Images in Translation:
Old Peking in the English Translation of
Memories of Peking: South Side Stories

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This study uses methods from the field of imagology to explore the images of old Peking, as presented in the book *Chengnanjiushi* (*Memories of Peking: South Side Stories*) written by Taiwanese author Hai-yin Lin. The study will also try to determine whether the images presented in the English translation are consistent with those in the Chinese original. To identify these images, the study starts from the English translation, looking for words and phrases that will create an exotic feeling or atmosphere for English readers. These words and phrases are then traced back to the Chinese text, where the corresponding or associated images are examined. The functions and sources of these two sets of images are then compared with the aid of external evidence, in order to determine whether the images presented in the English translation are consistent with those in the Chinese original, so that the translation is able to achieve the goals of the author—to accurately portray the peoples and places of and in Peking during the 1920s. The images explored in this study include those conveyed or expressed by the names of characters and the accents, manners, and places that distinctly belong to old Peking. The study, then, uses the images presented in both the Chinese and the English texts to examine the translation of the source text. By analyzing the translation from imagological, translation-studies, and narrative perspectives, I argue that because literary translation is equally concerned with linguistic details and with what is "beyond the text," in some instances, particularly where the depiction of cultures and dialects is concerned, there is a narrowing of meaning in the translation as compared to the original. Despite this familiar problem, the translators were able to use different translation strategies in order to achieve a necessary degree of precision in the English version, one that would give its readers a pleasurable and informative reading experience.

Keywords: literary translation, images, Hai-yin Lin, Peking

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翻譯中的形象：
《城南舊事》英譯本中之老北京形象

張梵

　　本研究旨在利用形象學研究方法，探討臺灣作家林海音在《城南舊事》中所呈現的老北京形象，以及《城南舊事》之英文譯本所呈現之老北京形象是否與中文文本中的形象一致。為探索上述形象，本研究首先聚焦英文譯本，找出譯文中創造異國情調的詞彙，之後再追溯至中文文本，並檢查中文文本所呈現之形象。本研究藉助外部證據來確認中、英文本老北京形象之功能與來源是否一致。此外，林海音於書中也提到，希望能夠重現 1920 年代老北京城南的景色和人物，因此本研究也將探討英文譯本是否能達成此一目標。本研究所分析之形象，包含因人名、口音、行為與地名而呈現出之老北京形象。從形象學、翻譯學與敘事學角度分析，研究發現文學翻譯除關注文本用字遣詞外，文字以外所傳達之訊息同樣重要。在某些情況下，尤其涉及文化與方言之書寫時，英譯文本之含義，較原文變得狹窄。儘管如此，譯者靈活使用各種翻譯技巧，使得譯文保留必要訊息及精準度，提供讀者愉快且豐富的閱讀體驗。

關鍵詞：文學翻譯、形象、林海音、北京

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Introduction

Using literature, authors represent their experiences in their daily lives and help increase the knowledge of readers about societies, peoples, and cultures. An example is the collection of stories, *Chengnanjiushi* (*Memories of Peking: South Side Stories*), written by Taiwanese author Hai-yin Lin (林海音). Lin and her parents moved from Taiwan to Peking (Beijing) when she was five, and she lived there for 25 years until 1948; in essence, despite being a Taiwanese, she spent her formative years in Peking. The collection of stories portrays the adult world in Peking during the 1920s as seen through the eyes of a little girl, who is both the narrator and the author herself.

Memories of Peking, which consists of five sequential stories that can be read separately or all together as a single novel, was originally published in Chinese in 1960. In 1987, the Chinese-English translation journal *Rendition* published a translation by Cathy Poon (1987, p. 27) of *Huian Court*, which is the first of the five stories in the collection; a complete translation of the entire collection by Nancy C. Ing and Pang-yuan Chi was later published in 1992. Of the five stories, Nancy Ing translated "Hui-an Hostel," "Let Us Go and See the Sea," and "Lan-I Niang," while Pang-yuan Chi translated "Donkey Rolls" and "Papa's Flowers Have Fallen" (Lin, 1960/1992, p. viii). Although Lin was an accomplished writer, editor, and publisher in Taiwan, she remained relatively unknown to the Western audience (Chen, 1996, p. 197). A few of Lin's earlier short stories have been translated primarily through anthologies published in Taiwan, but many of these anthologies published in the 1960s, 1970s, and 1980s have been out of print (Chen, 1996, p. 197). Thus the English translation of *Memories of Peking* published in 1992 is the first complete translation of Lin's most popular work.

In explaining her motivation to write the novel, Lin (1960/1992) wrote: "But now I missed the people and places of those childhood years spent in the south side of the city of Peking! Thus I have written this collection, *Memories of Peking: South Side Stories*" (p. xiii). In other words, the author wishes to use the novel as a recollection of her childhood days in Peking, and at the same time paint a picture of the city and its peoples for her readers. Images of old Peking thus become an important part of the stories.

Literary translation is a difficult task; apart from the linguistic detail, it is equally concerned with what is beyond the text. The five stories in *Memories of Peking* depict images of a 1920s Peking that no longer exist. Understanding the images in the Chinese text is difficult in itself for the current generation of readers, let alone for readers of the English translation. It would thus be both interesting and informative to examine how much of the old Peking images are portrayed and how these images are presented in the English translation. I hope that through analysis and research, I will be able to go deeper into the novel and gain a better understanding of the original.

Literature Review

Memories of Peking: South Side Stories, written by Taiwanese writer Hai-yin Lin, portrays the adult world in Peking during the 1920s as seen through the eyes of a little girl, Ying-tzu (英子). While researchers acknowledge the value of Lin's works and regard Lin as one of the important writers in Taiwan during the 1950s and 1960s, studies on the author and her works remain limited. A search on the online National Digital Library of Theses and Dissertations in Taiwan using *Hai-yin Lin* or *Memories of Peking* as a keyword yielded one Ph.D. dissertation and 35 master's theses on Lin, mostly focused on different aspects of Lin's works from influence to literary style to her themes, such as feminism

and coming of age. A search on the Modern Language Association International Bibliography (MLA) and JSTOR using the same keywords, however, failed to yield any results. The following literature review will look at the available studies on Hai-yin Lin and *Memories of Peking*, as well as studies on the English translation of the book, and then identify possible research gaps that could serve as a point of departure for this study.

Lin was a Taiwanese who spent her childhood years in Peking. Pointing to Lin's upbringing, Chang (2004) argues that Lin's works are influenced by the May Fourth Movement (五四運動), and that influence is reflected on her choice of themes, subject matter, and writing strategy. Yet because of Lin's Taiwanese background, Chang also points out that Lin remained an outsider to Peking despite having grown up there and despite her May Fourth influence. This enabled her to acquire a "marginal" perspective, which made her novel more objective and unique. In addition, Zhao (2003) attributes the uniqueness of Lin's works to her modes of plots, points of view of the characters, literary forms, and writing skills. Zhao (2003) praises Lin for the aesthetic value in her works, which contributed to her achievements and unique status in the literary history in Taiwan. Also focusing on Lin's background, Ho (2015) explores Lin's inner female anxiety resulting from conflict and insecurity of mind and body after moving to Taiwan. She examines Lin's childhood, how she interpreted her hometown, and how she defined the value of women autonomy. The above studies portray Lin as an outsider growing up Peking who, upon her return to Taiwan, wrote *Memories of Peking* to reminisce about her childhood.

Other researches regard Lin's writings as children literature or those that involve childhood memories. For instance, Yang (2000) divides Lin's works into two periods. The first period involves writings using Beijing as the setting, focusing mostly on childhood memories. On the other hand, her works during second period are set in Taipei with characters displaying positive images;

the stories focus on the importance of education and personal development. *Memories of Peking* thus belongs to the first category of Lin's works, which involves childhood memories. Along the same lines, there are likewise additional studies on Lin that focus on coming of age and nostalgia.

Fu (2007) sees *Memories of Peking* as a coming-of-age story that focuses on the growth of the protagonist Ying-tzu. Fu views the novel as the author's way to re-create her childhood and revisit the people, places, and events that she experienced as a child. Fu traces the changes in the image of Ying-tzu, and argues that as Ying-tzu grew older, her image is transformed to one that was childlike to eventually one that is "motherly like." On the other hand, Chang (2013) argues that *Memories of Peking* is more than a nostalgic novel and a novel focusing mainly on feminism. The story's narrator Ying-tzu, who was the young Hai-yin Lin, walks readers through her childhood, adolescence, and early adulthood; her growth through the years evokes empathy from the readers because of her innocent and kind character. For this reason, Chang reasons that readers would easily identify themselves with the familiar settings of the story, such as the family house, the neighborhood, and streets and alleys further away. Chang opines that readers would easily recall their own sweet childhood memories while reading *Memories of Peking*.

The above is a cursory review of the literature on Lin and *Memories of Peking*. Despite the different perspectives taken in earlier studies, the focus was either on Lin as an outsider to Peking, childhood memories, or images. Such approaches are also consistent with Lin's motivation in writing the novel, which was to use the novel as a recollection of her childhood days in Peking, and at the same time paint a picture of the city and its peoples for her readers. The author as an outsider and her childhood memories thus contribute to the representation of the images of Peking in the novel.

The novel presents difficult challenges for the translator, among which

include the use of dialects, children's songs, tongue twisters, and shifts in narrative time (Chen, 1996, p. 198). Despite acknowledging that the 1992 translation by Nancy C. Ing and Pang-yuan Chi was a worthy project, Chen is critical in her review of the 1992 translation; she points to several flaws in translation that undermined the efforts to introduce Lin to western readers. For instance, she criticizes the translation as being too faithful to the original at times and inexcusably unfaithful at other times; she likewise points out instances of bad editing (Chen, 1996, p. 198). Comparing the 1992 translation with Cathy Poon's earlier translation in 1987, Chen (1996) cites as examples literal word-for-word translation that disrupts the rhythm and rhyme of the children's songs (p. 201), mistranslations that confuse the sequencing of events (p. 200), and omissions that disrupt plot development (p. 202).

It appears that apart from Chen, there are no further studies carried out on the 1992 translation of *Memories of Peking*. Chen assessed the translation in terms of its "reader friendliness," using the flow of the English and plot development as benchmark. Yet assessing a literary translation could go beyond looking at its reader friendliness. In *Memories of Peking*, the protagonist Ying-tzu and her family are outsiders in Peking, having just arrived from "an island surrounded by water" (Lin, 1960/1992, p. 11), and they are spending their first winter in Peking as the story opens (p. 3). As outsiders, Ying-tzu and her family use dialects in their daily conversations. Accents and the use of dialects to accentuate their status as outsiders thus become an important part of their image as the Other. In addition to the use of dialects, other translation difficulties include names of peoples and places that conjure up images of old Peking. Outside the context of Peking during the 1920s, these names will lost their luster and significance. Images thus play an important role in the story, not only as stated by Lin in explaining her motive to write the story, but also as echoed by Chen in commenting that old Pekingese would certainly feel

nostalgic reading the names and places (Chen, 1996, p. 202). Yet translating these names into English in a way that enables English readers to conjure up the same images as the Chinese readers is both difficult and challenging.

For this reason, this study aims to examine the images of Peking portrayed in both the Chinese original and the 1992 translation to determine the extent to which the 1992 translation is able to achieve the author's intended goal, which, as mentioned earlier, was to paint a picture of Peking and its peoples for her readers.

Methodology

The objective of this study is to use imagological reading to explore images presented in the novel, and at the same time examine whether the images presented in the English translation are consistent with those in the Chinese original. Imagology is the discipline of comparative literature that studies the representations, or images, of countries and peoples, "as expressed textually, particularly in the way which they are presented in works of literature" (Beller & Leerssen, 2007, p. 7), and in this study, images refer to the mental representations or reputation of a person or place and its associated attributes (p. 342). Because expectations about the correctness of a translation vary and accuracy is a matter of degree, the focus of this study is neither on the historical reality of the Chinese original (Leerssen, 1992, p. 288; Richards, 1992, p. 309) nor on the accuracy of the translation (Lefevere, 1995); rather, it is on how the work excites the reader through the images presented (Domínguez, Saussy, & Villanueva, 2015, p. 80). The names, accents, manners, and places in the story conjure up images distinctly old Peking, and these and their associated images are investigated in the current study.

The methodology I used was a combination of the reading methods

proposed by Boase-Beier (2014) on using translation to read literature (p. 248) and Nanquette (2011) on identifying exotic terms and modifiers (p. 19). Following Boase-Beier (2014), I started by reading the English translation first, and then marking down all the spots that were exotic and the spots that I felt foreign. In this regard, the Romanized Chinese names of persons, places, and items were immediately identified as exotic and foreign. In addition, while reading the English translation, I reminded myself that despite the potential difficulties in translating Peking-specific items, their English translations should be able to stand-alone, i.e., the English should be understandable as is, without having to draw on my understanding of the Chinese language and culture to aid comprehension. I kept reminding myself of the following questions: Does a group of words mean anything to an English reader? If yes, what does it mean? Using this process, I made a list of items I felt foreign and wanted to examine. The list mostly included names of people and places, use of dialects, accents, and children's songs, and manners of the people.

I then proceeded to read the Chinese, paying particular attention to the list of items I had made from the English reading. The images presented in the novel are of two kinds: the image of the Other, as represented by the protagonist Ying-tzu and her family, and the images of Peking. The images of the Other are represented by the use of dialects, accents, and children's songs, while the images of Peking include names of persons and places that conjure up images as part of the representation of old Peking.

The next step was the analysis of the images. The respective images in the Chinese original and English translation were examined and compared to determine whether the translation was able to achieve the intended goal of the author. For the purpose of this study, analysis only involved names of characters, accents, manners, and spots of local color.

As mentioned in the "Introduction" to the 1992 English translation, the

translation was by two translators (Lin, 1960/1992, p. viii). Nancy Ing translated "Hui-an Hostel," "Let Us Go and See the Sea," and "Lan-I Niang," while Pang-yuan Chi translated "Donkey Rolls" and "Papa's Flowers Have Fallen." This study used "translator" in the singular when discussing translations of specific items in a story, and "translators" in the plural when discussing the novel in general.

Images of Peking as Narrated by the Other

The discussion of the images and their translation will start with the names of the characters, followed by images of the Other as projected in the accents, dialects, and manners of the characters, and finally, exotic places in Peking that lend local color.

What's in a Name?

Characters are vital to the development of a story's plot. In *Memories of Peking: South Side Stories*, the story is narrated by and revolves around the main protagonist, Ying-tzu. Analysis of the images will first start with the names of the children in the story, followed by the name *Sung Ma* (宋媽).

The translators used the Wade-Giles system of Romanization to represent the names and give them an exotic note. The names were Romanized, complete with hyphens to separate syllables within a word and apostrophes that aid readers in pronouncing the names. Although it is not particularly "straight-forward or intuitive for the average English speaker," the Wade-Giles system was, during the time the translation was made until the 1970s, the undisputed standard for Romanization in Taiwan (Chung, 2016, p. 768). The children and their translated names, arranged in the order in which they will be discussed, are listed in the following table.

Table 1

Names of Children Mentioned in the Story

Chinese name	English translation	Who they are
英子	Ying-tzu	the narrator/protagonist
妞兒	Niu-erh	Ying-tzu's playmate
小拴子	Little Bolt	Sung Ma's son
珠珠	Chu-chu	Ying-tzu's younger sister
燕燕	Yen-yen	Ying-tzu's youngest sister
弟弟	Little Brother	Ying-tzu's younger brother

Note. Compiled by the author

The Chinese names in the above table are not children's proper given names, but merely nicknames or terms of endearment their parents call them by because the parents feel love or affection toward the children. Although the names do not necessary have meaning, they do carry associated images. For instance, Ying-tzu (英子) is the name of the narrator/protagonist, and the name ends with the Chinese character 子 (*tzu*). According to the online version of the *Revised Chinese Dictionary* from the Ministry of Education, the word 子 (*tzu*) can be used as a suffix to refer to one's child or to refer to someone younger or little children (Tzu, n.d.), hence the name 英子 . Niu-erh (妞兒) was Ying-tzu's playmate. Her Chinese name included the suffix 兒 (*erh*), which, similar to the suffix 子 , refers to one's child (Erh, n.d.). The English translations of the two names transferred the sound of the Chinese names, but to an English reader, the names function more as identifiers; the image and affection associated with the Chinese names were lost.

Another name with similar *tzu*-ending is the name of Sung Ma's little boy, 小拴子 . Despite having the same ending, the translators chose a different strategy for this name. His is the only name that the translator opted to translate literally;

in English, his name thus became Little Bolt (Lin, 1960/1992, p. 128), where the word *bolt* as a noun literally refers to the item of fastener itself and can also mean "to attach firmly" when used as a verb (Shuan, n.d.). Why his parents chose to call him by this term of endearment 小拴子 was not mentioned in the story, and one could only speculate. Perhaps it was because the parents wanted to be able to hold on to the male child, perhaps they regarded the child as the sole focus of their attention, or perhaps there were personal reasons or perhaps a deeper cultural meaning to the name. Absent more context and background information, the name thus becomes a mere signifier, and the child, the signified. The relationship between the two is thus arbitrary, and the images associated with the name likewise. For this reason, translating the name literally as Little Bolt, although unusual to English readers at first glance, allows readers to attach their own mental images to the name as they read through the story.

In addition to names with suffixes that means "little child," there are also names that contain a repetition of words. Two of Ying-tzu's younger siblings are affectionately called Chu-chu (珠珠) and Yen-yen (燕燕) (Lin, 1960/1992, p. 128). Parents often use nicknames with words repeated, especially to show affection for small children, thus the names Chu-chu and Yen-yen. Another likely reason for using double words is because this term of endearment, especially when pronounced along with the use of specific prosodic features, sound young and, more importantly, cute. Ferguson (1978) refers to this as the use of baby talk registers to address young children (p. 180), and it often involves phonological simplification using reduplication, which is the repetition of words. Thus in the story, Ying-tzu's younger siblings are called Chu-chu and Yen-yen.

Word repetition applies not only to nicknames. The Chinese will also double some words when they talk to very small children. It is not uncommon to hear mothers taking to their toddlers and asking if they want some *fan fan*

(rice) or telling them to wash *shou shou* (hands). They do this for no apparent reason other than trying to show affection and be cute. In short, the names Chu-Chu and Yen-yen in Chinese may not necessarily have meaning, but they do represent the love and affection the parent have of their children. Because the use of repeated words in children's name might be cultural, the English translation unfortunately was likewise not able to reflect the affection and cuteness in the names.

The name of Ying-tzu's brother is another name that was not Romanized. In the story, the little boy is simply referred to as 弟弟 (*titi*), which in Chinese literally means "little brother." Ying-tzu of course calls her little brother *titi* in Chinese, which is the normal way of calling one's younger male sibling. What is interesting is that all the adults, including Ying-tzu's parents, Sung Ma the nanny, and others, also follow Ying-tzu and call the boy *titi*, as if the boy were their little brother. This is a common practice in Chinese families with small children. A possible explanation for this practice is that when a baby is born into a family, parents refer to the little baby as *titi* or *meimei* (literally, little sister), as the case may be, so that the older sibling, who is also a toddler, can get used to calling the baby *titi* or *meimei*. Eventually, the family becomes used to calling the baby *titi* or *meimei*, such that the term then becomes a "name" rather than a way to refer to a younger sibling. This works for a Chinese family, but in English it sounds unusual to hear a parents calling their small child *Little Brother* or *Little Sister*. In the translation of the children's names, unfortunately, the intricacies of Chinese prosody and terms of endearment, heavily language- and culture-dependent, elude the English reader, and, as a result, readers of the English translation are brought no closer to the everyday lives of a Chinese family.

For the adults in the story, the translation of 宋媽 into *Sung Ma* is interesting. For our discussion, I separate *Sung Ma* into *Sung Ma* the person

and *Sung Ma* the name. *Sung Ma* the person is of course an important character in the story. As a nanny, she takes care of the children, cleans the house, buys food at the market, and runs errands. The family depends on her, and the children, because of her loving care, become attached to her. *Sung Ma* the person is an important part of the plot and contributes to plot development. Although the role of *Sung Ma* the nanny is no different from those of other stereotypical nannies, it is the image of *Sung Ma* the name that adds a Pekingese color to the story and at the same time presents an initial image of Ying-tzu's family as a Peking outsider.

According to the *Revised Chinese Dictionary*, the word 媽 (*ma*) in Chinese is also a form of address used in northern China to refer to female house helpers (Ma, n.d.); it is usually used in the form of "surname + ma." Thus in the original Chinese text, the mention of *Sung Ma* the name immediately identifies *Sung Ma* the person as a house helper (Lin, 1960, p. 35). She appears at the very beginning of the story and, immediately, her presence indicates that Ying-tzu's family is relatively well-off to be able to afford a house helper. It also suggests hierarchy; *Sung Ma* the person is of a lower social status compared to Ying-tzu's family. The English translation, however, does not immediately suggest the role of *Sung Ma* the person in the household. Without an under-standing of the significance of the "surname + ma" form of address, the name *Sung Ma* could very well be just another two-character Chinese name for the average English reader. Fortunately for the English readers, Sung Ma's role can be inferred from the interactions of the characters, for instance, in Ying-tzu wanting to scold Sung Ma for dusting her room and disturbing her sleep (Lin, 1960/1992, p. 1), and in Ying-tzu's mother telling Sung Ma what to buy in the market (p. 2). The use of the verbs *scold* and *tell* in the English translation gives readers a hint that perhaps Sung Ma has a lower status in the household; she is maybe a helper. In the English translation, Sung Ma's relation with the family is

not apparent at the beginning of the story; it only becomes apparent later on as the story progresses, especially when Ying-tzu refers to her as a "maid servant" (Lin, 1960/1992, p. 5). *Sung Ma* the name thus serves an interpersonal function; the image it conjures establishes a "pecking order" within the household. Unfortunately, the English translation of the name is unable to capture this image.

In translation, sometimes a term or a name in the source language may not have a natural equivalent in the target language (Pym, 2010, p. 15); the target language translation will therefore be unable to express the whole range of meaning of the source text. When this happens, a translator can choose to spread the meaning of the source text over a series of sentences or a sequence of actions in the target text. The translation of the name *Sung Ma* is a good example. The English translation of *Sung Ma* the name does not have implied meaning as does the Chinese, but using context, the reader will be able to deduce the role of *Sung Ma* the person within the family, even before that role is mentioned. In short, in the English translation, *Sung Ma* the name only serves as an identifier of *Sung Ma* the person; it does not in itself carry any significant image. Although the English translation is not able to fully convey the image implied in *Sung Ma* the name, some of these images can be retrieved from subsequent images of *Sung Ma* the person in the story. Thus an effect of translation in this instance is a delay in the moment when the images of a person become apparent. Because of translation, images of *Sung Ma* the name take shape earlier in the Chinese version compared with the images of *Sung Ma* the name in the English version.

In summary, analysis of the names shows that the names serve two functions. First, the names act as identifiers; characters respond to their respective names. This function is self-evident. Second, the names elicit images; they have meaning. However, the images and meaning are deeply ingrained in

the local context and culture. For instance, the Chinese suffix 子 suggests the name of a child, while the suffix 媽 in northern China suggests the position of a house helper. Names can also be terms of endearment, a show of love and affection that is reflected through the repetition of words or in a specific manner in which a child is referred to. English translation of the names, however, achieves the first function but fails in conveying image and meaning. The translation of names thus highlight the difficulties of communicating across cultures.

Through translation, there are often gaps in the extent to which meaning is transmitted, either through the actual words used or as implied by the context. This gap can be explained by looking at the translation process as a movement from a high context source text environment, which is the native Chinese language and culture, into a low context target text environment, which is the foreign English language and culture. To acquire an accurate representation of the images, a pre-understanding of the native language and culture is required (Allwood, 1985, p. 8); otherwise, the images will be lost in translation.

Image of the Others: Accents and Dialects

Although the five stories do not mention Taiwan specifically, Ying-tzu recalls that her mother told her that they came from their homeland from far, far away (Lin, 1960/1992, p. 14). Having just arrived in Peking, Ying-tzu explains that her mother still could not speak Pekingese very well (Lin, 1960/1992, p. 2). A research into the background of the author Hai-yin Lin shows that Lin was from Tou-fen Village in Miaoli County in Taiwan; her father was Hakka, and her mother Minnan (Ying, 1999, p. 242). In 1923 when she was five, her family moved to Peking and settled at the south side of the city. Ying-tzu and her family were outsiders in Peking, and in the novel, the author uses accents to highlight their Otherness. For this reason, accents play an important

role in shaping the images of the characters.

Four different accents of Pekingese are spoken in Ying-tzu's family. The mother is Taiwanese, and she speaks Pekingese with a Taiwanese accent. For instance, Ying-tzu observes: "媽不會說「買一斤**豬肉** [emphasis added]，不要**太肥** [emphasis added]。」她說：「買一斤**租漏** [emphasis added]，不要**太回** [emphasis added]。」" (Lin, 1960, p. 36).

The author Hai-yin Lin uses eye dialect to draw attention to the accent and non-standard pronunciation. Eye dialect, a term coined by the linguist George P. Krapp, is used to describe the use of unconventional spelling to reproduce colloquial usage (Brett, 2009, p. 49). In the Chinese text, Lin substitutes Chinese characters with slightly different pronunciations to achieve the same effect. The way her mother speaks, the retroflex sounds *zh* and *r* (here represented using Pinyin) became *z* and *l* (Pinyin). In addition, the *f* sound, which is not present in the Taiwanese language, was replaced by the *hu-* sound in Taiwanese. The English translation of the above is as follows: "she could not say, 'Buy one catty of pork, not too fat.' What she said sounded like, 'Buy one catty of bark not to fly'" (Lin, 1960/1992, p. 2).

In the English version, the translators were able to show that the words were pronounced differently by adding the phrase "What she said sounded like" in the translation. With this added phrase for explicitness, what is implicit in the source text is made explicit in the target text (Pym, 2005, p. 31). Thus, readers know that what immediately follows is not what has been said, but an approximation of the *sound* of what was said. This is a good strategy in dealing with what would otherwise be an impossible task of translating accents. One drawback, however, of using explicitation is that the range of information conveyed in the translation then becomes limited by what is made explicit. Although the effect and image projected by the accent is transferred, the tone deviation in the Chinese is lost, for instance, the use of *z* and *l* in place

of the retroflex *zh* and *r*, and the *hu-* sound in place of the *f* sound. In other words, readers of English would know that the sentence uttered was spoken perhaps with an accent, but they would not be able to know how the accent was different from the standard. Brett (2009) argues that the translator's task of trying to render the same effect produced by the eye dialect in the original is "daunting," if not "totally doomed to failure" (p. 60). Examining the translations of the eye dialects used by the author reinforces this point. But since the author used accents only to highlight their Otherness and the accents had no bearing to plot development, the loss due to translation is insignificant.

In another instance, Ying-tzu's mother is reminding her to study for her upcoming test in arithmetic, and she is showing Ying-tzu how to count from 20 onward. Ying-tzu playfully responds to her mother's Taiwanese accent:

媽，聽你的北京話，我飯都吃不下了，二十，不是二俗；
二十一，不是二俗一；二十二，不是二俗二。(Lin, 1960, p. 88)

The English translation reads: "Ma, your Pekingese spoils my appetite; it's *erh-shih, not erh-su; erh-shih-yi, not erh-su-lu-yi*" (Lin, 1960/1992, p. 43). In this instance, the accent of the mother in saying the numbers should be the focus, because it is at the heart of a playful banter between Ying-tzu and her mother. Yet more importantly, this exchange also projects the image of a family enjoying quality time together. In this regard Ying-tzu's family is slightly different from other traditional Chinese families. In her family, while the father is respected and sometimes feared by the children, the children are allowed to be themselves and have fun. For instance, although the family has warned Ying-tzu not to talk to the mad girl Hsiu-chen (秀貞), her parents didn't scold her when they found out that the little girl had befriended Hsiu-chen; they merely remind her to be careful. Apart from a few instances where she has to run errands or is forced to

study her lessons, Ying-tzu is virtually free to do whatever she wants, including going out to play with Niu-erh. And it is precisely her interaction with Niu-erh that drove plot development in the story *Hui-an Hostel*. For this reason, the accents in the novel not only symbolize Otherness. Interaction around the accents depicts the image of a loving, harmonious family living and growing together. The accents also bring Ying-tzu's family closer together because while the family live and adapt to a new place, the accents represent that one thing the family had in common, which was their native land "from faraway."

In summary, translation of accents is difficult, despite the translator's use of transliteration to represent the accents as faithfully as possible. Brett (2009) describes the process as "daunting" and acknowledges that the intended effects can only be partially transferred (p. 60). Brett (2009) is correct because there were some inadequacies in the English translation as explained above. However, with regard to the accents, if we look at their translation into English not as a translation of accents but as a translation of images projected by the accents, then perhaps the translation might have served its purpose. The author used accents in the novel to serve different functions. First and most evident, the function is to highlight the Otherness of Ying-tzu's family. In this regard, the translation using explicitation was able to show the different ways different members of Ying-tzu's family spoke Pekingese, which was easily distinguishable from the locals.

Second, the accents add color to the Otherness. In the novel, Pekingese was spoken with a Taiwanese accent, a Hakka accent, and a Shun-yi accent. There was also the standard Pekingese spoken by the locals and the occasional Hakka expressions uttered by the father. The accents stand in contrast to each other, and for a Chinese reader familiar with the different accents, reading the lines and imagining the sounds in in their heads would be quite a fascinating reading experience. Unfortunately, English readers of the novel are deprived of

this enjoyment due to reasons explain earlier. Third, by presenting the accents, Ying-tzu in a self-deprecating way pokes fun at her family, bringing humor not only to the story, but more importantly, illustrated the closeness of their family in a new environment. In this regard, the English translation did provide a glimpse into Ying-tzu's interesting family.

Manners of the Pekingese

While looking at images of Peking, an important consideration would be the source of the images. For instance, Ying-tzu hears people telling her mother that maid servants in Peking steal things (Lin, 1960, p. 40; Lin, 1960/1992, p. 5); she hears from her father that people in Peking are idle all day so every time people meet they ask each other if they have eaten (Lin, 1960, p. 40; Lin, 1960/1992, p. 5); and from conversation between her parents, she learns that they have to get used to Sung Ma cleaning the house her way, rather than doing it the way they used to do back home (Lin, 1960, p. 53; Lin, 1960/1992, p. 15). The above generalized images of the people of Peking are stereotypes, which essentially refer to a "set of beliefs about the member of a social category or social group" (Cinnirella, 1997, p. 37).

It is interesting to note that in these instances, the images are less than positive and sometimes even disparaging. Ying-tzu the narrator makes it clear that the images did not come from first-hand experience; rather, the images were picked up by Ying-tzu because she had overheard the adults. The images were attributed to the adults, and the Chinese text makes clear this distinction. The English translation retains the attributions and is also able to make this distinction: "*People told Mama* [emphasis added] that the maid servants in Peking knew how to steal things" (Lin, 1960/1992, p. 5), and "*Papa said* [emphasis added] that the people in Peking had nothing to do all day so every time they meet anyone they would ask if they had eaten or not" (Lin, 1960/1992, p. 5).

Also:

> *Papa often asked Mama* [emphasis added] why Sung Ma never used
> a moist cloth for dusting; whipping around with a feather duster,
> wouldn't the dust settle in the same old place again? But *Mama always*
> *asked Papa* [emphasis added] not to meddle, saying this was the custom
> in Peking. (Lin, 1960/1992, p. 15)

Such are the manners of the Pekingese that the family is trying to adapt to. In addition, despite trying to blend into the local community, the family's status as an outsider sometimes stands out, either knowingly or unknowingly, in the way they refer in a disparaging manner to the locals behind their backs and vice versa. Ying-tzu's father refers to the locals as "northern devils" (Lin, 1960, p. 44; Lin, 1960/1992, p. 9), while the locals sometimes refer to them as "southern barbarians" (Lin, 1960, p. 44; Lin, 1960/1992, p. 8); yet the adults remain cordial when they meet. Again, these derogatory names are attributed to the adults. Perhaps the adults had no ill-intentions; perhaps it was simply a matter of habit of calling the Other names. Regardless, this name-calling reflects an "us vs. them" mentality, with each side subconsciously using the Self as a standard by which all others are measured against. It is this sense of superiority and regarding the Other as not good enough and uncivilized that resulted in names such as southern barbarians and northern devils. Ying-tzu only has a vague idea of what the phrases meant: "這準是一句罵我的話" (Lin, 1960, p. 44), and "This must be a derogative term" (Lin, 1960/1992, p. 9). Ying-tzu has no preconceptions and is "unadulterated" by social biases. Perhaps unknowingly, the author wanted to stress that people were good by nature, and she was pointing fingers at social stereotypes and how they would procced to shape a person's images of others.

In summary, looking at the manners of the Pekingese, attribution of the negative images is important, not from a plot development perspective, but because it helps shape a consistent image of Ying-tzu throughout the novel; she is innocent yet impressionable. Initially Ying-tzu only had positive impressions of Peking: the camel caravan, ugly and slow-moving camels, and even the cold winter (Lin, 1960, p. 31). The newness piqued her curiosity, and despite some getting used to, living in Peking as an Other was fun and exciting. Ying-tzu only saw the good in others, and whatever negative impressions there were of Peking would come from the adults. The translation, in incorporating the attributions, conveys an image of Ying-tzu that is consistent with the original.

Spots of Local Color: Hu-t'ungs, Well House, and T'ien-ch'iao

Spots of local color are important elements in the novel because they contribute to the overall image of old Peking. In fact, Lin (1960/1992) was particularly detailed in her representation of the "south side of the city of Peking" (p. 3), trying to bring readers back to the city in the 1920s. Ying-tzu, having just arrived in Peking, was curious of this new city. There was a sense of novelty as she tagged along her mother every day running errands. Lin (1960) writes:

> 是昨天，我跟著媽媽到騾馬市的佛照樓去買東西，媽是去買搽臉
> 的鴨蛋粉，我呢，就是愛吃那裡的八珍梅。我們從騾馬市大街回
> 來，穿過魏染胡同，西草廠，到了椿樹胡同的井窩子，井窩子斜
> 對面就是我們住的這條胡同。(p. 38)

In one short paragraph, Lin painted the sights and sounds in one section of Peking, as well as how the streets were interconnected. This area was busy and crowded with people and stores selling different kinds of products. This

is evident from the stores selling a vast range of products, and everything was within walking distance. More interestingly, Lin was able to give a clear indication of where Ying-tzu's house was located within the city. The English translation reads:

> Yesterday, I went with Mama to Fu-chao-lou store on Lo-ma-shih Road. Mama was going to buy duck egg powder for her face and I loved to eat the eight-flavored preserved plums that were sold there. We came back by way of Lo-ma-shih Road, passing through two other *hu-t'ungs* to the well house at Ch'un-shu *Hu-t'ung*, which was diagonally opposite the *hu-t'ung* where we lived. (Lin, 1960/1992, p. 3)

The translators used transliteration to represent *hu-t'ung*, and provided a footnote which states that they were "lanes or alleyways in Peking" (Lin, 1960/1992, p. 2). In addition, the word was italicized to indicate that the word was in a foreign language and was translated by sound. In some instances, 胡同 was translated as *alley* (pp. 5, 7) or *alleyway* (p. 53). Although this is not inaccurate, the translation fails to paint the entire picture of a *hu-t'ung*, which was a very important part of the story's setting.

Hu-t'ungs, typical of the old part of Peking, conjure images of more than just lanes or alleyways. *Hu-t'ungs*, Peking's traditional living quarters that date back to the 13th century, comprised of narrow grey-bricked alleyways, slanting tile roofs, and square *siheyuan* (四合院) courtyards. The word *hu-t'ung* came from the Mongolian word *hottog*, meaning "water well" (Zhang, 2003, p. 8). Peking's shortest *hu-t'ung* was just 10 meters long and the narrowest was only about 40 centimeters wide. Some had more than 20 turns, and together, they often formed a maze that was fascinating to wander, as long as one was not afraid of getting lost. More importantly, *hu-t'ungs* not only afforded residents

easy access to transport and shopping centers, but also kept noisy traffic away from the residential areas. Statistics show that back in 1949, Beijing had more than 7,000 *hu-t'ungs*. By the late 1980s, only about 3,900 remained due to efforts to modernize the city of Peking, the name of which has since been Romanized as Beijing. While some 600 *hu-t'ungs* have been demolished annually in recent years to make way for progress and urban development, many continue to regard the narrow *hu-t'ungs* as the most salient cultural feature of old Peking (Wang, 2011, p. 17). It is thus apparent that the Chinese original conjures up a wider range of images as compared to the English translation. The word is culture specific, and even time and place specific. In this regard, the word *hu-t'ung* thus has a narrower meaning compared to the Chinese 胡同 .

Diagonally opposite the *hu-t'ung* where Ying-tzu lived was a 井窩子 (*jing wozi* in Pinyin), translated as a *well house* without footnote or further details (Lin, 1960/1992, p. 3). According to Merriam-Webster online dictionary, a *well house* is a covered structure built around the top of a well (Well house, n.d.). In the novel, however, *jing wozi* was more than just a covered structure. During the 1920s, because of lack of running water in Peking, there were people who did manual work selling water for a living. They clustered and lived near the well where they drew water from, and local residents called the place *jing wozi* (Qiu, 2005, p. 253). There were many *jing wozi* around Peking during the early 1900s, with one every three to five *hu-t'ungs*. At the *jing wozi* in the novel, there were men drawing water from a deep well, and others pushing wheelbarrows filled with water to be delivered to households (Lin, 1960/1992, p. 6). The squeaky wheels of the wheelbarrows, together with the icy wet road leading to the *jing wozi* during winter, added to the image of *jing wozi* as a busy place for the water peddlers working under harsh weather. In addition, *jing wozi* was also the most often used meeting place for Ying-tzu and her playmate Niu-erh. Thus *jing wozi* serves two functions: it was a geographic location in which the events in

the story took place, and it conveyed images that set the mood of the story. The well house was first mentioned when Ying-tzu described the route she took with her mother running errands (Lin, 1960, p. 38; Lin, 1960/1992, p. 3). Yet it was not until when the activities at the well house were described that readers start to get an indication of what a well house really was (Lin, 1960, p. 40; Lin, 1960/1992, p. 6). Thus the effect of the English translation is similar to the translation of the name *Sung Ma*: the image of the well house is delayed compared to the Chinese version.

A third place of interest, which was also a prominent attraction in Peking, was *T'ien-ch'iao* (天橋). In the novel, Ying-tzu was curious about the parents of Niu-erh. Niu-erh recounted that during the Ching Dynasty (Qing Dynasty in the *Hanyu pinyin* system of Romanization), her father actually lived in a well-to-do family. He never had to work, and he spent his days loafing and having a good time. After the collapse of the dynasty and with no skills to make a living, the father resorted to playing the Chinese musical instrument *hu-chin* (胡琴) to make meager money. The father forced Niu-erh to sing Peking opera at *T'ien-ch'iao*, hoping that someday, she would become famous and thus they would rise from the ranks of poverty (Lin, 1960, p. 93; Lin, 1960/1992, p. 47).

The name *T'ien-ch'iao* came from the name of a bridge built in the Ming Dynasty for the emperors to travel to the Temple of Heaven and Temple of Agriculture to attend ceremonies (Dong, 2003, p. 178). The name remained after the bridge was dismantled in 1907. In the last years of the Qing Dynasty, *T'ien-ch'iao* emerged as a commercial center, and during the 1920s and 1930s, visiting *T'ien-ch'iao* was one of the most exciting activities of the locals in Peking (Dong, 2003, p. 180). It was a huge market, offering not only goods at low prices but also entertainment. There were stores that sold daily items, restaurants, drug stores, clothing shops, second-hand stores, and even foreign goods shop. In addition to the food and items for sale, entertainment at *T'ien-*

ch'iao was also a major source of attraction. There were performers who displayed their unique bodily skills, martial artists, and Peking opera singers. After each show, the performers would ask for money, and audiences would give money depending on how much they liked the performance or appreciated the skills of the performers. Because of the skill level and grueling training required, performances by children often earned compassion from the audience. People enjoyed some of the performances so much that performers enter the legends of Peking (Dong, 2003, p. 186). In short, *T'ien-ch'iao* was a microcosm of life in Peking (Dong, 2003, p. 172). The mere mention of the place conjures images of crowded stores, herds of people, fun, excitement, and all the noise and neglect that came with the busy activities.

The translators rendered 天橋 as *T'ien-ch'iao*, which represents the way the words are pronounced in Chinese. There were neither framing information use for explicitation added to the English, nor was there a footnote to explain its significance. The word *T'ien-ch'iao* first appeared in the English translation as follows: "[...] now I am going to sing at *T'ien-ch'iao*" (Lin, 1960/1992, p. 47). It is through the use of the preposition "at" that an English reader with limited understanding of China in general and of Peking in particular knows that *T'ien-ch'iao* refers to the name of a place. With no added information provided in the English translation, *T'ien-ch'iao* simply becomes a geographic location; the cultural significance and uniqueness of the place are lost in translation. As in previous instances, the translation conveyed the name as an identifier, but the images associated with the name are lost.

Conclusion—
Translating Peking: Function vs. Images

The people and places form a representation of old Peking. In bits and

pieces, the images add to the entirety of the image of Peking and its people. These images are firmly rooted to the time and place where the story happened, i.e., Peking during the 1920s; many of the images no longer exist. The city of Peking was presented as one that was bustling, busy, diverse, and exotic, and yet was made up of everyday people with everyday challenges. This study looked at the translations of names of characters, accents, manners of the local people, spots of local color, and the images they invoke. The translators used the Wade-Giles system of Romanization, and in general, the translations were able to convey enough information into the target language and culture so as to not affect reading. In other words, the English translations were able to stand-alone. Despite the translators' commendable efforts, limitations remain. These can be discussed from an imagological, translation studies, and a narrative perspective.

From an imagological perspective, the names, accents, manners, and places in the Chinese source text serve multiple functions. First, they identify; they are signifiers to the signified. Second, they also convey images by highlighting the Otherness of the characters and adding to the local color of Peking. Although translation bridges differences across languages and brings a work of literature to another group of readers, in order to acquire an accurate representation of the images, the perceived information must be understood, and this understanding requires pre-understanding (Allwood, 1985, p. 8). In other words, to communicate the images across cultures, i.e., from the native Chinese-language culture to the foreign English-language culture, there must be a "sharing of information between people on different levels of awareness and control" (Allwood, 1985, p. 3). Yet readers of a translated work may or may not have such pre-understanding, which is an understanding of the language and culture of the original work. It is thus difficult to translate these items into English without a certain degree of loss because of the wealth of associated images. For the most part, the translators were able to relay the function of

the items, which was to identify, but fell short in trying to present the various associated images.

The images of Peking in both the Chinese source text and its English translation can also be explained from another perspective, borrowing from the American anthropologist Edward T. Hall's (1976) notions of high context and low context culture. These notions refer to how people communicate in different cultures, and differences in the modes of communication are derived from the extent to which meaning is transmitted through actual words used or implied by the context. In a high context culture, a lot of unspoken information is implicitly transferred during communication, while low context implies that information is exchanged explicitly through the message itself and rarely is anything implicit or hidden. This explains how people in different cultures decode messages based on their cultural expectations. If Lin's imagery of Peking can be construed as messages, then a different set of cultural expectations will come into play when these images are translated and presented to English readers. The images of Peking would be taken out of the Chinese context and construed in an English context. In other words, there is movement from a high context environment, which was the Chinese language and culture, into a low context environment, which is the English language and culture; information implied in the high context Chinese environment will have to be made explicit in the low context English environment to ensure a necessary level of precision in the interpretation of such information.

From a translation studies perspective, the above explicitation process results in a narrowing of meaning in the English translation as compared to the Chinese original. This can be explained using the principle of "necessary degree of precision," first put forward by Hans Hönig and Paul Kußmaul as a way to explain the approach taken to translate terms in the source text when there is no such equivalent in the target language or culture (Kußmaul,

1997, p. 33). Given the amount of language or culture specific information involved, a translator may find it difficult to render its meaning completely in translation. The authors argue that in such instances, the function of a word in the source text in its specific context determines to what degree the cultural meaning should be made explicit in the target text (Kußmaul, 1997, p. 3). For this reason, the translator can give less or more information in the target text as necessitated by the *skopos*. In other words, what information is necessary in the target text depends on the function of the translation.

From a narrative perspective, however, the images themselves do not necessarily contribute directly to plot development. In fact, they are what Barthes (1977) refers to as indices (p. 92); they are complementary pieces of information that fill the narrative space with additional details and denote a state of being. For instance, images projected by the names, accents, and manners add to the features and characteristics of the characters (p. 96), while the images of the *hu-t'ungs*, well house, and *t'ien-ch'iao* are merely pieces of information that identify and locate the story in time and space (p. 96). In fact, Ying (1999) comments that the very specific setting and location of the story only serves to accentuate the theme, and that the story could have happened in any location or city and the theme would have remained the same (p. 247). For this reason, while the translation may not be able to paint a vivid picture of old Peking, the inadequacies do not affect plot development, and taken as a whole, do not affect reader enjoyment of the story.

In conclusion, literary translation is equally concerned with what is beyond the text and the linguistic detail. In the English translation, the story moves from the Chinese language and culture into the English language and culture. To acquire an accurate representation of the images, the perceived information must be understood. This understanding requires pre-understanding (Allwood, 1985, p. 8). In some instances, particularly where the depiction of culture

and dialects are concerned, there is a narrowing of meaning in the translation compared to the original (Boase-Beier, 2014, p. 247). Despite the limitations, the translators were able to use different translation strategies to ensure aesthetics of the English translation and render the necessary degree of precision (Kußmaul, 1997, p. 33) to provide for a pleasurable and informative reading.

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