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Loss of Cultural Implication in Female Images in the English Translation of “Xiao笑” in Eileen Chang’s Novel

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ABSTRACT

The description of “Xiao笑” is one of Eileen Chang’s writing techniques to display the personalities of her female characters. With a contextual analysis of “Xiao笑”, this paper studies the loss of cultural implication in English translation of “Xiao笑” in four novellas of Eileen Chang. It finds out that: (1) A variety of female image were conveyed with the expressions of “Xiao笑” in Eileen Chang’s works and that the top three high frequency phrases of “Xiao笑” in the selected four novels respectively means “taunt” “etiquette” and “flirting”, which manifest the selfishness indifference and conservation of female in Eileen Chang’s works and one of the themes in her works is the relationship between men and women, which conform to the original works.(2) There is cultural loss in the English translation of “smile/laughter” for “Xiao笑”, which weakened the cultivation of the female characters’ images of being the oppressed ones to show their flattery to the society in Eileen Chang’s novels. The findings can offer help to the translation of characters, especially the translation of “Xiao笑” in Chinese literary works to completely represent their images in original works.

Introduction

In Chinese literary works, phrases of “Xiao笑” are used to express the author’s attitudes towards life, to imply the destiny of character, to reveal the psychology of character and to present the status of the character. “Xiao笑” was frequently used in Chinese classical literature and there are many implications behind the phrases of “Xiao笑”. As Ye Changqing(2002) indicates that the phrase ‘Xiao Dao笑道’ were applied to lead in the dialogue in old Chinese novels, dialogue, but the real intention depends on contexts in which the speakers, the listeners and the reader can often understand the implication and the intention.

Phrases of “Xiao笑” have been studied for the purpose of character image analysis and the author’s attitudes toward the society. Lu Keping(2017) illustrated the functions of “Xiao” in expressing the beauty of women in Chinese classical literature: practical and aesthetic value, the description of appearance and the representation of the authors’ attitudes.(Lu:2017) Zhengli analyzed the functions of “Xiao” in Chinese classical novels: the usage of “Xiao” is a way to represent the personalities of characters and reveal the inner of characters.(Zheng:2005) Liu Xuelian classified and analyzed Daiyu’s “Xiao” and she claimed that the image of Daiyu was more impressive due to due to different types of “Xiao”. (Liu:2007) Wang Xiaoling (2010) has made postmodern interpretations on “Xiao” in *Laughter in the Dark*: laugh readers” “laugh characters” and “laugh self”. She found out that “Xiao” in the novel respectively revealed the author’s intention to guide the readers to understand postmodern novel, provoke the readers to ponder and present the artistic effect. Zhu Chongke and Chenqin(2017) made an analysis of “Xiao” in *Weeds* by Luxun, which illustrated that “Xiao” in the essay reflected Luxun’s approval to morality insistence to sacrifice and happiness. Chenhong(2013) concluded the psychological, political and historical implications of “Xiao” in Victor Hugo’s novel from the aspects of the duality, power and functions of “Xiao”. Zhao Tingting (2012) compared “Xiao” in *Yingning* and *Xiaocui*

included in *Strange Tales from a Scholar's Studio* and claimed that the changes of "Xiao" in two stories implied author's expectation for purity and lament for the disappearance of such purity. Zhang Yufeng and Chen Jiajun (2007) analyzed the sense of Chinese character "Xiao", which has demonstrated that according to the psychological state, the word "Xiao" has different dynamic and continuous implications in sentences. The analysis on cultural differences, pragmatic functions and communication principles of "Xiao" by Fang Yingying (2011) has manifested the pragmatic functions of "Xiao" changed with context and in different culture, appropriate appliance of "Xiao" played important role in communication. Chenjing (2012) analyzed the pragmatic function of "Xiao" from the perspective of text analysis and concluded the pragmatic functions of "Xiao": invitation, acceptance, easing atmosphere and expression. Laoma (2009) analyzed "Xiao" in literature and concluded that "Xiao" in literature is writing style and artistic expression and the values of "Xiao" are its uniqueness and profundity.

Based on its pragmatic functions including invitation, acceptance, easing atmosphere and expression, the phrases of "Xiao笑" are applied to deliver the character images and conveyed the author's thoughts. The phrases containing of "Xiao笑" are of a variety of implications in Chinese culture, especially in classical literary works, in which they are used to show the social status and identification of the characters, which is rather different from that in English literary works. The implications of "Xiao笑" are so subtle in Chinese cultural context that it is hard for translators to fully represent them in the translated versions. The analysis on the translation of description techniques is a research perspective on the representation of character image. Previous studies on female image in literature translation focus on the changes of female image from the perspective of culture. With the data of "xiao笑" from *Aloeswood Incense- the First Brazier*, *Love in a Fallen City*, *The Golden Cangue* and *Red Rose, White Rose*, this paper will try to analyze the changes of female character image in the English version of the four novels of Eileen Chang.

Female Images in Eileen Chang's Novels

Eileen Chang's strong female consciousness can be found in her novels. She had a sober understanding on the fate and defects of female and the truth of women's lives. Her identity as female, her hobbies and delicate feelings were integrated into her works. She created an authentic women's world filled with trivial things, in which women had special interest. From the view of the subjectivity of female, female consciousness has two implications: one is women's insight into themselves in female ways and perception on the nature, life meaning and social status of female. Another is women's observation, analysis and understanding of external world from the view of female. After the May 4th Movement, the writers of female literature emphasized on Chinese women's misery and misfortune under national and class oppression. They attributed the tragedy of female to the feudal society and depicted the fate of female with sense of social criticism. In 1930s, the female literature depicted women revolution and revolutionary women with the sense of social responsibility of female. While Eileen Chang tried to explore psychological defects of female that caused the tragedy of female by focusing on self-examination on women themselves. Therefore, the female characters in Eileen Chang's works were not perfect, even full of flaws, of which the root was the lack of self-awareness. The measure of their lives was others' comments, so vanity was one problem of most women in her works. They paid close attention to others' lives and compared with others so jealousy was another problem of female in her works. For most women in Chang's works, their only hope of life was men. They were eager to get life support from men and regarded as the attachment of men.

The characters in Eileen Chang's works are the reflection of the society at that time, during which China was in a transitive period. So, the characters of the novels were influenced by both traditional ideas and modern life. In the semi-colonial and semi-feudal society, the new women began to have self-awareness but it was incomplete and attached to men. For example, in *Love in a Fallen City*, in order to get rid of her family, Bai Liusu sought for her happiness by means of the marriage with Fan Liuyuan and took Fan as the only path. Bai pinned all her hopes for freedom on Fan. In 1940s, although the revolution of 1911 ended feudalism in China, it did not completely quit the stage of history. The prohibition of female foot binding did not mean that there would be no bondage and oppression for women. There remained the feudal idea that women were inferior to men and the traditional morality of "three conformities and four virtues" in the society. At that time, the society did not provide women with few economic jobs and women had no chance to get economic independence. The advocacy of women's liberation and gender equality could only be the empty talk, and women were still firmly confined to the family. By depicting the lives of ordinary women, Eileen Chang revealed the low status and miserable fate of women the in China which was still in a patriarchal society at that time.

The focus of Eileen Chang's works is ordinary people's lives and their fates usually ended with tragedy. The absence of male is an outstanding feature of her novels. She tends to describe different types of female characters with her insightful observation. Besides, four description methods are applied by Eileen Chang to construct different types of female images in

narration of different stories, including appearance description, language description, behavior description and psychology description. The description of “Xiao^笑” in behavior description is the unique descriptions to construct female images in her works.

Eileen Chang had an insightful observation on the nature of female. She broke the tradition rules of poeticizing women, representing the evil in women's nature in her novels --sentiment, pretentiousness and hypocrisy. She had a homosexual understanding of women. She understood the nature, needs and desires of women. In Chang's opinion, women are materialistic and they materialized their love, affection and friendship. They exploit love, affection and friendship according to the principle of benefiting themselves. Eileen Chang represented the weaknesses of women nature in her works.

The first one is selfishness of women. Selfishness is the crazy and abnormal psychology of women. They could abandon the family affection and morality for their own interests. They obtained what they desired with all means regardless the affection, friendship and love. In *Love in a Fallen City*, Bai Liusu fell in love with the man who had blind date with her sister because the man was reliable for her future in her eyes. In *Eighteen Springs*, Gu Manlu forced her sister, Manzhen, to give birth to a child for her husband, Zhu Hongcai, in order to retain her husband and her mother was persuaded to cheat Manzhen for financial assistance from Zhu.

The second one is jealousy of woman. In Eileen Chang's works, jealousy was a major cause of strife among women. They competed with each other in husband, children and living conditions. They regarded all that they had as chip to compete with other women, accentuating their vanity which led to their crazy pillaging and seizing of other women's possessions.

The third one is worship to men. Female in Eileen Chang's works had strong sense of attachment and worship to men. Women were trapped in family, isolated from the outside world and surrounded by loneliness and despair. Therefore, they had to cling to their husbands. In *Red Rose White Rose*, Meng Yanli who was a typical housewife regarded her husband, Tong Zhenbao, as the only confidant. Meng loved Tong Zhenbao, only for he was appointed as her husband among many people. She was used to asking suggestions from her husband before doing anything. Zhenbao was the center of her life.

These weaknesses are the products of the times and doomed the tragic ending of the female characters. The weaknesses of women are reflected in their behaviors, language and psychology, forming different character images.

The female images in Eileen Chang's works are the epitome of society and times. Before 1950s, China was unstable for a series of major changes in society impacted everyone in that era. As Eileen Chang said, “in this age, old things are collapsing and new things are growing. But this era was fading away like the shadow; people live in the era feel that they are abandoned.” In unrest society, “the sense of the end of civilization” and “the pessimistic attitude towards reality” existed in everyone's mind. In such a disordered era, nobody could avoid the fate of being squeezed by life. As the weak, women were regarded as the sacrifices of the turbulence of society and declining of traditional families. Eileen Chang lived in a special social stage of semi-colonial and semi-feudal society. Under the influence of social climate, she portrayed seemingly different female images with a common tragic meaning. Since 1920s, the capitalistic economy has entered Chinese society. The development of economy and the flourishing of wealth evoked people's desire for material enjoyment. While the feudalistic thoughts and opinions existing in people's mind cannot be changed immediately. Especially, the inveterate feudal chauvinism oppressed the self-awareness of female. Women had no access to independence of thought and economy. A variety of women appeared in such environment. Eileen Chang portrayed various women in that society. There were four types of female images with the characteristics of age in Eileen Chang's works.

The first type is abnormal women with distorted soul, who were the victims of unkindness between people in society brought by the misfortune of lives. They became abnormal due to others' humiliation and tease. Then, they transferred their own sufferings and bitterness to other people. They revenged for the insult on people around them, which was a way to let off steam for them. They were acrimonious and cruel to people.

Cao Qiqiao was a representative of this kind of women. Cao Qiqiao in *The Golden Cangue* should have been an innocent girl with the fantasy about her future and love. But she was sold out by her brother and became the wife of Jiang Jize who got rickets. She was often humiliated by her sisters in law and mother in law because of her family background and marriage. She was often been satirized and mocked by the family member and she even could not get respect from the servants. She became more and more bitter. After the death of her mother in law, she obtained a fortune with her mean. As her children grew up, she began to transfer her sufferings to them. She broke up her daughter's relationship with an outstanding which led to her daughter's losing confidence on love. Her intervening in her son's marriage has caused the death of her daughter

in law. She induced her son into opium smoking for her own enjoyment. She was like a demon that deprived of others' happiness for she could not tolerate of the person who was happier than her. Her abnormality resulting from her sufferings in her youth brought her children sufferings and misfortune

Gu Manlu was another representative of this kind of women. Gu Manlu in *Half Romance*, who should have enjoyed an ordinary and happy life, had to earn money as a dancing girl, to support her family due to her father's early death. She chose to drop out of school and abandon her love, but her sacrifice was met with the scorn of her family and they even take her as a shame. Undoubtedly, Manlu was a victim of family and society. With the passage of time, she gradually became old. She had to find someone to rely on but the right person was rare. Reluctantly, she chose a rogue named Zhu Hongcai as her husband. Zhu was tired of her before long and she was told that she was unable to have children after a serious illness. In the society of that time, for a woman, the losing of fertility meant the end of her life. She was around by darkness and fear. In order to save her broken marriage and keep her husband close to her, she forced her sister Manzhen to have baby with her husband. She did everything in her power to separate Manzhen from her boyfriend and she imprisoned her sister when Manzhen was pregnant with her husband's child. She ruined her sister's life by using her own sister as a tool to bind her husband. The misfortune of life and her selfishness brought Manlu fear and unrest, which caused the distortion and abnormality of her soul. Finally, her abnormality brought her sister lifetime misfortune.

This kind of women got trapped into the sufferings brought by others and the society. In order to relieve their own pain, they transferred their bitterness on people around them. They were unkind and mean to people, which was expressed by their languages and behaviors.

The second type is cowardly and traditional women. In that time, though the feudalism was overthrown, female was still taught with the idea of "three obediences and the four virtues". In their mind, men were their only reliance. Therefore, the obedience and attachment to men were often shown in their thought and behavior, which is female's servility to male. However, the liberation of mind at that time gave men access to practice the traditional idea of polygyny in the name of "freedom to choose one's spouse". Traditional women regarded their husband as everything and they were so cowardly that chose to tolerate the betrayal of their partner.

Meng Yanli in *Red Rose, White Rose* was stereotype of such kind of women. She got married with Tong Zhenbao obeying her parents. Since then, she has regarded Zhenbao as the only man she could rely on. She was accustomed to asking for suggestions for everything. She even dared not be angry at Zhenbao's blame in the presence of other people. She was tolerant with her husband's going whoring and domestic violence and defended for her husband in front of others.

Such kind of women was oppressed by themselves, their husbands and the society, which made them forget that they were independence individual. While they had no right to complain on their husband so they just complained on themselves or on their fate. They took granted for the unfair between couples. They were obsequious to their husbands and the society in order to get kind treatment from the world.

The third type is helpless women. In Eileen Chang's works, there are peaceable and gentle women. They become the objects of persecution and exploitation. Their kindness is not paid off and becomes fatal weakness. They are absolutely worthless in front of money and power. They are helpless to others' harm and have to tolerate all the unfair treatment they receive from external world.

In *Eighteen Springs*, Gu Manzhen acquired the knowledge and skills by continuous learning, but in the changing times of the Republic of China, Gu Manzhen did not grasp the opportunity to control her own destiny. Having learned so much new knowledge, Gu yearned to be able to control his own destiny, but such a great desire was finally swallowed up by the ruthless times. Gu Manzhen was regarded as the tool to save her sister's marriage and to get patronage for her family. She was imprisoned by her sister and raped by her brother in law and pregnant. She lost her love with Shen Shijun. After the death of her sister, she got married with her brother in law for the sake of her son.

In front of money, Gu Man was regarded a tool by her sister and her family. She was helpless faced with the imprisonment. Actually, at that time, most of women in China were more or less in desperate situation. They are unable to escape from the desperate society and have to adapt themselves to it.

The fourth type is women pursuing for freedom. Some women in Eileen Chang's works have the awareness of freedom and try to pursue it. But the way they pursue it is depending on men and money. The result is that they are bound to men and money. The fact is that they jump from one cage to another.

Bai Liusu in *Love in a Fallen City* escaped from a fail marriage. She got divorced regardless of the opposition of her family. She was brave enough to pursue her own happiness. Her brothers spent all the money she had gained from her divorce. She began to become the family burden and be humiliated by her brothers and sisters in law. Having suffering such insult, she was eager to get rid of the family and get freedom. She selected Fan Liuyuan, who was a wealthy merchant, as the right person to take her from the family. After the romantic period of love, she was almost been abandoned by Fan. They got married due to the falling of Hong Kong prevent Fan from leaving Hong Kong. After marriage, Fan gradually lost interest in her and the love between them faded out. For Bai Liusu, such kind of marriage was like a cage. Ge Weilong in *Aloeawood Incense—The First Brazier* became a social beauty, at her aunt's request, in order to get her patronage. She had great hopes for her future and eager for freedom. But she gradually lost herself in a life of luxury and gold and was trapped in such life. After falling love with, she pursued her love with all the courage. After getting married with George, she was willing to earn money from other men to support their spending. Wei Long's love was humble, and she was willing to put up with everything for George's sake. The freedom she longed for was tied down by her own love.

These female images are the result of their nature flaws and the persecution of the society. Their cowardice, the inequality and worship for men prompted them to depend on male. At that time, even though they had a sense of freedom, there was no way to pursue it. Therefore, women's pursuit for material must rely on men. However, men and the society regarded them as the tool to get interests, which forced them become helpless and distorted in nature. Faced with the material temptation, they sold out self or were sold out to satisfy one's own desire for material. They obtained money at the cost of selling out sex, soul even their lifetime happiness. The temptation of material desire makes them lose their humanity and fell into the trap of desire. Eileen Chang presented these images in her works by the method of appearance description, language description, behavior description and psychology description.

Cultural Implication of "Xiao笑" in Eileen Chang's Novels

The cultural implication of phrases containing "Xiao笑" in literature works is unique in Chinese culture. Chinese classical literature tends to give a detailed description of the characters and a profound meaning to their words and deeds. Particularly, the behavior of "Xiao笑" is the external presentation of the character's feelings. At the same time, it can be used to disguise the character's real feelings. It can be given either a positive or a negative meaning depending on the context. So, it is widely used by Chinese writers of classical literature. It seems that this kind of application of "Xiao笑" is not obvious in English literature. In Chinese classical literary works, the phrase of "Xiao笑" was used to modify the dialogue. The differences in writing ways between Chinese and English literature caused the disparities in the application of "Xiao笑" in literary works.

It can be summarized that there are four kinds of cultural implication of the phrases containing "Xiao笑" in Chinese classical based on different contexts.

The first is to express the author's attitudes towards life. Although "Xiao笑" is often used to express feelings of joy in pleasant environment, it can often be used as irony in the opposite context. Take Luxun's works as examples, in his essay *Wild Grass*, by the virtue of "Xiao笑", Luxun presents the promotion of virtue, especially the insistence on sacrifice, beauty and other aspects, as well as the reflection on the state of depravity and self-discipline. Besides, Luxun presents the multiple functions and complex meaning of "Xiao笑" by criticizing others.

The second is to imply the destiny of character. In the one tale of the novel *Strange Tales from a Scholar's Studio*, the author presents how did the heroine, Yingning, approach tragedy by describing the changes of Heroine's "Xiao笑". She tried hard to adapt to the secular feudal society, but she was not "secular" in nature, and her nature was pure and unblemished. They tried to keep their natural innocence under the disguise of "Xiao笑", but in the end, she forced to die by the secular society.

The third is to reveal the psychology of character. "Xiao笑" is an expression of feelings. In classical novel, "Xiao笑" was used to reveal the psychology of character. In the 48 chapter of *Romance of The Three Kingdoms*, Caocao led the army to the south. On the march, they drunk and made poems on the Yangtze River. His twice loud laughs had showed her self-satisfaction and confidence and ambition.

The fourth is to present the status of the character. In ancient Chinese society, people paid special attention to the seniority rules. Especially in the big feudal family, people's status was manifested by their behaviors. Therefore, in the classical novels, phrases of "Xiao笑" are often used to show the status of characters. A typical example is *A Dream of Red Mansions*, in which characters in different positions have different kind of "Xiao笑". Masters can laugh hysterically, slaves laugh in humiliation, and young ladies laugh in reservation.

In Eileen Chang's novels, except the usual implication of happiness, the phrases of "Xiao笑" imply more meanings like depression, irony, dissatisfaction and sadness, which is the natural result of the social turbulence. The contrast of the high-frequency of "Xiao笑" and the unrest society makes it obvious that the phrases of "Xiao笑" have the meanings of sadness, irony and depression. The painful experience of Eileen Chang confirms that "Xiao笑" is a way to express the depression and dissatisfaction of the characters and the author. It can be inferred from the analysis of "Xiao笑" in external context that "Xiao笑" not only express happiness but depression, irony, dissatisfaction and sadness. It is necessary for the translator to take the social context for account.

The statistical classification of the phrases about "Xiao笑" was based on the text of Four novels (*Aloeswood Incense- the First Brazier, Love in a Fallen City, The Golden Cangue and Red Rose, White Rose*). "Xiao笑" of female characters was exclusively selected. There are 205 phrases about "Xiao笑" in the four novels of Eileen Chang, which were classified into 12 types according the implications of them.

Table 1. The classifications of the phrases about "Xiao笑"

Implication	Frequency	Examples	Revelation of character images
sarcasm	44	冷笑; 淡淡一笑; 笑了一声	pungency; indifference
joke	19	格格笑; 噗嗤一笑; 抿嘴一笑	naïve; outgoing
courtesy	41	笑道; 含笑; 微微一笑	reserved; courteous
flattery	7	赔笑; 笑嘻嘻; 搭讪着笑	subjected;
Reducing awkwardness	16	勉强微笑着; 笑了一笑; 笑嘻嘻	sensitive
satisfactory	17	微笑着; 笑道; 笑着	
gloating	5	撇着嘴笑了一笑; 嗤的一笑	indifference; selfishness; cruelty
fun	15	噗嗤一笑; 笑成一片; 哈哈笑	
falling in love	7	怔怔发笑; 笑微微的; 笑吟吟	depending on male
comforting	3	笑道	considerate
anger	2	反倒笑了	helplessness;
flirting	29	抿嘴一笑; 带笑不笑	depending on male
Total	205		

In the table, the top three high-frequency implications of the phrases about "Xiao笑" are sarcasm, courtesy and flirting. The implication of "sarcasm" in the phrases about "Xiao笑" has showed the indifference, pungency and selfish of female in Eileen Chang's works. The implication of "courtesy" indicates that women pay attention to etiquette when interacting with others, which conforms to traditional Chinese thoughts. Or it is a way to control their real emotion. The implication of "flirting" indicates one theme in Chang's works, which is the relationship between men and women. The statistics and analysis of the

phrases about “Xiao笑” indicates that in Eileen Chang’s works, the phrases about “Xiao笑” have presented the character images generally. The specific influence of the phrases about “Xiao笑” on the construction of female image will be analyzed according to the context in following chapter.

Loss of Cultural Implication of “Xiao笑” in the English Translation

There is no equivalent of Chinese word “Xiao笑” in English. From the perspective of meanings, there are many words that are used to describe the facial expression of “Xiao笑” in Chinese. Based on the definitions of “laugh”, “smile” and “Xiao笑” in dictionary, Ye Changqing(2002) made a semantic analysis of “Xiao笑”, believing that the Chinese phrases containing “Xiao笑” are superordinate to “smile” and “laugh” in English. The translator has to embody the hidden meaning in the source language in the situation that one word in Chinese is the superordinate word of many words in English. Dealing with this kind of implied meaning must rely on the context, the symbol bundle (accompaniment, facial expression, gesture and tone) attached to the person and the help and confirmation of intellectual interference (Xiong:1999) The interpretations of the implications of “Xiao笑” in original works, to some extent, rely on the translator’s understanding of context.

The English translations of “Xiao笑” have caused the loss and changes of female image in the translated works. In the translated text of Eileen Chang’s works, many translations of the phrases of “Xiao笑” are omitted and some translations are not exact or not conformed to the context. The omissions and inexact translations of “Xiao笑” are selected from Eileen Chang’s 4 translated novels (*Aloeswood Incense- The First Brazier*, *Love In A Fallen City*, *The Golden Cangue and Red Rose*, *White Rose*) by Karen S. Kingsbury.

Table 2 Translations of “Xiao笑”

Chinese characters	Literal Meanings	Constitution patterns	English Translations	Loss in Cultural Implication
冷笑 (leng xiao)	To laugh coldly	Descriptive Adv.+v.	smirk; smiled sarcastically; sarcastic smile; sarcastic laugh; laugh sarcastically; sneer; laugh cynically; laugh sardonically; (omission)x2	The word “smirk” is not exact; Two translations are omitted
格格地笑 (gege de xiao)	To laugh with a happy sound	Descriptive Adv.+v.	laugh; giggle; laughter; snicker; chuckle;	The words of “laugh”, “laughter” and “snicker” are not exact;

噗嗤一笑 (puchi yi xiao)	To burst into laughter with a sound	Descriptive Adv.+v.	a sudden laugh; titter; burst of laughter; chuckle let out a laugh; could not help a titter; snicker a little laugh; laughx3	The words of "titter", "chuckle", "snicker", and "laugh" are not exact
笑道 (xiao dao)	laugh and say	Descriptive Adv.+v.	Laugh; Tease; Smile With a smirk (omission)x51	There are 78 "Xiao Dao 笑道" while 51 or them were omitted, which weakened the cultivation of the character image.

Three kinds of phrases of "Xiao笑" are selected from Eileen Chang's works to manifest the inaccuracy of the translation of "Xiao笑". They are "冷笑", "格格地笑", "噗嗤一笑" in Chinese, which respectively have more than one corresponding translations. From the perspective of linguistics, the selection of more than one translation conforms to the principle of non-repetition in English. However, some among these translations are not accurate even not correct according to the context. There are problems in the three phrases of "Xiao笑" in translated works.

There are omissions and error in the translations of "冷笑". The phrase "冷笑" in Chinese is used to express the feelings of contempt, sarcasm, helplessness and anger. One translation of it the translated works is "smirk", whose meaning is "to smile in an unpleasant way that shows that you are pleased by someone else's bad luck or think you are better than other people" (Longman:2009). In the context, the implication of "冷笑" is sarcasm. In *Aloeswood Incense- The First Brazier*, the phrase of "冷笑" was used to show Glance's sarcasm on Glint's flattery to Mrs Liang. According to the context, the word "smirk" is not the accurate translation of "冷笑" in Chinese, which will affect the reproduction of characters. There are two omissions in the translation of "冷笑", which have caused the loss of speakers' emotion. The phrase "冷笑" is a high-frequent phrase which is used to describe the facial expression of female characters in original works. It plays an important role to present the female characters' indifference and selfishness. The omissions in the translation of "冷笑" may cause the loss of characters' personality.

There are inaccurate translations of the phrase "格格地笑" in translated works. The phrase "格格地笑" in Chinese is a kind of laugh with a sound, which express people's brightness and enjoyment. One translation of it in literary works is "snicker", whose meaning is "to laugh quietly and in a way that is not nice at something which is not supposed to be funny" (Longman:2009). The differences of the original words and the translated words may cause the changes of emotional attitude of characters in the translated works. Besides, the phrase "格格地笑" in original works was translated into "laugh" and "laughter". According to the semantic analysis of "Xiao笑", the words "laugh" and "laughter" are the subordinate words of the phrase "格格地笑". The words "laugh" and "laughter" in translated works are more general than the phrase "格格地笑" in original works, which can't display the characters' emotional attitudes accurately.

There are inaccurate translations of the phrase "噗嗤一笑" in translated works. The meaning of the phrase in Chinese is burst of laughter after hearing the funny things. The sudden laughter proves that the female characters tried to control their emotions even though they were in pleasant atmosphere. This is a manifestation of the self-control and depression of female

and the reflection on the living conditions of female. The translation of it is the words “titter”, “chuckle”, “snicker”, and “laugh”, which has caused the loss of the sense of depression and freedom-limit.

Most of the translations of the phrase “Xiao Dao笑道” were omitted in the translated works. The same phrase “Xiao Dao笑道” reveals different psychology of characters according different contexts. It reveals the feelings, attitudes and psychology of characters in the context. Besides, it is also an expression of courtesy. In traditional Chinese culture, friendliness and hospitality are the best qualities for women. The behavior of “Xiao笑” is a way to show these qualities. The female characters in Eileen Chang's works, who lived in the transition era of tradition and modern, were bound to be influenced by traditional Chinese ideas. In spite of their inherent defects, they would show the characteristics that traditional Chinese women should have in behavior. The contrast between the kindness in behavior and evil in nature has showed the hypocrisy of female characters. The phrase “Xiao Dao笑道” in original works reveals the psychology and personalities of characters. The omission the phrase “Xiao Dao笑道” in translated works caused the disparities in understanding of the psychology of female character and the loss of the traditional qualities and the hypocrisy in the female characters in translated works.

The disparities in the translation of “Xiao笑” may cause the loss and changes of female images in the translated texts of Eileen Chang's works. Each behavior of character has the function to present character image in the literary works. The disparities in the translations of characters' behavior may cause disparities in the image of original and translated works. The phrases “Xiao笑” play an important role in presenting the character images of Eileen Chang's works. The analyses on the translation of phrases “冷笑”, “格格地笑”, “噗嗤一笑” and “Xiao Dao笑道” manifest that the omission and inaccuracy translation of “Xiao笑” cause the loss and changes of the female images in translated works.

In order to confirm the changes and loss of female images caused by the inaccuracy and omission of the translation of “Xiao笑”, some examples are selected from the text. They will be analyzed from the perspective of literary translation and context.

The changes of female image caused by the translations of “Xiao笑” will be analyzed in the following two examples. The phrase “冷笑” is used to expressing sarcasm, which is the most frequently used phrase among all the phrases about “Xiao笑” in original works. The phrase has presented the selfishness, indifference and pungency of female characters.

- a. 睇睇究竟年纪轻，当着薇龙的面，一时脸上下不来，便**冷**笑道：“我这样的迁就他，人家还不要我呢！我并不是丫头坯子，人家还不敢请教。我可不懂为什么！” (Zhang:2006)

Glance was still young and couldn't back down, at least not with Weilong standing there, “Even I did give in to him,” she said **(omission) sullenly**, “he wouldn't want to keep me around. And if I wasn't like a slave girl, he wouldn't even give me the time of day. Why is that! I do not understand!” (Kingsbury:2007)

- b. 白流苏抬起了眉毛，**冷**笑道：“唱戏，我一个人也唱不成呀！我何尝爱做作----这也是逼上梁山。人家跟我耍心眼，我不跟人家耍心眼，人家还拿我当傻子呢，准得找我欺辱！” (Zhang:2006)

Liusu raised her eyebrows. “An opera singer---indeed!” she said **(omission) sarcastically**, “But of course it didn't take more than one to put on a show, and I've been forced into it. A person acts clever with me, and if I don't do the same, he takes me for a fool and insults me!” (Kingsbury:2007)

In the two examples, the phrase “冷笑” in original works conveys sarcasm. The analysis from the context indicates that the first phrase is self-mockery and the second phrase is to express the sarcasm to others. The implication of “Xiao笑” in the two phrases is sarcasm, which has conveyed the pungency and indifference of female images. But in the translated text, the word “Xiao笑” was omitted, which may cause the loss of female images' personalities in translated works.

The phrase “格格笑” was used to express the frankness and satisfactory of characters in original works. It was also used to express the characters' feeling of the funny things.

- a. 薇龙道：“我爸爸若有半句不依，我这一去就不会再回来见姑妈。”梁太太**格格**笑道：“好罢！我随你自己去编个谎哄她。可别圆不了谎” (Zhang:2006)

“If my father opposes this plan in the slightest, I won't be back to trouble you”

Madam **laughed** “That's right! You can make up your own lie to tell your father. Just be sure that it's not too flimsy!” (Kingsbury:2007)

b. 薇龙被她激红了脸，辩道：“怎么见得我不能赚钱？我并没有问司徒协开口要什么，他就给了我那只手镯。”梁太太格格的笑将起来，一面笑，一面把一只血滴滴的食指点了薇龙，一时却说不出话来，半晌方道：“瞧你这孩子这会儿想起司徒协来了！当时人家好意，你那么乱推乱搯的，要不是我做好做歹，差一些得罪了人……”(Zhang:2006)

Weilong's face went red. She continued: "Why can't I earn money? I didn't say anything to Situ Xie and he gave me that bracelet."

Laughter rose in Madam Liang's throat, and as she laughed, she pointed a bloodred finger at Weilong, unable, for a moment, to get a word out. Finally, she said, "Look at this child, fancy her remembering Situ Xie at this point! He was once very kind to you, but you are so vehement in your refusal.....If I hadn't acted quickly he probably would have been quite offended....."(Kingsbury:2007)

The phrase of "格格笑" in above two examples was used to describe Madam Liang's satisfactory to Weilong's decisions. The phrase in the two examples is used in the same context that Weilong began to fall into the trap of Madam Liang. The phrase describes Madam Liang's visible pleasure for her scheming trickery. She got her money by selling out her niece without pity for her niece, which manifests her selfishness and indifference. But the translation of the phrase is "laugh", which can't vividly express Liang's visible pleasure for her succeeding trickery highlight Liang's indifference and selfishness.

The phrase "扑嗤一笑" was used to convey the female repression of emotions. It was frequently used in original works to display the reservation of female characters. The meaning of it is failing to control one's laugh. It indicates that female tried to control their emotion but failed. In most conditions, women kept in reservation.

a. 小双道：“龙生龙，凤生凤，这话是有的。你还没听见她的谈吐呢！当着姑娘们，一点儿忌讳也没有……”凤箫扑嗤一笑道：“真的？她这些村话又是从哪儿听来的？……”(Zhang:2006)

"Dragons breed dragons, phoenixes breed phoenixes---as the saying goes. You haven't hear her conversation! Even in front of the unmarried young ladies she says anything she likes...."

Feng-hsiao **tittered**. "Really? Where could she have picked up this vulgar language?....." (Kingsbury:2007)

b. 娇蕊笑道：“我有那么甜么？”她随随便便对答着，一只脚伸出去盲目地寻找拖鞋。振保放了胆子说：“不知道---没尝过。”娇蕊扑嗤一笑。(Zhang:2006)

"Am I so sweet?" she replied nonchalantly, feeling around for her slipper with her bare foot.

"I don't know," Zhenbao replied boldly. "Haven't tasted."

Jiaorui gave a little **laugh**. (Kingsbury:2007)

In the two examples, the women were amused by others' words and couldn't help but laugh. But the translations of "titter" and "laugh" can't convey the control of emotions in translated works which may cause the quality of reservation of female characters.

Omissions of the translations of "Xiao Dao笑道" are the most frequent phenomena in translated text of Eileen Chang's works. In Eileen Chang's works, "Xiao笑" is a form of self-repression in most contexts, and most women choose to use it to hide their real emotions. To cater to others, women were afraid to show their emotions, which have manifested the cowardice of female characters in Eileen Chang's works.

The analysis of "Xiao笑" in Eileen Chang's works from the perspective of external context and internal context indicates that "Xiao笑" has plentiful implications in Eileen Chang's works. However, the translator, Karen S. Kingsbury takes it as routine prefix to reported speeches. The note in the translated text of *The Golden Cangue* points that "Eileen Chang, a dedicated student of that fiction (traditional Chinese fiction), has deliberately revived their (hsiao tao "smiling, said") use in her early stories. (Kingsbury: 2007)" The note has manifested that the translator has little interpretation on the implications of "Xiao笑" in original text of Eileen Chang's works. So the translation of "Xiao笑" is inconsistent with "Xiao笑" in original works. The phrases of "Xiao笑" in original works have showed the images of female characters. The inconsistency of "Xiao笑" in original and translated works may cause the loss and change of the images of female characters.

Conclusion

The translated text of Eileen Chang's works was affected by the translator's individual context. The implicit and euphemistic expression is a noticeable characteristic in Chinese communication. People are unwilling to put their feelings, especially bad feelings on face. In China, people especially, women tend to depress their real feelings in face-to-face communication. Laugh or smile is undoubtedly the best way to hide their real feelings. The expressing habit in Chinese culture is different from that in English culture. The loss of the weakness of female characters is the difference in female images between original works and readers' reviews. In original works, the weaknesses of female were the basic causes of their tragedies but in readers' reviews the tragedies of female were attributed the society. The readers have neglected women's weaknesses in nature. Cowardice is one of weaknesses in female. The phrase "Xiao Dao笑道" in original works is a description to manifest the weakness of cowardice in female characters. The omission of the translation of "Xiao Dao笑道" will influence the presentation of the weakness of cowardice in translated works. In concrete context, the female images in translated works are influenced by the translations of "Xiao笑". The analyses on the examples have manifested that the inaccuracy and omission of the translation of the phrases about "Xiao笑" in certain context respectively caused the loss of indifference, pungency, selfishness and reservation in female characters.

In conclusion, the analyses in general and concrete have illustrated that the translation of "Xiao笑" may cause the changes of female images in translated works, which will not help the English readers to detect the nuances in original works and thus may cause the readers' deviation in interpretation of the female characters. In literary translation, the translator must pay attention to the differences in expressing habit in two cultures when character's translation was involved in. Specifically, the translator should realize that it is necessary to translate the phrases about "Xiao笑", which plays an important role in Chinese literature, when translating Chinese literary works.

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