不会想扑倒我吧？’
(1g)	‘You’d be much better off losing your virginity with strapping young Lockwood than an inefficient pansy like me.’	‘你的第一次最好跟年轻健壮的洛克伍德，总好过跟我这个无能的同性恋啊。’
(1h)	‘Don’t be embarrassed, darling. In fact I’m rather flattered you should think I’m appropriate material. The	‘亲爱的，不用觉得尴尬。其实，你会喜欢上我这样的男人，我简直受宠若惊，说明我伪装得很好。’

	disguise is	
5.3 Contractive Analysis of Gendered Words		
5.3.1 Translation of "Girl"		
(2a)	'Because I'm tired of being a "girl"!' My voice was shriller than I meant it to be. 'Tired of being a "silly" girl, even	'因为我当够“女生”了！’我的声音止不住地颤抖。‘更不想当“傻”姑娘！.....’
(2b)	'The thing is, I'm not interested in girls, Amory. Can't you tell?'	'其实.....我对女的不感兴趣。艾默里，你难道没看出来？’
(2c)	'Do you really want to stop being a virgin?'	'你真的不想当女生了，是吗？’
(2d)	'... You're a very pretty girl ... The machinery wouldn't work...'	'.....你是非常漂亮的女孩.....身体对女的没反应。’
5.3.2 Translation of "Seduce"		
(3a)	'You're practically naked, you silly girl. Put that on. Why're you trying to seduce me? Have you had too much to drink?'	'你几乎是裸露的，傻姑娘。穿上吧。你为什么要来勾引我呀？你是不是喝多了？’
(3b)	'You can always move in with me, my dear, as long as you don't try to seduce me again.'	'亲爱的，只要你不会再勾引我，你随时可以住我这儿。’
(3c)	'Why don't you seduce young Lockwood?'	'你怎么不和洛克伍德那个年轻人试试看呢？’
5.3.3 Translation of "Naked"		
(4a)	'You're practically naked, you silly girl. Put that on. Why're you trying to seduce me...'	'你几乎是裸露的，傻姑娘。穿上吧。你为什么要来勾引我呀.....’
(4b)	I raised my camera - my little Ensignette - and took a photograph of Lockwood Mower lying on the bed, sleeping, naked.	我拿起我的军旗牌小相机，拍了一张洛克伍德·莫厄尔的照片。照片里，他一丝不挂地睡在床上。
(4c)	as soon as we were naked in his narrow, pungent bed upstairs	我们上了楼，脱光衣服躺在他的床上。他的床很窄小，还有刺鼻气味。
(4d)	He was sitting on the narrow bed, naked, watching me dress.	他光着身子，坐在狭窄的床上，看我穿衣服。
5.4 Translation of Sexuality		
(5a)	Then I felt his finger inside me, pressing... 'That's that sorted,' ... I felt him rubbing something on me...he entered	然后我感受到他的手指在我身体里按压.....‘这就是那个，’.....他拿着什么东西在我那里涂抹.....他进入我的身体.....但我当时没怎么觉得痛.....慢慢地进入我的身体.....
(5b)	I was expecting to feel more	我以为会更疼些.....我小心地往下

	pain...Carefully I reached down and touched myself ..‘ That’s why you never felt a thing.’	伸手，摸我的下面..... ‘所以你不会觉得痛。’ .....
5.5 Translation of Bodies		
(6a)	... My breasts seemed, all of a sudden, preposterously white and large.	..... 乳房瞬间显得又白又多余无比可笑。
(6b)	his pale long flaccid penis...	他的那根长长的，有些疲软的.....
(6c)	‘My chum slid in like a greased piston, Miss Clay. Feel it. Go on.’	‘克莱小姐，我的老二像涂了润滑剂的活塞。你感受一下。来吧。’
(6d)	...his hands cupping my breasts, squeezing.	..... 洛克伍德从我身后抱住我，双手盖住我的乳房，揉捏起来。
	‘I love your bobbies, Amory, so round and-’	‘艾默里，我好喜欢你的奶子，又圆又-’
	‘They’re my breasts...’ He favored strange slang words for body parts and types of lovemaking: bobbies, chum, the path, butte	‘那是我的乳房！.....’ 他很喜欢用奇怪的俚语来讲身体的部分和做爱的方式：奶子，老二，小妹妹，搅黄油，杰克和豆茎.....

## DECLARATION OF AUTHORSHIP

Name	Huang Yi
Matriculation No	G1503620E
Course Code	T16302
Course Title	Capstone Project
Supervisor	Kwan Sze Pui
Submission Date	March 1, 2017

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