

The Translation Gap in Moment in Peking and its Metaphor of Identities

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Abstract

Lin Yutang adopted two translation methods at the same time, including foreignizing and domesticating, to demonstrate the names of the female roles in *Moment in Peking*, forming an obvious translation differences in the text. As the subject of the writing and translation process, Lin Yutang took use of this language difference to suggest the identity symbols behind the characters, implies the social and cultural identities of them. Combining their words and deeds, personalities in the life and their destinies, Lin Yutang tried to reveal the social reality of modern China, showing the fusion and conflict of Chinese and Western cultures in the wave of cultural change, calling for the transformation of social thought so as to realize his literary intentions.

1. 1. MOMENT IN PEKING LITERAL DIFFERENCES IN FEMALE NAMES· LIN YUTANG

Moment in Peking is a novel written by Lin Yutang, which was published in the United States in 1939. Based on Chinese history, the novel describes the ups and downs of three families——Yao, Tseng, and New. And with the love, hate and destinies of certain roles, it truly reproduced the historical changes of modern China. After its publishing, the novel aroused great repercussions in the United States and achieved an astonishing sale. And Lin Yutang was even nominated for the Nobel Prize in literature again for the fourth time. *Moment in Peking* was written in English at the beginning. However, given the Chinese root of the characters and its plots, especially the ideologies and cultural atmosphere it reflected, it had constituted the basic elements of cultural translation. In other words, "Lin Yutang's writing has constituted a kind of translation" (Ge, 2008, p.337). Lin Yutang's Chinese-themed literary works had thus become an important material for translation and inter-cultural studies, and his writing method of "combining writing and translation" had also become the focus of scholars in this field.

As the core of a literary work, the roles, with their naming methods, character traits, and destiny that were purposefully refined by the author, not only dominate the overall tone of the novel but also allow readers to have a basic insight into the ideological realm and intentions of the author (translator). In *Moment in Peking*, Lin Yutang tried to show the cultural changes in modern China through the daily life of certain female characters. He worked to present this change with the use of different translation methods and skills in one novel. To be concise, Lin Yutang adopted the strategies of “foreignizing translation” and “domesticating translation” at the same time, which can be reflected in the use of “transliteration” and the “literal translation”, respectively. This kind of usage broke the traditions of names translation in literary works and demonstrated totally different translations of texts in the literary work. He employed the strategy of transliteration in the names such as “Mulan”, “Suyun”, in which he maintained the voice of these words in Chinese and directly showed them to the readers. And he also took use of “literal translation” in those such as “Little Joy” and “Redjade”, in which he incorporated the names in English tradition and language to make it easier for readers to understand. With the use of these two skills, Lin Yutang formed an obvious translation difference, referring to the different social and cultural identities that those female roles represent in the text to allow the readers to feel the changes in Chinese people’s thoughts and deeds in the torrent of the times and to perceive Lin’s writing intentions implicitly. This paper takes *Moment in Peking*’s English translation of female characters’ names as an example to explore the differences in translation skills in literary translation and their functions in constructing and metaphorising characters’ identities.

2. DIFFERENCES IN THE ENGLISH TRANSLATION OF FEMALE NAMES

Schleiermacher proposed two basic ways of translation in *On the Different Methods of Translating*: “Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him”(Venuti, 1995, p.19-20). Venuti inherited this and turned to “foreignizing translation” and “domesticating translation” strategies in *The Translator’s Invisibility: A History of Translation*. “Foreignizing translation” refers to the deviation of the ethnicity, by which translators accept the language and culture in the source text and attempt to bring the readers to the world of the source text and the author. In *Moment in Peking*, the foreignization strategy was reflected by the translation skill of “transliteration”. Contrary to the strategy of “foreignizing translation”, “domesticating translation” corresponds to “ethnocentrism”. It refers to the correspondence of the value and recognition between the source text and the target text to bring the author to the target language and culture. In *Moment in Peking*, the use of “domesticating translation” on translating female names can be reflected by the use of “literal translation”.

2.1. Transliteration for “Foreignizing”

Transliteration is a kind of translation skill that “preserves the sound and directly transfers the words and sentences of the original text into the translation text”(Xu & Mu Lei, 2009, p.79). Focusing on the communication and reproduction of the sound in the source text and culture, transliteration allows certain elements of the source text to be retained in the translation text to the greatest extent, showing the cultural origin and highlighting the cultural differences. It can also arouse readers’ curiosity about the original culture and promote them to understand the original culture, which could be helpful for communicating and going out of the source

culture. The translation is the communication of two cultures involving many cultural elements. However, there will inevitably be differences between cultures, which usually makes it difficult for the translator to find a corresponding word for a certain cultural element in another culture and language, resulting in the mismatch of the language and an imbalance in the textual structure. Therefore, translators often use transliteration to retain cultural characteristics and basic elements, and even the construction of form and text space to maintain the balance of the text. In addition, translation itself is an act of power, standing on a silent battlefield in which two cultures compete for governing advantage and living space. As the subject of translation, translators have a certain cultural background and are greatly influenced by their own culture. As a result, they often choose to maintain their culture's basic background and characteristics as an important basis for cultural communication.

Moment in Peking itself was based on Chinese culture and history and should naturally highlight Chinese characteristics. At the same time, Lin Yutang regarded “telling westerners Chinese stories” as his fundamental purpose of writing, which also urged him to maintain the features of Chinese culture. With these, he adopted the skill of transliteration on certain female names, as the following table shows:

Table 1 Female Names With Transliteration

| English Names | Chinese Names |
|---------------|---------------|
| Mulan | 木兰 |
| Mochow | 莫愁 |
| Mannia | 曼娘 |
| Lilien | 丽莲 |
| Ailien | 爱莲 |
| Suyun | 素云 |
| Yingying | 莺莺 |
| Yachin | 雅琴 |
| Sutung | 素同 |
| Taiyun | 黛云 |
| Paofen | 宝芬 |
| Huan-erh | 环儿 |
| Lihua | 丽华 |

The names of the above roles are all translated with the skill of transliteration. To put it more accurately, they were directly converted into English according to their pronunciations in the Chinese language. However, through the analysis of the original text, combined with the specific expressions of the above female characters in the novel, Lin Yutang's employment of transliteration can be further divided into “transliteration” and “transliteration plus compensation”.

The former one implies the simple use of transliteration to realize the conversion of languages, such as “Suyun(素云)”, “Lilien(丽莲)”, and “Yachin(雅琴)”. For this kind, their

meanings in Chinese are relatively clear, without too many connotations and indicative information. In the original text, it did not have the metaphors for those roles but was only used as a way of appellation and symbols. Therefore, Lin Yutang only maintained their sound in Chinese to allow the users of the names, that is, the characters, to form a difference with the language of the target literary work, thereby representing the image of China and highlighting Chinese nature.

“Transliteration plus compensation” refers to translators’ compensation for the lost information based on transliteration. Compensation is an important auxiliary means in the intercultural communication process, which refers to the “compensatory behaviour of the translator for the default of important elements of the source language caused by language and cultural differences in the intercultural activities”(Ma, 2003, p.38). Due to cultural differences, it is impossible for the translator to accurately demonstrate all the information in the source language into the target language, which will inevitably result in the loss of certain information. However, the loss of information may lead to obstacles for readers in their understanding, thus hindering the readers’ literary acceptance and intercultural communication. Therefore, “translators often need to use the unique language expression means of the target language to try their best to make up for the distortion and defects in the language effect of the target text, so that the translation can be achieved to the same extent in terms of the effect as the source text. And this translation process is compensation” (Hatim, 1997, p.115-214). The method of compensation in intercultural communication involves so many different ways, which can be roughly divided into “explicit compensation” and “implicit compensation” (Ma, 2003, p.37). Lin Yutang intends to realize the intercultural communication of Chinese culture through the use of transliteration. However, there is a great opposition and contradiction between sound and meaning between English and Chinese culture. To preserve the sound will inevitably lead to the loss of meaning. And in the Chinese language, “meaning matters the most, far outweighing the significance of sound”(Xu & Mu, 2009, p.78). In literature, Chinese language pays great attention to the aesthetic feeling of the meaning of words. To make up for this deficiency, Lin Yutang adopted the method of compensation, in particular, explicit compensation for certain names, among which the most typical ones include “Mulan” and “Mochow”:

Mulan (magnolia) was the name of a Chinese Joan of Arc, celebrated in a well-known poem, who took her father's place as a general in an army campaign for twelve years without being recognized and then returned to put on rouge and powder and to dress as a woman again. Mochow meaning “don't worry”, was the name of a lucky girl in a rich family, after whom a lake outside the Nanking city wall is still named today (Lin, 1939, p.16).

In the above text, Lin Yutang explained the origin of the names “Mulan (木兰)” and “Mochow (莫愁)” and pointed out that Mulan was the name of the flower “magnolia” in Chinese language and was also a classic female character “Hua Mulan” in a traditional Chinese story. In the text, Lin Yutang directly named the classic story of Hua Mulan’s joining the army in place of her father, which was regarded as rule-breaking in that era. This gave readers a strong image of Hua Mulan as representing freedom and great courage and determination of women, making her a fighter for the liberation of herself and her nation. More importantly, Lin Yutang also connected “Mulan” with the female character “Joan of Arc” in the history of France to guarantee the readers' understanding and comprehension of this national image, leading western readers to discover the representation of liberation and independence of “Mulan”. In

this way, the role of "Mulan" broke through the text, became the spiritual guide and ideal personality of women, and had a higher-level literary function. Similarly, Lin Yutang adopted the method of "transliteration plus compensation" in the translation of "Mochow".

Lin Yutang categorized all the female roles that accepted the western lifestyle and culture into one and translated their names with the skill of transliteration to realize "foreignization" in the target text. What's more, by implying those women are the owners of the family, Lin tried to imply to the readers that the fusion of western and Chinese culture will be the unavoidable trend for modern China, and only by doing this could Chinese people be the owner of their destiny and this country to liberate themselves and achieve the real development, and this was also the only way to realize the revitalization of the nation.

2.2.Literal Translation for "Domesticating"

The skill of literal translation is a "word-for-word or sentence-to-sentence skill" used by translators in translation(Xu & Mu, 2009, p.107). Different from "transliteration", literal translation requires translators to translate in "strict accordance with the word meaning and textual form of the original text, and re-demonstrate the text and culture to the readers in the most direct way to show the very characteristics of the original text and the source culture"(Xu & Lei, 2009, p.112). Lin Yutang had lived in the United States for many years, knowing English culture well and mastering English writing skills. Thus he emphasized the translators' "responsibilities to readers", and never created gaps in the understanding of target readers in the text, which may cause misunderstandings and cultural distortions. Likewise, Lin Yutang understood Chinese culture and was clearly aware of the close connection between meaning in Chinese literature. For the sake of readers, Lin Yutang also used literal translation in *Moment in Peking*, aiming to convey the meaning behind the name and ensure the reader's understanding and acquisition and acceptance of Chinese culture and minds. And he also took use of this skill to metaphor the identities of certain roles to make them reflect the true situation of the society. Literal translation of female names in *Moment in Peking* could be witnessed as follows:

Table 2 Females Names with Literal Translation

| English Names | Chinese Names |
|----------------|---------------|
| Silverscreen | 银屏 |
| Frankincense | 乳香 |
| Brocade | 锦儿 |
| Coral | 珊瑚 |
| Bluehaze | 青霞 |
| Dimfragrance | 暗香 |
| Cassia | 桂姐 |
| Little Joy | 小喜儿 |
| Muskrose | 香薇 |
| Snow Blossom | 雪花 |
| Phoenix | 凤凰 |
| Damask | 石竹 |
| Redjade | 红玉 |
| Gold fragrance | 金香 |

| | |
|-----------|----|
| Wildrose | 蔷薇 |
| Honeybush | 甜妹 |

The above characters were disposed of with the translation skill of literal translation. Given its maintenance of the meaning and form, it can be seen that all the above translation texts conveyed the aesthetic implications contained in the name to the maximum extent. For example, "Silverscreen" is "silver (银色的)" and "screen(屏风)", allowing readers to have the image and aesthetic experience and maximize the beauty of Chinese language and literature.

And some character names played an important metaphorical role in the work, which was constructed based on the meaning of the words so that they could imply the personalities or destinies of the roles. For example, "Redjade" means "Red (红色的)" and "jade (玉)". "Jade" is a holy and elegant thing in Chinese culture. The commonly used words such as “冰清玉洁 (clear and graceful like jade)” and “温润如玉 (warm and calm like jade)” all reflect Chinese people's love and appreciation for “jade”. In the novel, Redjade read a great number of classics in Chinese and wrote great poems. And Redjade was so considerate and warm, just like the image of jade in Chinese people's minds. At the same time, "red" is reminiscent of blood, and "jade" is beautiful but fragile, hinting at the tragic ending of her suicide because of her deteriorating health condition and failure to achieve her love dream to marry her love "Afei". There, "Redjade" not only served as a metaphor for the personality, but also implied the doom of the character, containing a great literary effect.

3. THE IDENTITY METAPHOR OF TRANSLATION DIFFERENCES

The English names of female roles in *Moment in Peking* were not completely unified, but presented a combination of two translation skills. With this, Lin Yutang presented completely different results in the English translation of female characters' names, achieving a distinguishing literary effect. The differences in the translations form a great conflict in the text, indirectly revealing the different identities of the characters. Identity is "self-ness regulated by social power and knowledge" (Liu, 2014, p.41), whose essential question is "who I am". The identity problem itself concerns "social psychological tendencies", and differences in identity will "affect the way people speak and produce their paroles in the different groups" (Xia, 2017, p.179), further causing behavioural and cognitive problems. Through this influence and effect, Lin Yutang achieved the purpose of social metaphor and reader inspiration behind literary creation and realized the historical value of literary works with the translation differences.

3.1.Identities of the Differences in Social Status

Social identity is what people obtain by the position or corresponding power in society and a specific system. The acquisition of social identity is often stable and extensive. The differences in social status or the amount of power determine that there will inevitably be a great gap in people's social identity, which may further determine the difference in people's language power, style and behavioural habits, thus affecting their thinking and cognition, and form an insurmountable identity barrier. Chinese society had been strictly hierarchical since ancient times, which was not only reflected in the society as a whole but also in specific systems, like a family, which was at the core of *Moment in Peking*. The novel reflected the

extremely disparate identity differences in family relations, which was greatly concerned by Lin Yutang, thus becoming the important criteria for the different translation methods.

The translator and writer is the "subject" of the entire creation and translation process, playing an important "subjective role" (Xu & Mu, 2009, p.191-192), giving them the power and freedom to control the "translation process" and the "overall textual condition" (Hu, 2004, p.14). The translator could even decide and influence the participation of other elements and the presentation of translations and exert certain influences to achieve the purpose of his translation. Lin Yutang took "pure Chinese novel art" as the fundamental purpose of creating *Moment in Peking* (Lin, 1998, p.346). The text presented the situation of Chinese society as truthfully as possible, based on which it demonstrated the traditional Chinese culture and attempted to promote the reform of the old customs. In this case, as an important part of traditional Chinese culture, the reappearance of "identity" and "social ranking" has also become an important part in Lin Yutang's novel so as to demonstrate the "personalities, behavioural patterns, values in the society, as well as the natural and humanistic environments in which they operate" (Mei, 1994 p.1).

In terms of social identities, the female characters within the skill of transliteration were mostly young ladies or mistresses in the three families, namely Yao, Tseng and New. For example, Mulan was the elder daughter of Mr Yao and then got married into the mansion of Tseng and became the wife of Sunya, which is "the third mistress of Tseng family". However, there was an exception in this group, which was "Paofen", started as a maid in Yao family. However, according to the statements of Lin Yutang, "Paofen" was the daughter of a Manchu family, the former owner of Yao's new mansion. In other words, "Paofen" was born into a superior family like the lady.

What's more, in the end of the story, "Paofen" marries the second son, Afei, of Yao Mansion, thus achieving her change of social identity. And as the mistresses of a specific family system, these female characters had a certain power and enjoyed the respect and service of others. More importantly, most of their names were given by their parents, and they did not need to be changed with the change of their owners like the maids did. That is to say, the names in this category could be used for a long time, so the name only represented themselves, symbolizing themselves, rather than a symbol of the aesthetic taste and status of others. The use of transliteration could well reflect this relationship between names and roles.

Opposite to the social identities of those roles with transliteration, the women with literal translation marked a relevantly inferior social status. The female characters under the literal translation method could be further divided into two categories. One is the female characters with lower status. Most of them are young maids for Yao and Tseng, such as "Silverscreen", "Little Joy", etc. They endured the low status in the family and served their owners, often without the power and ability to live independently. More importantly, the so-called names of these female characters were not their real names. Most of them were given by their owners or stewards after entering the mansion. The names were likely to change as they moved to another family, so the names were highly variable. This way, those names forms the chains to limit their freedom and independence, making them inferior to those with transliteration. At the same time, most of the names of these maids represented the aesthetic interest of the owner of the mansion, instead of themselves. Thus the meanings of the name in the language is more than the sound, and the use of literal translation could help achieve this implicit implying function.

The other type within literal translation was “Coral” and “Redjade”. In the novel, they were also the ladies of Yao family. Therefore, they did not have this hierarchical difference. They were classified in the literal translation because of the strict relationship between Chinese families. Coral and Redjade were in the same status in Yao family: although they were young ladies, lived in Yao Mansion and enjoyed the service of maids, but they were not the daughters of Mr. Yao, but only relatives of him or his wife. Coral once said "My surname is Hsieh, and I cannot interfere with affairs of this family". This reflected the difference in their status brought about by the blood kinship, and the case is true for "Redjade". Therefore, although the two people were young ladies, they were subject to kinship and must be distinguished from "Mulan" and "Mochow" as the closest relatives of the Yao family, and the literal translation method was also adopted on them.

3.2.Identities of the Conflicts between Chinese and Western Cultures

The co-use of transliteration and literal translation in *Moment in Peking* also the cultural identities of different female roles. Cultural identity is "the link between people's subjective experience of the world and the cultural-historical setting that constitutes that subjectivity" (Gilroy P., 1997: 322-346). It is "the self-image of an individual, a group, and a nation compared with other people, other groups, and other nations" (Liu, 2014, p.8). In a word, cultural identity refers to the mental impressions formed by the attitudes and perceptions of others in a given culture. Cultural identity is mainly composed of "value concept or value system", "language", "family system", "lifestyle", and "spiritual world" (Zhang & Qian, 2002, p.72-73), which is the basis of life in a certain social system. Without cultural identity, individuals cannot integrate into the group, and even in this system, the individual without the same cultural identity will gradually be marginalized. Once the cultural identity is formed, it will directly "affect people's behaviour" (Liu, 2014, p.9), including translation activities.

As a “trans-cultural process”, translation is represented by the collision and fusion of two cultures. As the subject of the whole process, the translator's cultural identity will affect the entire translation process because "the translator does not enter a literary work with a blank mind. He has a certain knowledge structure, a certain cultural influence, and a certain amount of cultural influence and living experience” (Lv & Hou, 2001, p.58), which makes the translator “always deal with translation issues from the political standpoint and ideology of his own country or nation” (Yang, 2003, p.60). That is to say, the translator forms a certain cultural identity in his own life experience, which affects his understanding of translation, further affects the purpose of translation, and thus determines the choice of overall translation strategies and methods. From this point of view, cultural identity plays a crucial role in translation. However, cultural identity is not fixed. In fact, "cultural identity changes with the transfer of time and space" and is in "constant change” and “presents its newness" (Liu, 2014, p.10). A cultural identity that matches the development needs of a nation-state is often the goal of literary creation and translation. The translation is a movement and display of power that can trigger a certain social impact, so "translation is inevitably used to support ambitious cultural construction, especially the development of indigenous languages and cultures, and these projects always lead to the shaping of cultural identities consistent with particular social groups, classes and nations” (Xu & Yuan, 2001, p.365-366). Therefore, translation is often the one of transforming one's national cultural identity by learning from other national cultures.

Lin Yutang lived in modern Chinese society, where the conflicts between China and western countries were acute and social crises deepened, pushing scholars and people to search

for a way of national development and revitalization. Concerning this, they paid great importance to literature and translation. They hoped to transform the national character, promote the emancipation of the mind, and realize the rejuvenation of the nation through the translation and introduction of advanced culture of the western countries. With this, they usually tried to demonstrate and introduce advanced western minds and lifestyles to Chinese people, which was also a common topic in their literary works and translation at that time. Among them, Lin Yutang was the most important representative. Lin Yutang had an extremely special cultural background. Although he was born in China, he lived in a Christian family with his father priest in Fujian Province, southeast China. Then, Lin Yutang went to the United States to study and was directly exposed to the cultural and social life of the west. In this way, Lin Yutang's cultural identity showed great "hybridization". Specifically, it was the integration of "local culture", "traditional Chinese culture", and "western culture" (Liu, 2014, p.39). The special cultural identity determined the uniqueness of Lin Yutang's translation and literary writing. In fact, Lin Yutang "used western cultural values and standards to filter the oriental one and made use of Chinese cultural values and standards to observe western's in turn" (Liu, 2014, p.39). More importantly, Lin Yutang's contact and understanding of western culture gave him a new perspective on Chinese traditional culture, forming "self-orientalism" with which he attempted to borrow western ideas to "examine our weaknesses" and transform it into the one in line with the "western expectations" (Wang, 2011, p.20).

Therefore, Lin Yutang worked to use the roles in his novels to show the collision between the two cultures of the west and the east. And the female roles in *Moment in Peking* shouldered such a responsibility. "Lin Yutang's works and translations mostly feature women as the protagonists. Many women have the characteristics of being liberated, which is different from the image of constrained and oppressed women in traditional Chinese literature", and "Lin Yutang made women the masters of life, with great interest in life constant pursuit of the perfect love." (Liu, 2020, p.67).

Generally speaking, most of the female characters with transliteration had fused cultural identity of Chinese and western cultures simultaneously. They were born in China and received classical Chinese education. Their words and deeds showed the style and cultural characteristics of Chinese women. Take "Mulan", the main character in the novel, as the case. "Mulan" herself was knowledgeable of Chinese classics and culture and even recognized oracle bone inscriptions, which were all manifestations of her Chinese cultural identity. At the same time, "Mulan" received western-style education and consciously embraced western culture and way of life, giving her a fused cultural identity of both Chinese and western cultures, contrasting with the traditional Chinese female image. "Mulan" herself did not bind her feet, which was in sharp contrast with the folk at that time; "Mulan" went to the western or christian school (Tientsin Normal School) to receive modern higher education, and learned about the modern lifestyle, for example, she loved watching movies and attending the banquet and always took "Mannia" together, which even angered her father-in-law and led to the quarrel between them. This kind of deed made "Mulan" "an 'irregular' woman" (Lin, 1939, p.366); more importantly, "Mulan" has a completely free and independent personality. She pursued her own happiness, and once stated the progressive feminist view: "I don't like boys. It's better for me to be a boy" (Lin, 1939, p.82), As written in the book: "Mulan's thoughts are also new" (Lin, 1939, p.323). "Suyun", "Paofen" and "Mochow" all had similar characteristics and thoughts. This made these characters models and pioneers of women liberation and

independence, "a temperament that modern women do not have" (Lin, 1939, p.135). Therefore, with the transliteration, Lin Yutang allowed readers to distinguish them from other roles quickly and then understood and accepted their virtues and modern symbols with the deeds and words of them and the plots of the book. In other words, Lin took advantage of transliteration to lead readers' thoughts, trying to arouse readers' touch, thereby influencing social thoughts.

However, the female characters with literal translation belonged to a single cultural identity, representing traditional Chinese culture and conservatives at that age with old-fashioned ideas and cultural behaviours. They never got in touch with the western culture and refused to change how they lived, demonstrating a great gap with those in the previous category. Take "Cassia" as an example. "Cassia" is Mr Tseng's concubine, and has two daughters. She managed the daily operation of Tseng Mansion and maintained the stability of the family, but "Cassia" was the woman born into the old society in any means. First of all, "Cassia" used to be Mrs. Tseng's maid, and this status influenced her behavior of "Cassia". "Cassia is submissive and obedient, and she is promoted to be a concubine by a maid", "in the mind of Mrs. Tseng, she is still her maid" (Lin, 1939, p.47). From this, the cultural identity of "Cassia" had not changed with the rise of her status in the family. She was still the concrete embodiment of the hierarchical system under the feudal ethics and fundamentally represented China's inherent traditional cultural image. More importantly, "Cassia" did not have the same independent mind as "Mulan", "Cassia is smart and thoughtful, never too arrogant to deliberately grab Mrs. Tseng's status. And she never dares to lose the slightest respect she should have for Mrs. Tseng. Originally a maid, she is satisfied now and would never want to change any identity" (Lin, 1939, p.47). Such statements fully showed that "Cassia" still continued her identity as a maid in traditional Chinese culture and the inherently old-age thinking brought by it. She depended on the Tseng family and obeyed her husband and owner, never thinking her independence and liberation of herself, standing the stark contrast to the new female image represented by "Mulan". The case also works on "Redjade". Although "Redjade" was not of low status, without experience as a maid, and even received a western education, she adopted an attitude of total rejection of the western culture. "Although she also studied in a church school, she likes Chinese by nature..." (Lin, 1939, p.13). As it was said in the novel, Redjade acquired English words and understood the general meaning; she had never been able to acquire the ability to speak. In terms of her deeds, she behaved like "a girl from an old-style Chinese family" (Lin, 1939, p.15). That is to say, in terms of cultural identity, "Redjade" was almost the same as "Cassia" and other characters with a literal translation, which also made her a conservative figure in traditional Chinese cultural.

Lin used the "literal translation" skill to achieve the "domesticating" in the target text, forming an opposition group to the previous one. And by combining the identities of inferior maids and the conservative, traditional Chinese identities they demonstrated in the novel, Lin worked to tell readers that preserving the traditional culture would only people and this nation to a dead end and make them the enslaved people and maids for western countries and foreigners.

4. CONCLUSION

Lin Yutang's English novel *Moment in Peking* used foreignizing and domesticating, which were reflected in the translation skills of transliteration and literal translation, respectively, at the same time. With such totally different translation strategies, Lin worked to display the English names of female characters in two different ways, forming obvious translation

differences. The former can also be subdivided into the transliteration method and the transliteration plus compensation method to provide better hints for the readers to show the personalities and cultural implications of the source text. Such a difference in translation shows great differences and conflicts of identities, including social and cultural identities. Most female characters with transliteration were mistresses and ladies of Yao and Tseng families. They enjoyed great power in their families and represented the advanced female ideologies and characteristics, which resulted from the incorporation of Chinese and western cultures. They accepted the influence of western culture and pursued self-liberation and independence, representing all modern women and the development of China at that age. In a word, they represented the superior social status and fused cultural identities of traditional Chinese and modern western cultures. At the same time, the female characters with the skill of literal translation were almost young maids even though two ladies of Yao family were still categorized in it out of their indirect blood kinship. Their names contained great connotations and implications, which represented traditional Chinese culture. And their names were not the symbol of themselves but of their owners. Their names implied that they were often attached to one family, having no independent personality of their own, so they lacked the idea of self-liberation or refused to integrate into the western culture. In this way, compared with the previous category, they represented inferior social identities and single cultural identities with traditional Chinese culture. Lin Yutang took advantage of the identity-oriented translation differences to suggest his own literary thoughts, divided the characters into two groups to form the literary conflicts and used the characters' behavioural characteristics and fate to influence readers' cognition and to think to realize his literary intentions of calling for a great social change.

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