

THE GREATEST LOVER: A POST-COLONIAL REWRITING OF MY FAIR LADY

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INTRODUCTION

The popular Hong Kong comedy, *The Greatest Lover*, re-incarnates one of the most popular western musicals, *My Fair Lady*.

OBJECTIVES

1. To find out in what major ways *My Fair Lady* was rewritten as the Hong Kong Cantonese movie, *Gungzi Dociing* (The Greatest Lover).
2. To find out the socio-political, socio-linguistic, and gender ideology behind the rewriting.

METHODOLOGY

1. To note the similarity of the themes for both works – a creator falling in love with his/her creation, and class prejudice and cross-class romance.
2. To note how the times of *The Greatest Lover* differ from that of *My Fair Lady*.
3. To note how the main characters in *The Greatest Lover* differ from *My Fair Lady* in terms of profession, gender, etc.
4. To note how the plot of *The Greatest Lover* differs from that of *My Fair Lady*.
5. To note how focus on language in *The Greatest Lover* compares with that in *My Fair Lady*.
6. To discuss the ideological implications of the differences noted above, e.g. women in Hong Kong today have much higher status than women in Victorian England; the conflict between local Hong Kong people and both legal and illegal immigrants from Mainland China is even more serious than that between the British upper middle class and the lower class during the Victorian period.
7. Andre Lefevere (1992) argues that translation and adaptation are rewriting informed and influenced by the rewriter's ideology, among other things.
8. Both Aline Remael (1995) and Patrick Cattrysse (1992) think that film adaptation is a kind of translation.
9. Sirkkus Aaltonen (2000) argues that drama translation mirrors the ideologies of the target society.

CONCLUSION

1. *The Greatest Lover* projects local cultural significance onto *My Fair Lady* by helping us to appreciate an important Western work of art through the Hong Kong Cantonese perspective.
2. Broader issues in translation and intercultural studies are also considered.