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Article:

The creation of new academic knowledge spaces through the repatriated self-translation of foreign-language texts: The case of migrant historian Ray Huang

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Abstract: This article examines the repatriated self-translation of a historical monograph, *The Fifteenth Year of Wan-li,* by the migrant Chinese-American historian Ray Huang from his English manuscript *1587, a Year of No Significance*. Through an archival analysis of the process of self-translation and publication, it is shown that the monograph's innovative content, style, and perspectives on history studies, as well as its re-contextualisation within the Chinese context and culture, contributed to the unprecedented popularity of the self-translated monograph in China. Through a comparative intertextual analysis of the English–Chinese parallel corpus of the monograph, we observe how the self-translator made a number of non-obligatory shifts and employed distinct strategies to return the monograph from the foreign-language text back to Chinese. This study provides evidence of the agency and latitude of academic self-translators in interpreting the original work and in adapting, revising, and rewriting the target text. It also reveals how migrant academics create new knowledge spaces through implicit translation in their foreign-language texts and (re)create new knowledge spaces through repatriated self-translation for their native academic community.

Keywords: migrant scholar, Ray Huang, historical monograph, foreign-language texts, repatriated self-translation

1. Introduction

1.1 Self-translation

Self-translation refers to "either the process of translating one's own texts into another language or the product of such an undertaking" (Grutman 2020, 514). As a unique type of translation produced by bilingual authors themselves, it has a special significance as a research object that calls for more attention in Translation Studies and beyond. Previous studies, such as Grutman's (2020) comprehensive chapter on self-translation in the latest edition of the *Routledge Encyclopaedia of Translation Studies*, have suggested that self-translation deserves special attention because it is different from the usual form of translation, which is normally done by someone other than the author. Early studies of self-translation include Li's (2006) case study of the self-translation by the renowned contemporary Chinese writer Eileen Chang of her own

English short story "Stale Mates – A Short Story Set in the Time When Love Came to China," translated as 五四遗事 (*Wusi Yishi*), or *Tale of the May 4th*, which finds that in the practice of self-translation, the author-translator demonstrates an aesthetic freedom in highlighting and interpreting the cultural perceptions of men and women. Ehrlich (2009) attempts to determine whether the self-translated text is another original rewritten in a new language medium, or a translation with typical translation features, by comparing parallel passages in the Afrikaans–English self-translation of South African author Andre Brink's novel *Kennis van die aand,* translated as *Looking on darkness*. Although she concludes that the self-translator, despite enjoying an authority and a freedom not normally accorded to translators, adhered to standard translation procedures, the comparative study reveals differences in several aspects between the source text (ST) and the target text (TT) of the self-translated product.

Research interest in self-translation is growing, and several monographs and collections on self-translation have been published, such as Hokenson and Munson (2007), Cordingley (2013), and Castro, Mainer, and Page (2017). However, most previous studies have dealt with the self-translation of literature by famous writers. There has been little discussion of self-translation of academic works and its significant role in the dissemination, production, and creation of academic knowledge. The interplay between languages and cultures, and in particular the creative and interpretive roles of translators, needs to be urgently explored. Exploring questions of authorial intent, cultural adaptation, and the creation of meaning across linguistic and cultural boundaries can yield profound insights.

1.2 (Self-)translation of foreign-language texts back into their original language and culture

The translation and self-translation of foreign-language texts back into their original/native language and culture is a unique phenomenon that deserves more research attention in Translation Studies. This phenomenon has been explored by Wang (2009, 2015) as 'rootless back translation' (无根回译 *wugen huiyi*) or 'textless back translation' (无本回译 *wuben huiyi*). Taking as an example the Chinese translation of the English novel *Moment in Peking* by Lin Yutang, one of the best-known diaspora Chinese-American writers who published widely in English on Chinese culture and philosophy, Wang (2009, 236) explains:

> [Although] the novel is written in English, its content focuses on life in old Peking and Chinese culture. Translating this kind of works means 'back' translation in cultural terms, but not in linguistic terms. Therefore, this kind of translation should be called 'rootless back translation' because it does not contain an original root of the text" (my translation).

Later, Wang (2015) updated the term to 'textless back translation' because this type of translation has cultural roots but does not have the same kind of original text as the common form of back translation. As in the case of translating the English novel *Moment in Peking*, textless back

translation refers to the type of back translation in which translators translate foreign-language texts about China and Chinese (back) into Chinese for Chinese readers (Wang 2015).

Such 'back translations' of foreign-language works into Chinese exist in great numbers, and can be categorised into four types depending on the author of the original works (see Wang 2015; Tu and Li 2017):

1. Foreign-language works about China and the Chinese by foreign writers. Typical examples include: *The Good Earth*, *Sons* and *A House Divided* by American writer Pearl S. Buck, *A Judge Dee Mystery* by Dutch writer Robert Hans van Gulik, *Li Hung-Chang* by English writer John Otway Percy Bland, and *Tseng Kuo Fan* by American writer W.J. Hail.

2. Foreign-language works about China and the Chinese by foreign writers of Chinese ethnic origin. Typical examples include *The Woman Warrior* by Maxine Hong Kingston, *Joy Luck Club* by Amy Tan, *Fifth Chinese Daughter* by Jade Snow Wong, *Who's Irish* by Gish Jen, *Bone* by Fae Myenne Ng, and *China Boy* by Gus Lee.

3. Foreign-language works about China and the Chinese by diaspora Chinese writers. Typical examples include Lin Yutang's *Moment in Peking*, *My Country and My People*, *The Art of Living,* and his self-translated novel *Between Tears and Laughter*.

4. Foreign-language works about China and the Chinese by domestic writers writing in English. Typical examples include the famous Chinese translator Yang Xianyi's autobiography *White Tiger* and the renowned Chinese journalist Xiao Qian's self-translated work *How the Tillers Win Back Their Land*.

What is special about such foreign-language works about China and the Chinese is that they contain numerous implicit translations from Chinese to English (Wang 2015). This captures the complex dynamics of presenting Chinese cultural elements to a global audience through English. For example, the many accounts of Chinese philosophy, culture and customs made by Lin Yutang in his English books *My Country and My People* and *The Art of Living* are not direct translations. Instead, they are implicit or summarised translations derived from a wide variety of Chinese classics. When these books are subsequently translated back into Chinese, there is a need to reconstruct the original, albeit invisible, Chinese 'source text'. This process effectively becomes 'back translation with the original source text' (源文复现 *yuanwen fuxian*). However, portions of the book that were originally crafted without direct Chinese equivalents undergo what is known as 'textless back translation' (Wang 2015).

1.3 Repatriation in cultural back translation and (self-)translation

The above line of research was recently taken up by Klaudy and Heltai (2020), who refer to this phenomenon using a different term – 'cultural back translation' – which is defined as "the translation of source texts into a target language from which most or all of the culture-specific elements of the source text were drawn" (Klaudy and Heltai 2020, 43). In contrast to the usual form of translation that deals with a text written in the source language (SL), of which the content is embedded in the SL culture, this unique type of translation deals with a text written in the SL but with its content about and embedded in the target language (TL) culture. By analysing the

translation of culture-specific elements, Klaudy and Heltai (ibid.) have identified re-domestication (or repatriation) as a distinctive feature of cultural back translation, which "does not mean adjustment to a different culture but restoring the original cultural context," so "the whole process from text composition to back translation may be described as a process of double domestication" (Klaudy and Heltai 2020, 43).

Another recent article, by Pasmatzi (2022), suggests theorising this kind of translation as 'a process of cultural repatriation' as she believes that such a theorisation "expands the exploratory horizons of translation studies, opens new interdisciplinary paths, and offers new insights into questions that feature prominently on its agenda: power relations, minority/majority cultures, ethnic and further identities, and cultural representations" (60). By examining two Anglophone novels about the Greek Civil War and their translation into Greek, she suggests that works that are returned to their original context in translation constitute cultural repatriation "as cultural representations in the works are constructed through a 'foreign gaze' and rendered problematic upon transfer" (37). While cultural repatriation has traditionally referred to the return of artefacts to their country of origin as a matter of historical heritage, cultural representations and narratives can also undergo "a symbolic rather than physical repatriation when constructed through the foreign imagination and introduced back into the country that inspired them through translation" (37).

1.4 The present study

This article presents a case study on repatriated self-translation of the historical monograph *1587, a Year of No Significance: The Ming Dynasty in Decline* (Huang 1981) (hereafter abbreviated as *1587*), which was originally written in English and then self-translated into Chinese by the immigrant Chinese-American historian Ray Huang (黄仁宇 *Huang Renyu*), and published in China under the title 万历十五年 (*Wan-li Shiwu Nian*), or '*The fifteenth year in Emperor Wan-li's reign*' (Huang 1982) (hereafter abbreviated as *The Fifteenth Year of Wan-li*).

The self-translated monograph was chosen as the research object primarily because of its representativeness for academic self-translation, as it has achieved sustained popularity unprecedented for any other academic monograph in China, and because it has had a far-reaching impact on the creation of new academic knowledge spaces in Chinese historical scholarship. Second, the self-translation of the book is also of particular interest because it represents a special form of translation that deserves the attention of translation scholars, namely, the repatriated translation of foreign-language works about China and the Chinese (back) into the Chinese language. Third, the role of self-translation by scholars with immigrant backgrounds in the dissemination and creation of new academic knowledge spaces also merits more scholarly attention. As Polezzi (2012, 350) points out, "exploring the figure of the migrant as self-translator and the forms that translation takes in these circumstances, along with their ethical, political and strategic implications, is one of the tasks that we should set for future research."

The study reported on in this article focuses on two questions: 1) How was the English monograph *1587* self-translated into Chinese and published in China, from the perspective of the

overall process shaped by the sociocultural and academic environment? 2) What specific strategies were used in the self-translation of the monograph to repatriate it from foreign-language text back into Chinese?

2. Data and methodology

This is a mixed-methods study combining archival analysis and comparative textual analysis. The data for archival analysis include "The Correspondence on *The Fifteenth Year of Wan-li* (16 Letters)" (Huang Miaozi 2001) between the author/translator and the editors, the author's memoirs (Huang 2001), the editor-in-chief's memoir of the translation and publishing process, and other publications on the impact of the self-translated book. The data for the comparative textual analysis are the English/Chinese parallel corpus of *1587*, which we have created, comprising the English text of *1587* and the self-translated Chinese text of *The Fifteenth Year of Wan-li*. The total size of the corpus is about 250 000 English words and Chinese characters, including the English version of the book published in 1981 totalling about 100 000 English words, and the self-translated Chinese version of the book published in 1982 totalling about 150 000 Chinese characters.

To answer Research Question 1, an archival analysis of the correspondence, memoirs, and other archival materials was conducted to describe how the English monograph was self-translated and published in China. The focus is on contextualising how the sociocultural and academic environments in the US and China, within which Ray Huang negotiated the identity of the book in foreign language writing and in self-translating as an immigrant Chinese-American historian, shaped the self-translation activity and the publishing activity.

To answer Research Question 2, a comparative textual analysis of the English/Chinese parallel corpus of *1587* was conducted to investigate how the text was reconstructed and recontextualised by the author and translator in the self-translation. Through a close reading of the corpus aligned at the paragraph level, all the salient "non-obligatory shifts" (Toury 2012, 80) between the ST and the TT were annotated, excluding the obligatory shifts that "stem from systemic differences between the languages involved in the [translation] act" (Toury 2012, 80). An analysis of these shifts reveals the strategies employed by the self-translator in repatriating the monograph from English to Chinese.

3. Analysis and findings

3.1 Archival analysis: The process of self-translating and publishing of *1587* in China at the early stage of reform and opening-up

As indicated in his memoir (Huang 2001), Ray Huang established himself in the Anglophone academic world as an experienced Chinese-American historian with an immigrant background. Although his university education at Nankai University was cut short in the early 1940s due to the Japanese invasion of China, he emigrated to the US in the early 1950s and completed a doctorate on the Chinese history of the Ming dynasty (1368–1644) at the University of Michigan from 1959

to 1964. He then taught at the State University of New York from 1968 to 1980. In the 1970s, he also worked as a visiting scholar with John K. Fairbank, the famous American sinologist at Harvard University, and with Joseph Needham, the distinguished British sinologist at Cambridge University. In the early 1970s, on the recommendation of the American historian Arthur F. Wright, Ray Huang received funding from the Solomon R. Guggenheim Foundation to write the *1587* manuscript, which was completed in 1976. He had previously published a monograph entitled *Taxation and Governmental Finance in Sixteenth-Century Ming China* with Cambridge University Press (Huang, 1974).

The *1587* manuscript differs greatly in content, structure, and style from previous monographs on Chinese history. Unlike most other books of historical scholarship, which were mainly in the form of chronicles of a historical period or summaries of historical events with commentaries, the historical monograph *1587* focuses on the year 1587 as a crucial year symbolising the transition from prosperity to the decline of the Ming dynasty, thus revealing the mechanism of historical development in Chinese history from the perspective of 'macro history' (Huang 2001). The book is a vivid account of the events surrounding six historical figures who were pillars of the Ming Empire, including Emperor Wan-li (万历 *Wan-li*); Chang Chu-cheng (张居正 *Zhang Juzhen*), senior counsellor; Shen Shih-hsing (申时行 *Shen Shixing*), grand-secretary; Hai Jui (海瑞 *Hai Rui*), chief censor; Ch'i Chi-kuang (戚继光 *Qi Jiguang*), the general; and Li Chih (李贽 *Li Zhi*), the philosopher.[1] Through the biographical narratives and their analysis, the book sets out to explain the mechanisms of Chinese society in the sixteenth century from a political, economic, military, and philosophical perspective. It exposes what is perhaps the core of all social development problems in China's history, namely the replacement of the rule of law with the principle of morality, which came into full play during the reign of Emperor Wan-li during the Ming dynasty (Huang 1982, v). Also unusual for a historical monograph, Ray Huang chooses the narrative style of fiction in this book, combining features of literature with those of an academic monograph (Yang 2007). The narrative style of the book, comprising a logical arrangement of seven stories about the six pillars, is not only effective in describing events and portraying historical figures, but also in making the academic monograph accessible to the general reader (ibid.).

The road to publication, however, was somewhat bumpy. Although the manuscript had been reviewed by eminent scholars such as Fritz Mote, Denis Twichett, and Arthur F. Wright (all of whom gave positive reviews) no US publisher wanted to publish the book when the English manuscript was submitted for publication. As the author himself reflects in retrospect (Huang 2001), the book was stuck in a dead end: since it deviated in structure and style from the conventional norm of academic monographs in history, all the university presses that he approached rejected the book on the grounds that it was better suited for publication by a commercial publisher; while commercial publishers countered that the book was an academic monograph on the history of the Ming dynasty and should be published by a university press.

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[1] Note that the book uses Wade-Giles, the traditional Chinese romanisation system for proper names, which is different from the pinyin (拼音) system used in China today.

Discouraged by the difficulties of publishing the book in English, Ray Huang decided to translate it into Chinese himself, hoping that a Chinese publisher would accept the manuscript translated into Chinese even though he had no experience of academic writing in Chinese, having only become an academic after leaving China in the 1950s. As this was 1979, when China had just begun its reform and opening-up after the Cultural Revolution, Huang tried to achieve this by contacting his old acquaintances Liao Mosha (廖沫沙 *Liao Mosha*), a prominent figure in China's political and academic circles, and Huang Miaozi (黄苗子 *Huang Miaozi*), a famous artist, art historian and writer in China. Through their network, Huang came into contact with Zhonghua Book Company (中华书局 *Zhonghua Shuju*), the largest publishing house of history books in China. Fortunately, the editors there found the manuscript interesting and were intrigued by its innovative content and style, especially in comparison with other history monographs published in China at the time, which generally tended to be too conventional and somewhat boring (Huang 2001).

It is worth noting that Fu Xuancong (傅璇琮 *Fu Xuancong*), the editor overseeing the book's publication by the Zhonghua Book Company, invited Shen Yucheng (沈玉成 *Shen Yuchen*), a literature scholar in the Chinese Academy of Social Sciences, to linguistically polish Huang's self-translated manuscript in order to make the Chinese version more fluent and appealing to the target readership in China. As Huang later mentioned in his preface to the book, he was not sure whether his translated Chinese-language expressions and style were still suitable for the target readership since he had not been back to the Chinese mainland for three decades. The manuscript of each book chapter was polished by Shen Yucheng during the editing process and then sent by the publisher in post to Huang in America. As Fu writes in his correspondence with Huang, "since the draft (Chapter 1) polished by Shen has been confirmed by you, we will proceed with the other chapters accordingly. I hereby send Chapter 2 with this letter and would like you to confirm as well" (Fu 2001, 41). The translated manuscript was completed in June 1981 after several rounds of polishing, revising, and editing.

The first edition of the translated Chinese version was published by Zhonghua Book Company in China in May 1982, at a time when China was in the early stages of reform and opening-up. The innovative style of history writing, which combines the features of academic monographs with a literary style, immediately attracted much attention in Chinese historical research circles and beyond. Fortunately, the English manuscript had also been accepted by Yale University Press and was published in 1981, probably because it was revealed that the Chinese version had been accepted for publication by a well-known publisher in China. It even attracted a book review by the celebrated American writer John Updike, published in the *New Yorker* in October of the same year, who commented that "although *1587, A Year of No Significance: The Ming Dynasty in Decline* is a rigorous academic work, it has the surreal dreaminess of Franz Kafka's novels" (Updike 1981).

The self-translated Chinese version of the monograph has enjoyed unprecedented popularity in China. By 2018, it had sold over three million copies, setting a record for academic monographs in historical studies and beyond (*Beijing Daily* 2018). The book is also ranked by *New Weekly* and *Book Town* as one of the top 20 books that have had the greatest impact on China in

the past 20 years since the start of reform and opening-up (*China Publishing Today* 2018) and by the China Academy of Press and Publication as one of the 600 most influential books in the People's Republic of China in the past 60 years (*China Book Business Report* 2009). Incidentally, the English version of the monograph was also shortlisted in the history books category of the National Book Awards in the US in 1982 and 1983, and has become one of the most popular textbooks on Chinese history in American universities.

The publication of his self-translated monograph *The Fifteenth Year of Wan-li* in Chinese also brought Ray Huang widespread recognition as an expert on the history of the Ming dynasty. Since then, he has been recognised as highly influential among Chinese academic historians, as evidenced by the article "The Irreplaceable Huang Renyu" (无可替代的黄仁宇 *Wuketidai de Huang Renyu*) (Zhao 2000) by Zhao Shiyu, a professor of history at Peking University. It is widely acknowledged in the academic circles of Chinese historiography that Ray Huang, by publishing the monograph in Chinese, introduced the perspective of macro history, promoted the diversification of historical theories, provided the new research method of historical psychology, and initiated popular history writing in China (Zhou and Xu 2012).

There is another striking aspect of the publication of the book in Chinese. On the book cover of the first edition of the translated Chinese version (Huang, 1982) there was no mention of the author or translator, though starting from 1997 the reprinted editions feature "written by Huang Renyu" (黄仁宇著 *Huang Renyu zhu*) (Huang, 1997) on the cover. Only the preface mentions that the Chinese monograph is a self-translation by the author. This may explain why almost all previous studies have failed to notice that it is a (self-)translation of the English version. As a result, research conducted from the perspective of Translation Studies on this influential historical monograph is even scarcer, with the exception of a small number of studies conducted by MA students (Wang 2013; Li 2019).

3.2 Comparative inter-textual analysis: Restoration, supplementing, commenting, addition, and deletion by the self-translator

Through a textual analysis comparing the ST and the TT of the self-translated monograph, all the non-obligatory shifts in the parallel corpus were annotated. The analysis shows that the self-translator employed the following types of shifts in translating the monograph from English into Chinese:
1. Type 1: Restoring elements of the original Chinese culture in the self-translation. Three subtypes can be identified:
    a. Type 1a: Restoring culture-specific terms from the original culture.
    b. Type 1b: Elaborating historical terms from the original culture.
    c. Type 1c: Restoring direct quotations from the original historical archives.
2. Type 2: Adding more specific information or examples from the original cultural and historical context in the self-translation.
3. Type 3: Inserting comments as a narrator and commentator in the self-translation.
4. Type 4: Adding and adjusting paratexts, including the preface and the notes.

5. Type 5: Deleting paragraphs that are deemed inappropriate for the target market.

Table 1 summarises frequency of the non-obligatory shifts identified in the self-translated monograph, which are elaborated with the strategies analysed in the following sub-sections.

Table 1. Occurrences of non-obligatory shifts in the self-translation of *1587/ The Fifteenth Year of Wan-li*

Type of shift	Occurrences
Type 1	218
Type 1a	50
Type 1b	14
Type 1c	154
Type 2	24
Type 3	42
Type 4	Preface added and notes adjusted
Type 5	24 long paragraphs

3.2.1 Type 1 shifts: Restoring elements of the original Chinese culture in the self-translation

A systematic examination of Type 1a shifts reveals that the self-translator used this strategy to restore Chinese culture-specific terms that had not appeared in the ST of the English monograph. With the restoration of culture-specific terms of various kinds, the self-translated monograph is not only more accurate, but also more historically authentic. For example, the original title of the English monograph, *1587, A Year of No Significance: The Ming Dynasty in Decline*, is translated as 万历十五年 *Wan-li Shiwu Nian* (*The fifteenth year of Emperor Wan-li's reign*), which is the conventional way to refer to a specific year in history in Chinese historiography. It must have been a deliberate decision on the part of the self-translator to restore the Chinese imperial chronological designation for the year 1587, because this decision involves omitting and sacrificing two important elements in the English title, namely, 'a year of no significance' and 'the Ming dynasty in decline'.

A total of fifty culture-specific terms in nine categories were restored in the self-translation of the monograph from English to Chinese, as shown in Table 2 to 10.

Table 2. Restored culture-specific terms about imperial chronology

Expressions in the ST	Culture-specific terms restored in the TT	Restored meaning of the culture-specific term
[the year of] 1587	万历十五年 *Wan-li Shiwu Nian*	the fifteenth year of Emperor Wan-li's reign

Table 3. Restored culture-specific terms about official ranks or titles

Expressions in the ST	Culture-specific terms restored in the TT	Restored meaning of the culture-specific term
guards	大汉将军 *Dahan Jiangjun*	Great Han Imperial Palace Guard
senior eunuchs	秉笔太监 *Bingbi Taijian*	Senior Eunuchs Wielding the Vermilion Brush (acting as secretaries for the emperor in examining the memorials)
the first grand secretary	首揆 *Shoukui*	Chief of the Grant Secretaries
a retired official	乡官 *Xiangguan*	a retired official, who still enjoys the official title but is under the jurisdiction of the local functionaries
The clerical workers were called "lesser functionaries".	吏 *Li*	clerical workers working in the imperial government (which were not regarded as civil officials)
bestowed honors upon their [the princes'] wives	王妃 *Wangfei*	princess
[the palace maid] had to find the sympathy of a compatible eunuch	答应 *Daying*	lady-in-waiting (attendant maid assigned to an eunuch as a company after middle age)

Table 4. Restored culture-specific terms about imperial costume culture

Expressions in the ST	Culture-specific terms restored in the TT	Restored meaning of the culture-specific term
a rectangular black mortarboard	冕 *Mian*	*Mian* (the most formal crown worn by Chinese emperors)
red garments of the second degree of formality	皮弁服 *Pibanfu*	Pibian Garments (ceremonial garments of the second degree of formality worn by the emperor)
jackets with special designs	蟒袍 Mangpao、飞鱼服 *Feiyufu*、斗牛服 *Douniufu*	Order of Python Robe, Order of Flying Fish Robe and Order of Curling Dragon Robe (given by the emperor as supreme honour)

Table 5. Restored culture-specific terms about imperial architectural culture

Expressions in the ST	Culture-specific terms restored in the TT	Restored meaning of the culture-specific term
palace quarters	乾清宫 *Qianqinggong*	the Qianqing Palace, or the Palace of Heavenly Purity
the villas within the Imperial City	西内 *Xinei*	the Western Court in the Imperial Palace

Table 6. Restored culture-specific terms about imperial ceremonial culture

Expressions in the ST	Culture-specific terms restored in the TT	Restored meaning of the culture-specific term
lantern decorations and fireworks	鳌山烟火 *Aoshan yanhuo*、新样宫灯 *Xinyang gongdeng*	giant turtle-shaped fireworks and new-model palace lanterns
death of the emperor	龙御上宾 *longyu shangbin*	a special term referring to the emperor carried by the dragon to the heaven to become a guest of the heavenly god (euphemism for the emperor's death in the Chinese culture)

Table 7. Restored culture-specific terms about imperial institutional culture

Expressions in the ST	Culture-specific terms restored in the TT	Restored meaning of the culture-specific term
declaiming the urgent reasons why he [the heir designate] must now take over the vacant throne	劝进 *quanjin*	a special term for the ritual of persuading the heir designate to ascend the throne
accepted prisoners of war	献俘 *xianfu*	a special term for the ritual of the emperor accepting the presentation of prisoners of war from the imperial army that has claimed victory
the ritualistic farming performed by the emperor	亲耕 *qingeng*	a special term for the ritual of the emperor directing the plough in front of the Altar of Earth in Spring
[officials] who coughed, spat, stumbled, or dropped their ceremonial tablets [in court]	失仪 *shiyi*	a special term for officials breaching etiquette in the court audience
attached rescripts drafted by the grand secretaries [on memorials]	票拟 *piaoni*	a special term for the comments drafted by the grand secretaries on memorials, which can be used for reference by the emperor in reviewing
fully examined himself for bad thoughts, speech, and conduct	修省 *xiuxing*	a special term for self-reflection and cultivation of one's moral character among Chinese scholars
memorials submitted by capital officials in the name of their offices, along with reports and petitions from the provinces	题本 *tiben*	a special term for the memorials submitted the emperor by capital officials in the name of their offices, along with reports and petitions from other provinces
memorials submitted to the emperor as individuals	奏本 *zouben*	a special term for the memorials submitted to the emperor by officials as individuals
falsification of imperial order	矫诏 *jiaozhao*	a special term for falsification of imperial order or decrees
denying the request for leave	夺情 *duoqing*	a special term for [the emperor] denying his court official's application for leave due to mourning

private study sessions	东宫出阁讲学 *donggong chuge jiangxue*	a special term referring to the private study sessions for the emperor's heir designate
public study sessions	经筵 *jingyan*	a special term referring to the public study sessions for the emperor's heir designate
[the emperor's] personal command of the army	禁中内操 *jinzhong neicao*	a special term referring to [the emperor's] military drill of the eunuch army in the Imperial City
the greatest rulers in history; a sage ruler; a paragon of virtue; an enlightened ruler	尧舜之君 *Yao Shun zhi jun*	sage rulers like Emperor Yao and Emperor Sun in ancient China
All imperial princes (other than the crown prince) [should] be permanently removed from the capital.	之国 *zhiguo*、就藩 *jiufan*	a special term referring to sending the imperial princes who are not the crown prince away from the capital to be a local feudal lord

Table 8. Restored culture-specific terms about the imperial administrative system

Expressions in the ST	Culture-specific terms restored in the TT	Restored meaning of the culture-specific term
Capital officials were evaluated...	京察 *jingcha*	a special term referring to the evaluation of the capital officials
...the civil officials would be compelled to protest and withdraw	乞骸骨 *qi haigu*	begging for the preservation of one's skeleton (a special term referring to officials' request of retirement from office, which is an act used by civil officials in protesting against the emperor)
added percentage on taxes collected in silver in the name of melting charges; extras on those items collected in kind in the name of samples and wastages	火耗 *huohao*、耗米 *haomi*、样绢 *yangjuan*	fire-melting consumption (a special term referring to added charges on taxes collected in silver), wastages on rice and samples for silk (a special term referring to added charges on taxes collected in kind)
local banquet	乡饮 *xiangyin*	a special term referring to the village banquet attended by all villagers
military households	军户 *junhu*	a special term referring to military households liable for conscription
the general population	民户 *minhu*	a special term referring to non- military households that are not liable for conscription
inherited their positions from their forefathers	世荫 *shiyin*	a special term referring to the system of inheriting official titles, positions or benefits from forefathers

Table 9. Restored culture-specific terms about the imperial legal system

Expressions in the ST	Culture-specific terms restored in the TT	Restored meaning of the culture-specific term
...names were removed from the civil service register	削籍 *xueji*	a special term referring to demotion from the official rank to a commoner
the metropolitan court	三法司 *sanfasi*	The Three Judicial Joint Court (comprising representatives from the Ministry of Justice, the Censorate and the Grand Court of Judicial Review)
the principle of group responsibility	连坐法 *lianzuo fa*	Principle of Collective Punishment

Table 10. Restored culture-specific terms about Chinese relationship culture

Expressions in the ST	Culture-specific terms restored in the TT	Restored meaning of the culture-specific term
fraternal bond among persons from the same local district who had received degrees	乡谊 *xiangyi*	a special term referring to the networking relationship among officials who had received degrees from the same province
fraternal bond among persons who had received degrees in the same year	年谊 *nianyi*	a special term referring to the networking relationship among officials who had received degrees in the same year
marital ties	姻谊 *yinyi*	a special term referring to the networking relationship among officials with marital ties

In fourteen cases, the self-translator has added elaborations to historical terms, classified as Type 1b shifts. Such elaborations are always marked by the expressions 也就是 *ye jiushi* 'that is', 就是说 *jiushi shuo* 'that is to say', or 意思是 *yisi shi* 'which means'. As is shown in Example (1) and (2), the historical terms 内书堂 *neishutang* 'the Inner Palace School, 焚书 *fenshu* 'The Book to be Burned', and 藏书 *cangshu* 'The Book to be Stored Away' are explained in the plain Chinese used today. This strategy has made the historical monograph more accessible to general readers, especially to those without any specialist knowledge of the historical period.

(1)
ST: A dominant majority [of the eunuchs] had graduated from the Inner Palace School, which they first attended when they were no older than ten. (Huang 1981, 20)
TT: 当他们在 10 岁之前，就因为他们的天赋聪明而被送入宫内的"内书堂"，**也就是特设的宦官学校**[2]。(Huang 1997, 20)

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[2] In all examples, the points of interest for the analysis are marked in bold.

[Dang tamen zai 10 sui zhiqian, jiu yinwei tamen de tianfu congming er bei songru gongzhong de neishutang, ye jiush teshe de huanguan xuexiao.]
'Before they were aged ten, because of their talent and intelligence, they were sent to "the Inner Palace School," **which was the designated school for eunuchs.**'

(2)
ST: He had entitled his commentaries on history *The Book to Be Stored Away* and his collection of personal papers, letters, and miscellaneous notes *The Book to Be Burned*. (Huang 1981, 205)

TT: 他把他的一部著作题为《焚书》，**意思是早晚必将付之一炬**；另一部著作题为《藏书》，**意思是有干时议，必须藏之名山，等待适当的时机再行传播**。(Huang 1997, 227)

[Ta ba tade yibu zhuzuo tiwei fenshu, yisi shi zaowan bijiang fuzhiyiju; lingyibu zhuzuo tiwei cangshu, yisi shi youganshiyi, bixu cangzhimingshan, dengdai shidang de shiji zai jinxing chuanbo.]
'He titled one of his books *The Book to Be Burned*, **meaning that sooner or later it will be burned**; and another book *The Book to Be Stored Away*, **meaning that it comments on current affairs and must be stored away in the mountain waiting for the appropriate time for circulation**.'

Lastly, there are 154 cases of Type 1c shifts, in which direct quotations were restored from the original Chinese historical archives. This greatly enhanced the academic value of the monograph when published in Chinese. While the English text in Example (3) reproduces only the gist of the poem, the Chinese version reproduces the original Chinese poem in its entirety in direct quotations, which adds to the information value of demonstrating how typical scholar-officials in imperial China would express their grievances in subtle literary texts.

(3)
ST: He [Shen Shih-hsing the Chief Grand-Secretary] also wrote poems blaming himself for his own failure and expressing his wish to retire so that he might enjoy the leisure of a gentleman-farmer in his native Soochow. (Huang 1981, 48)

TT: 他还写诗责备自己的无能：“王师未奏康居捷，农扈谁占大有年？衮职自惭无寸补，惟应投老赋归田！”(Huang 1997, 50)

[Ta hai xieshi zebai ziji de wuneng: "wangshi weizou kangjujie, nonghu shuizhan dayounian? gunzhi zican wucunbu, weiying toulao fuguitian."]
'He [Shen Shih-hsing the Chief Grand-Secretary] also wrote poems blaming himself for his incompetence. **The poem reads: "since the imperial army has not won an overwhelming victory and the farmers have not received the blessing of a harvest year, I have not made an adequate contribution to the nation. I am ashamed to continue to hold this high position. I should resign and return to my homeland as a farmer."**'

3.2.2 Type 2 shifts: Supplementing more specific information or examples from the original cultural and historical contexts in the self-translation

In twenty-four cases, the self-translator supplemented the self-translation with more specific information or examples from the original Chinese cultural and historical context. In Example (4), all the specific details of the geographical names of the places along the route that the pirates plundered have been added. In Example (5), 实录 *shilu* 'The Veritable Record of the Reign' was added as an example of the collective works complied by the officials of the Han-lin Academy. This strategy enhances the nuance and vividness of the historical account.

> (4)
> ST: A band of pirates, reportedly fifty or seventy men, was bold enough to maraud inland on a route that encircled the southern capital. (Huang 1981, 158)
> TT: 一股五十至七十人的海寇竟创造了一个奇迹。他们登陆后深入腹地，到处杀人越货，如入无人之境，**竟越过杭州北新关，经淳安入安徽歙县，迫近芜湖，围绕南京兜了一个大圈子，然后趋秣陵关至宜兴，退回至武进。**(Huang 1997, 172)
> *[Yigu wushi zhi qishi ren de haikou jing chuangzao le yige qiji. Tamen denglu hou shenrufudi, daochu sharenyuehuo, ru ru wurenzhijing, jing yueduo Hangzhou Beixinguan, jing Chuan'an, pojin Wuhu, weirao Nanjing dou le yige da quanzi, ranhou qu Molingguan zhi Yixing, tuihui zhi Wujin.]*
> 'A group of fifty to seventy sea pirates performed a miracle. After landing, they penetrated deep into the hinterland, looting and killing everywhere as if they had entered an unguarded country. They crossed the North New Pass in Hangzhou, entered She County in Anhui via Chun'an, approached Wuhu, surrounded Nanking (the southern capital), then reached Yixing near Moling Pass and retreated to Wujin.'

> (5)
> ST: With the same degree of solemnity he [Emperor Wan-li] received all important literary works compiled by the Han-lin Academy. (Huang 1981, 5)
> TT: 翰林院官员们的集体著作，**例如《实录》之类，**恭呈于皇帝之前。(Huang 1997, 4)
> *[Han-lin yuan guanyuanmen de jinti zhuzuo, liru shilu zhilei, gongcheng yu huangli zhiqian.]*
> 'The collective works by the officials of the Han-lin Academy, **such as the Veritable Record of the Reign,** were presented to the Emperor with solemnity.'

3.2.3 Type 3 shifts: Inserting comments as a narrator or commentator by the self-translator

Type 3 shifts, in which the self-translator inserts comments as a narrator or commentator, are found forty-two times in the self-translated monograph. As a narrator, the self-translator acts to enhance

the transitions of the narrative, while his role as a commentator serves to highlight the scholarly viewpoints he wishes to emphasise.

For example, the narrator's comment added by the self-translator at the end of the translated paragraph in the opening paragraph of the book (Example (6)) introduces what he intends to relate about "what happened on March 2, 1587, an ordinary working day" (Huang 1981, 1). This is probably an adaptation of the narrative style to what is typical in the Chinese story-telling tradition, which is very effective in introducing the plot and creating suspense to make the narrative appealing to the reader.

(6)
ST: During the year preceding the defeat of the Armada in the Western world, many seemingly unimportant events took place in China that were closely linked to both her past and her future ... it is precisely those commonplace occurrences which historians have been inclined to overlook that often reflected the true character of our empire. (Huang 1981, 1)
TT: 1587 年，在西欧历史上为西班牙舰队全部出动征英的前一年。当年，在我国的朝廷上发生了若干为历史学家所易于忽视的事件。... 其间关系因果，恰为历史的重点。**由于表面看来是末端小节，我们的论述也无妨从小事开始。**(Huang 1997, 1)
[1587 nian, zai xiou lishi shang wei Xibanya jiandui quanbu chudong zhengying de qianyinian. Dangnian, zai woguo de chaoting shang fasheng le ruogan wei lishixuejia suo yiyu hushi de Shijian. ... qijian guanxi yinguo, qiawei lishi de zhongdian. Youyu biaomian kanlai shi moduan xiaojie, women de lunshu ye wufang cong xiaoshi kaishi.]
'The year 1587 was in the history of Western Europe the year before the Spanish Armada set out to conquer England. In that year, a series of events occurred at our imperial court that historians tend to overlook ... Yet it is precisely the connection between their cause and effect that is crucial to history. **Since they seem trivial at first glance, we might as well begin our narrative with the trivial events**.'

Narrator comments inserted by the self-translator can also make the translated text more narratively coherent and clarify the author's tone or attitude, as shown in Example (7).

(7)
ST: This objection started a controversy that was to alienate the monarch from his court and rock the dynasty for the rest of its duration. (Huang 1981, 5)
TT: **谁也没有想到，**这一小小的插曲，竟是一场影响深远的政治斗争的契机，导致了今后数十年皇帝与臣僚的对立，而且涉及到了整个帝国。(Huang 1997, 5)
[Shui ye meiyou xiangdao, zheyi xiaoxiao de chaqu, jing shi Yichang yingxiang shenyuan de zhengzhi douzheng de qiji, daozhi le jinhou shushinian huangdi yu chenliao de duili, erqie sheji dao le zhengge diguo.]
'**No one would have expected that** his little episode would be the trigger for a far-reaching political struggle that led to a confrontation between the emperor and his ministers that lasted for decades, and even impacted the whole empire.'

The comments added by the self-translator in the role of commentator are even more important in the translated monograph, as they help to support the self-translator's points of view implied in his narrative of historical events, thus making the self-translator's arguments more explicit. In Example (8), the summarising comments at the end of the paragraph highlight what the author/translator sees as the cause of the decline of the Chinese empire after 1587.

(8)

ST: The kingly way of ancient times, still applicable to the present day, was no more than to promote faith and harmony and elect good men to office. When these goals were accomplished, the state was already acting in the cosmic spirit, even though it might continue to follow the established ritualistic proceedings to ensure auspiciousness. (Huang 1981, 51)

TT: 三代以来的王道至今依然适用，即一个良好的政府务必选贤任能，同时在社会上提倡诚信与和谐。**总而言之，道德至高无上，它不仅可以指导行政，而且可以代替行政。**(Huang 1997, 52)

[Sandai yilai de wangdao zhijin yiran shiyong, ji yige lianghao de zhengfu wubi xuanxianrenneng, tongshi zai shehui shang tichang chengxin yu hexie. Zongyanzhi, daode zhigaowushang, ta bujin keyi zhidao xingcheng, erqie keyi daiti xingzheng.]

'The kingly way of the three ancient sage emperors is still applicable to the present day, i.e., a good government must select virtuous and capable men for its office while promoting honesty and harmony in society. **In summary, morality is above everything, and it not only guides but can also replace administration**.'

3.2.4 Type 4 shifts: Adding and adapting paratexts for the target readership in the self-translation

Adding and adjusting paratexts in the translated version is another strategy employed by the self-translator to repatriate his monograph into Chinese. First, the self-translator added a 'self-preface' (自序 *zixu*) at the beginning of the translated version, consisting of an article-length text totalling 4266 Chinese characters. At the beginning of the preface, Huang states that the book in Chinese is a self-translation of the monograph originally written in English, and that the self-translation contains a number of revisions and enhancements. After summarising his many years of research into the history of the Ming dynasty (his PhD project and the earlier monograph published by Cambridge University Press), he sets out his stance regarding the study of history: "Conclusions should be drawn from materials and data. I have developed my views on several aspects of Ming history after many years of intensive reading of the material and began to free myself from the shackles of echoing others" (结论从材料中来。多年以来摸索于材料之中，我对明史中的若干方面形成了自己的初步看法，开始摆脱了人云亦云的束缚。*Jielun cong cailiao Zhong lai. Duonian yilai mosuo yu cailiao zhizhong, wo dui mingshi zhong de ruogan fangmian xingcheng le ziji de chubu kanfa, kaishi baituo le renyunyiyun de sufu.*) (Huang 1997, i). He argues against

the commonly held conclusion about Ming history, namely that "heavy taxes led to poverty of the people" (税重民穷 *shuizhong minqiong*) (ii), because his data-based analysis showed that "the root cause of poverty of the people was not excessive taxation of the state, but corruption of the law and incompetence of the government" (民穷的根本原因不在国家的赋税过重，而端在法律的腐败和政府的低能。*Minqiong de genben yuanyin buzai guojia de fushui guozhong, er duanzai fanlv de fubai he zhengfu de dineng*) (ii). He also disagrees with the widely held view that "China's feudal economy had progressed toward a capitalist economy during the Wan-li period of the Ming dynasty" (在明代万历年间，中国的封建经济已向资本主义经济进展。*Zai Mingdai Wan-li nianjian, Zhongguo de fengjian jingji yi Xiang zibenzhuyi jingji jinzhan*) (iii), claiming that "the substitution of morality for the rule of law was at the core of all problems in China for over two thousand years up to the Ming dynasty was the crux of all the problems in China. And the purpose of this book is to illustrate this view" (中国两千年来，以道德代替法制，至明代而极，这就是一切问题的症结。*Zhongguo liangqiannian lai, yi daode daiti fazhi, zhi Mingdai er ji, zhe jiush yiqie wenti de zhengjie*) (iv). In the preface, the self-translator also states that he has deliberately chosen a style for the self-translated monograph that "takes a biographical story-telling approach" (采取了传记体的铺叙方式 *caiqu le zhuanjiti de puxu fangshi*) (iv), and the aim is "to make the specialised historical study accessible to the general public" (使历史专题的研究大众化 *shi lishi zhuanti de yanjiu dazhonghua*) (iv). Regarding the general approach to translating the book, he says that "given the differences between China and foreign countries and what is translated is my own monograph, this translation from English into Chinese is actually a kind of translation-writing" (因为国内外情况的差别，加之所译又是自己的著作，所以这一翻译实际上是一种译写。*Yiwei guoneiwai de chabie, jiazhi suoyi youshi ziji de zhuzuo, suoyi zheyi fanyi shijishang shi yizhong yixie*) (vi).

Second, the notes in the original English version have been adapted for the self-translated version. Table 11 summarises the differences between the two versions in the number of notes for each chapter, which shows that some notes were removed while others were added in the translated version.

Table 11. Comparison of the number of notes between the English version and the self-translated Chinese version

Chapters	Number of notes in the English version	Number of notes in the self-translated Chinese version
Chapter 1: The Wan-li Emperor	69	79+1
Chapter 2: Shen Shih-hsing, First Grand-Secretary	52	57
Chapter 3: A World without Chang Chü-cheng	57	54
Chapter 4: The Living Ancestor	63	53
Chapter 5: Haijui, the Eccentric Model Official	68	67
Chapter 6: Ch'i Chi-kuang, the Lonely General	142	134
Chapter 7: Li Chih, A Divided Conscience	115	111

A closer analysis of the content of the notes in the translated version that are present in the English version shows that most of the content has been either expanded or condensed, suggesting that the self-translator intentionally adapted the notes to suit the target Chinese readership. As shown in Example (9), Note 2 in Chapter 2 consists of a short paragraph of fifty words in the English version but is expanded into five long paragraphs totalling 816 words in the translated Chinese version, adding new knowledge about a controversial topic in studies of Chinese history, namely "the land acreage granted by the emperor" (庄田封地之亩数 *zhuangtian fengdi zhi mushu*). In this way, the author-translator is also highlighting his new academic discovery in the study of history.

(9)
ST: Note 2. No adequate account is available, but it is clear that the inflated acreage was no more than the basis for a modest expense account. See *Shen-tsung Shih-lu*, 9771, 9773, 9825, 9881, 9901, 9920, 9924, 9942, 9946, 9957, 10089, 10339, 10526, 10611. Cf. Huang, *Taxation and Governmental Finance*, pp. 108, 254. (Huang 1981, 241)
TT: 注 2. 关于福王庄田的若干情节，中外学者多有误解。. . .**因此，对研究者来说，不能只看到一些明文的记载，而应该透过资料，彻底考查事实的真相**。. . .请参阅《神宗实录》页 9771、9773、9825、9881、9901、9920、9924、9942、9946、9957、10089、10339、10526、10611。[3](Huang 1997, 107-108)
[Zhu 2. Guangyu fuwang zhuangtian de ruogan qingjie, zhongwai xuezhe duoyou wujie. ... Yinci, dui yanjiuzhe laishuo, buneng zhi kandao yixie mingwen de jizai, er yinggai touguo ziliao, chedi kaocha shishi de zhenxiang. ...Qing canyue Shenzongshilu ye 9771、9773、9825、9881、9901、9920、9924、9942、9946、9957、10089、10339、10526、10611. *]*
'Note 2. As for the details about Prince Fu's land acreage [granted by the emperor], there are many misunderstandings by Chinese and foreign scholars... **Therefore, it is important for researchers to look beyond some explicit accounts and thoroughly investigate the facts in the materials and data**... See *Shen-tsung Shih-lu*, 9771, 9773, 9825, 9881, 9901, 9920, 9924, 9942, 9946, 9957, 10089, 10339, 10526, 10611.'

3.2.5 Type 5 shifts: Deleting paragraphs that might be deemed unsuitable for the target market

The comparison between the ST and the TT shows that the self-translator deleted twenty-four paragraphs in the Chinese translation. This may be because "translation as cultural repatriation can be a contested process. In translation, the repatriated product itself acts as a site of cross-cultural contestation, as the foreign interpretative gaze engenders discourses that clash with domestic narrative frames" (Pasmatzi 2022, 40). A close examination of the deleted paragraphs reveals that their content is either related to sex, which could risk being considered pornography, especially in the early years of China's reform and opening-up, or related to superstition, which was another taboo at the time the monograph was published in Chinese. Example (10) and (11) illustrate these

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[3] Note that the translated text actually includes five long paragraphs, not reproduced here for space reasons.

two cases, the first being about Emperor Wan-li's sex life and the second about his sleeping chamber after death.

(10)
ST: For many years to come Wan-li was to be criticised by his bureaucrats for his preoccupation with the "pleasure of women." His critics never seemed to understand, however, that imperial polygamy was basically utilitarian. Such pleasure as it yielded was at a low level. The ecstasy of love-making created by a freeing of body and mind in unison was hardly possible between a demigod and his terrified subject; for the latter in all likelihood had been awed to numbness beforehand.[4] (Huang 1981, 31)
TT: Nil.

(11)
ST: Called the "Mysterious Palace," the underground chambers [of Emperor Wan-li's mausoleum] in some ways simulated palace living quarters and the throne hall. The middle chamber on the main axis was furnished with three dragon chairs carved from marble, to be flanked at some distance away against the side walls by two stone benches decorated with phoenixes in relief; all had footstools. The inner chamber contained a granite platform, which was to support the coffins of the emperor, the empress, and the natural mother of the succeeding emperor. This traditional combination thus evoked a controversial point that was to be felt increasingly as the work progressed. (Huang 1981, 126)
TT: Nil.

4. Discussion

4.1 Revisiting the distinctiveness of self-translation and self-translators

As can be seen from the archival analysis in Section 3.1, the self-translator's name appears on the book jacket of the translated Chinese monograph *The Fifteenth Year of Wan-li* as the author, not the translator. As with other types of self-translation, it is not uncommon for self-translated academic works to be considered a 'second original work'. This means that self-translation often enjoys a higher status than the usual kind of translation (produced by someone other than the author) and that self-translators have more leeway than the usual kind of translator. In addition to the bilingual and bicultural capital that self-translators have (just like regular translators), they also have greater capital in terms of translator's agency, since they assume the dual role of author and translator in the same person. As Grutman (2020, 517) points out, the freedom of self-translators "might reside in the possibility of speaking out as authors, of fashioning themselves as writers and rewriters, a possibility that stems largely from their doubly privileged status as author(itie)s and agents." This advantage distinguishes self-translators from regular translators in at least two ways. First, self-translators have greater autonomy in interpreting the original work. Because self-

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[4] The full paragraph, with 143 words in total, is partially omitted here, for space reasons.

translators assume both the roles of author and translator in the same person, they know best what the author (themselves) intends with the text, although their interpretation may still be one of the interpretations, whereas the interpretation of other types of translators who are not the author can only be an inference about the author's intended meaning, which may be far from the author's intention. Second, self-translators have greater latitude in adapting, revising, and rewriting the TT. Since the self-translator is also the author of the work in question, they hold the copyright to the original work, whereas for the regular translator too much rewriting would be considered a violation of the fidelity principle or even author's copyright. Therefore, "the author of a self-translated text is a privileged translator as he can adapt and improve his text due to the authorial liberty, he benefits from during the translation process" (Panichelli-Batalla 2015, 32). As a result, it is easier for self-translated works to achieve the same status as original works, which means that the principle of fidelity to the ST is not always the same as in other forms of translation.

There is an interesting issue of identity here. The fact that the identity of the translator is concealed means that the self-translator can assume the role of author without risking infidelity. Despite the overarching emphasis on acceptability in contemporary Translation Studies, translation critics and the general reading public still expect some form of fidelity on the part of the translator. In the case of self-translation, however, the distinction between author and translator becomes blurred, if not entirely erased. There seems to be an inherent tolerance for lack of fidelity or infidelity as the dual identity of author and translator obscures the issue of textual ownership. The legitimised status of the author printed on the book jacket means that the act of rewriting in self-translation is given more latitude. It is also important to bear in mind that Huang is also an editor and commentator on his ST. In this case, the uniqueness of the author, which in this case eclipses the translator, is praised as irreplaceable, since he has rich cultural resources for restoring many historical and cultural references. Moreover, in this self-translation, the source is alternately expanded and condensed according to the situation. Cross-cultural adjustments are constantly made to ensure smooth communication. Of course, it is also worth noting that the English monograph quotes from a source based in imperial China when the written language was still classical Chinese, which not every contemporary reader of Chinese is familiar with. Therefore, in self-translating his work into Chinese, the author-translator was faced with a different readership and had to adapt his quotations and references to suit a Chinese readership.

As can be seen from the comparative textual analysis in Section 3.2 the self-translator of this historical monograph took full advantage of his autonomy and privileged status as author-translator. He restored the original culture-specific terms in at least fifty places in the translation because he is fully aware of where he has made an implicit translation from the original Chinese culture. He has restored direct quotations from the original historical archives in at least 154 places, which could not be fully restored by translators other than the author because there is no quotation marker for most of the content in the English text. The self-translator's autonomy in interpreting and in adapting, revising, and rewriting is demonstrated by the fact that he explains historical terms in at least fourteen places, adds more specific information or examples from the cultural and historical context of the original in at least twenty-four places, and, most remarkably, includes comments in at least forty-two places to highlight his scholarly points of view that he wishes to make explicit.

There is a general tendency towards explicitation in translation (Klaudy, 2009), and interestingly this tendency is also evident in this repatriated self-translation, as if the Chinese target reader needed more help in understanding it than the reader of the ST, who is usually from the West. This is clearly reflected in the length of some sentences. Because of the lexical and syntactical differences between English and Chinese, the English version is significantly longer when English–Chinese pairs are placed side by side. In Huang's self-translation, however, the exact opposite is true in some cases. The back translations provided clearly demonstrate this: they are considerably longer than the original versions. Some passages have been deleted for reception reasons. His knowledge of Chinese culture and its sensibilities gave the translator the opportunity to reconsider the appropriateness of the passages in the TT.

From interpretation to supplementation, from restoration to addition, from deletion to rewriting, the self-translation of the historical monograph gives the author Huang a second chance to recreate the role of the self-translator. The boundary between translation and writing is blurred, with the self-translator moving along the continuum to the pole of 'rewriting' (see Bassnett 2013). The blurred demarcation not only reveals the implicit function of translation in foreign-language writing by immigrant scholars – the act of translation is sometimes indistinguishable from rewriting in the form of adaptation by means of another language – but also points to the salient function of self-translation in scholarly migration between the diaspora society of author-translators and their native cultural community. In this sense, self-translation functions as an important means to "broker originality in hybrid culture" (Cordingley 2013, 1). It seems that Walter Benjamin's observation about translation becomes even clearer in self-translation: "the language of a translation can – in fact, must – let itself go, so that it gives voice to the intention of the original not as reproduction but as harmony, as a supplement to the language in which it expresses itself, as its own kind of intention" (Benjamin 2000, 81). In self-translation, authorship through translation is more evident than in the usual form of translation. Whereas in the usual form of translation the touchstone of fidelity is the ST, in self-translation the target would be fidelity to the author's intentions.

4.2 Creation of new academic knowledge spaces through foreign-language works and self-translation

In the case of Ray Huang's self-translation of his monograph *1587*, we can see that foreign-language texts and repatriated self-translation by immigrant scholars open up spaces for new academic knowledge creation and dissemination in the immigrant society of author-translators and also in their native society. As Ray Huang's monograph *1587* was first written in English, it was a foreign-language text to him; when Huang self-translated the book into Chinese, he had to repatriate the content from a foreign-language text to the original language and culture.

In writing the monograph in a foreign language, Ray Huang intended to introduce his innovative perspectives, approaches, and knowledge of the history of the Chinese Ming dynasty to the English academic community. Implicit translation functioned as an important means of importing new knowledge from China. At the same time, knowledge of Chinese history was expatriated to the foreign context of America, "re-imagined through the foreign gaze" (Pasmatzi

2022, 41), which would create new knowledge spaces for academic knowledge about Chinese history. The distinctive feature of writing in a foreign language is that it breaks the link between the written language and the sociocultural content it represents, which naturally exists in writing in one's native language. In other words, the link between the signifier (the language) and the signified (the sociocultural content that the language represents) is broken (Wang 2015). While this is necessary to bring native content to foreign readers, it also creates new spaces for new knowledge to be generated and disseminated. In this context, the author needs to be aware that what is obvious and transparent in native texts may seem novel to foreign readers, requiring explanation and additional elaboration.

In his self-translation of the monograph into Chinese for a Chinese readership, repatriated self-translation played an even more significant role in (re-)creating new knowledge spaces for the Chinese historical research and academic community in relation to the Ming dynasty and beyond. In repatriated self-translation, cultural accuracy is of the utmost importance. Acceptability is certainly important in translation, but accuracy, especially in a cultural and historical sense, is even more important in repatriated translation. This is because the target readership might be more critical because they have good knowledge of many historical events in Chinese history. Moreover, their intertextual knowledge of historical events would require more careful consideration. The ST was probably aimed at scholars with a presumed knowledge of China, but the number of such expert readers is likely to have been relatively small. The strategies of 'repatriation' and 're-domestication' (Klaudy and Heltai 2020) employed by the self-translator are not only effective in reconstructing historical social reality and restoring cultural authenticity with a foreign and novel touch, but also accentuate his conceptual narrative and scholarly viewpoints, and achieve his goal of popularising historical studies and making the monograph accessible to non-academic readers. The self-translator was very aware of this reverse displacement, and was able to carry out an extensive cultural restoration. The popularity of the Chinese translation is due to the fact that the translation made the book more reader-friendly, as the translator explains some of the historical terms. In contrast to conventional translation, in this kind of translation it is assumed that the target reader is better informed cross-culturally than the source reader. The cultural restoration work is a key factor in the book's acceptance in China, where the sales figure of over three million copies in China is an unparalleled achievement for an academic monograph. After all, it was once considered too academic by a number of commercial publishers in the US. Once it was translated, this purportedly academic book became a bestseller in China thanks to its successful restoration and repatriation.

5. Conclusion

This article has examined the self-translation of the historical monograph *1587* by Ray Huang, an immigrant Chinese-American historian. The archival analysis of the publication process and the process of self-translation of the monograph from English into Chinese demonstrates how the innovative content, style, and historical perspectives of the monograph contributed to the unprecedented impact of the translated monograph in the Chinese academic community and beyond. The self-translation, edited and polished by Shen Yucheng, a Chinese historian who was

familiar with the target language and culture, ensured that the monograph was successfully restored to its original cultural context. The comparative textual analysis of *1587* and its Chinese translation shows the non-obligatory shifts made by the self-translators, and highlights the contribution of these strategies to the successful repatriation of the monograph from English back to Chinese. These strategies include restoring elements of the original Chinese culture, adding more specific information or examples from the original cultural and historical context, inserting comments as a narrator or commentator, adding and adjusting paratexts, and deleting paragraphs deemed inappropriate for the target market.

This study provides evidence of the agency and autonomy of academic self-translators in interpreting the original work and in adapting, revising, and rewriting in the TT. It also reveals how migrant academics create new knowledge spaces through implicit translation in foreign-language texts and (re-)creates new knowledge spaces through repatriated self-translation for their native academic community. Implicit translation functions as an important means of creating new knowledge spaces in Ray Huang's foreign language writing in *1587*, which opens up Chinese history and its scholarship to the foreign gaze by expatriating it to the foreign context; at the same time, self-translation of the book back into Chinese also (re)creates new knowledge spaces for the Chinese academic community. Under the guise of repatriated translation, it actually hides the 'novel face' of a new interpretation of the history of the Ming dynasty, new historical perspectives on the development of Chinese history, and a new style of historiography. The fact that the self-translated monograph has gained a status and popularity unlike any other historical monograph in China may be the real reason for this. It is truly remarkable that this self-translated text can convey so much to the target reader, thanks to its keen awareness of cultural knowledge and its restoration, which is embedded in the process of self-translation as rewriting in a re-situated context.

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