

Translating the Memory: The Chinese Translator Gao Shan and His Translation of Two Holocaust Memoirs

趙美園 ZHAO Meiyuan

Peking University

This research focuses on the translation of Max Stern's autobiography *My Stamp on Life* (Melbourne, 2003) and his cousin Olga Horak's memoir *Auschwitz to Australia* (Sydney, 2000). They were both written in English and translated into Chinese by the same translator, Gao Shan, who takes unusual liberties in his translations and managed to find an unlikely Chinese publisher for them.

Gao's professional career was closely bound up with the international trade in postage stamps, a commercial field which enabled him to know Max Stern and to take the initiative to translate both Stern's and Horak's books. The most intriguing aspect of this case is the extraordinary liberties Gao takes as a translator. A textual comparison reveals his deviation from the traditional standard of textual accuracy while translating, which contradicts previous academic arguments on the translation of similar texts. I will draw on Pierre Bourdieu's concept of habitus to elucidate Gao's significant additions, arguing that Gao transfers his professional disposition as a highly placed company official to his work as an amateur translator. I will also draw on memory studies and sociolinguistics in order to analyze specific features of the translations. The aim of this research is to explain how Gao came to the liberties—the *carte blanche* his author friend had given him, his wish to write readable Chinese, his understanding of the secondary witness role, possibly also his manager habitus transferred to his translator role.