

Recreation of the Images Of "Chen Yun" In the Retranslations of the Chinese Literature "Fu Sheng Liu Ji"

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Abstract. Chen Yun is an important woman in the Chinese literature "Fu Sheng Liu Ji" by the author Shen Fu in the Late Qin dynasty. This essay tries to explore the different images of Chen Yun built in the retranslations by Chinese writer Lin Yutang and Canadian professor Sanders, and analyse the different strategies they use. The interpretation by the two translators shows us how traditional female identity can be reconstructed and resurrected in different concepts. They interpret their cultural symbols of the "ideal wife" in their respective cultural backgrounds, and also created different images of "Yun" according to different imaginations and descriptions. It can be seen that the translation has already gone out of the original discourse system, reorganizing the discourse system of the text in different periods, different cultures and different thinking modes, and creating their own Chinese-style and Western-style "Chen Yun".

Keywords: Image; Chen Yun; Fu Sheng Liu Ji.

1. Identification and classification of identity

Identity is an important concept in the field of Western humanities and social sciences. Literally, identity has the meaning of "sameness". In fact, to both individuals and groups, their identity comes from the confirmation of "sameness". The confirmation of "identity" is based on "differences", because only by discovering the differences between the "self" and the other can the attribution of the "self" be identified.

Paul (2015) gives a definition from a psychological perspective, that identity is the quality, belief, personality, appearance or expression of a person (self-identity) or a group (a specific social or social group). Karen Tracy & Jessica S. Robles (2013: 21) believes that identity is considered to be a stable feature of a person that exists before any particular situation, as well as dynamic and situational achievements that result from conversations that change as the context of communication changes. As a social category, identity is both personal and unique.

There is currently no complete system for describing the types of identity, and the exact classification of the identity varies by the author's purpose. For example, Bethan Benwell & Elizabeth Stokoe (2006) differentiate six main identities, conversational, institutional, narrative, commoditized, spatial, and practical, while Andrew McKinlay and Chris McVittie summarize seven types. In addition to the actual identity, it also includes national, ethnic and religious, gender, legal, and workplace identities. Karen Tracy & Jessica S. Robles divides identities into three categories: first of all, it includes master identity, with regard to gender, race, age, ethnicity, and regional origin, and ownership does not change according to the situation, instead, the master identity is fixed and predictive in a certain sense, but in another sense is not, will change with the passage of time and communication between people. Don Zimmerman (1998) describes the identity of the master as a mobile identity, and all aspects of the "self" are identified by the "other" and change with context. The second type, interactional identity, refers to the specific role that people assume in a communicative context for a particular other person. For example, Jason may be a friend, a pizzeria employee, a college student, a hospital volunteer, a son, or someone else's husband. Interaction

identities can be expressed at different levels of abstraction. They can be expressed at the level of social roles, as described above, and can also be expressed as visible utterances that a person is doing. For example, at any time, we can treat someone as a questioner, a presenter, a discussant, a particular debater, etc., rather than treating it as a student. Therefore, the interaction identity is in terms of specific situations and relationships. The third category, personal identity, refers to the personality characteristics of the self, the relationship with others, and attitudes toward others and events, as well as the relatively stable characteristics of individuals that people think, although it may change with the environment. Change may be tolerance or paranoia, being serious or interesting, friendly or indifferent, tempered or slick, timid or aggression, honest or deceitful, capable and respectable or not worthy of respect. Personal identity also includes the most important aspects of a relationship: conversation and identity, warm or hostile relationships between individuals and others, equal, superior or subordinate, close or alienated relationships. A personal identity associated with a person's relationship can be tagged with a relationship identity that is instantly negotiated and variable. Individual identity is bound with master identity and interaction identity in two ways. Firstly, what personal identities others have may depend on expectations of existing identities and interactions. These related cultural beliefs are the strongest for gender, but they also apply to other aspects of identity. For example, compared with construction workers, arrogance is more likely to be attributed to doctors or other high-status people who disagree with others. A temper may be characteristic of an elderly person, while a 20-year-old may be described as naive or impulsive. Secondly, the factors that are expressed as personal identities will depend on the identity of the communicator and the interaction identity. For example, communication with the same trait identity changes among different interaction identities, such as being a fair judge will be different from being a fair friend or just team member of a school project. In addition, the factor that a culture can fully embody an individual's identity may depend on one's master identity.

The relationship between discourse practice and identity is mutual. The identity established by an individual in communication affects the individual's communication. At the same time, the specific discourse practice of the individual's choice will shape who he or she is considered and which group category it belongs to.

Feminist thinkers like Judith Butler also contributed to this non-essentialist view of egoism. Butler's (1990) reflection on gender resonated among scholars who studied identity from a different perspective. He pointed out that gender identity cannot be defined by a fixed common feature, but rather a more flexible construct. What is "owned" is something that "realizes" or "expresses" and recreates through specific communication, discourse and interaction between people. Therefore, being a man or a woman, or a member of any social category, means being not only morphologically variable, open to continuous redefinition, but also related to behavior, feelings and thought.

The concept of "performance" has become very popular in identity research, due to its ability to evoke specific and communicative aspects of identity construction and communication. The connection between identity and performance means that in a specific social or communicative situation, prominent identity is seen as acting and speaking in some way. Treating identity as "doing" rather than "existence" and de-essentialization of self is the two core parts of social constructivism, a method of studying social and cultural phenomena, which has also become particularly influential in discourse studies. In many other areas of the social sciences. The basic idea put forward in this movement is that social reality does not exist as an independent entity, but is constructed by society. Social constructivist thinkers (see Hall, 2000) argue that people should regard identity as a process (identity) rather than an attribute or a set of attributes, and that the process of attention can take into account people's specific ways. Will assume identity, belong to each category of membership, or resist such attribution. In other words, they point out that "identity building" is a kind of social "discourse work" (Zimmerman & Wieder, 1970).

When Shao Yi (2006) discussed Chinese literary translation works in the 20th century, he proposed that the identity construction of representative female images in different periods depends macroscopically on the selection of translations, and microscopically depends on the translation itself. The mainstream ideology in different periods and the cultural identity of the translator take effect

together. This paper mainly examines how the translators construct their own “Chen Yun” from the translation level and explores the reasons for its differences.

2. The identity and image of Chen Yun in Professor Sanders’ translation

From Shen Fu’s description, it can be seen that Chen Yun is a woman in the feudal society of China’s late Qing Dynasty. Suzhou, is a place where ancient Jiangnan literati gathered. Her interaction status includes the pillars of her family after her father’s death, her mother’s filial daughter, Shen Fu’s wife and soul partner, a daughter-in-law who does not quite obey the feudal family, and the mother of two children. Her personal identity is faint and leisurely Chinese ancient woman, ancient talented woman who is proficient in poetry, thoughtful and considerate, a wife who is committed to her husband, a mother who is eager to be ignorant but unable to do anything, but also pursues personality and desires to be recognized by her father and mother in-laws. It was precisely because of her unique personal characteristics that Shen Fu recorded her, which made her special in the traditional feudal society.

2.1. Image of “Chen Yun” by Lin Yutang

Yu Pingbo originally sorted out and issued Shen Fu’s manuscript, mainly because he believed that the book reflected the reprimand and criticism of the feudal family, advocated individual liberation, and became the driving force of the enlightenment trend of the new cultural movement in that period. Later, Lin Yutang translated “Fu Shen Liu Ji” into English and introduced it to the West. He believed it was a monograph sufficient to represent the art of Chinese life and culture. He praised Chen Yun as “the loveliest Chinese woman”. He was more concerned about the simple Chinese lifestyle of the husband and wife, and Yu Pingbo was more concerned about the tragic fate of the couple in the feudal family, whereas Lin Yutang did not describe and evaluate it. In the eyes of Mr. Lin, first of all, Yun was a perfect wife. This made her stand out in the feudal society of “women’s talentlessness is morality”. Mr. Lin’s compliments to Yun are evident in his English preface in the translation. He wrote: “Who is not willing to travel with her to Taihu Lake to see her face the mighty Taihu Lake. Who wouldn’t want to meet her at Wannianqiao to see the moon? If Chen Yu lived in the UK, she would cry when she saw the medieval manuscript at the British Museum. Who is not willing to accompany her?” The couple liked each other, learned together, and could have a long talk on poetry songs. Secondly, Chen Yun loved art and was full of fun. She knew how to arrange flowers, incense, stone appreciation and potted plants. This is also very rare among ancient women. Shen Fu evaluated her as: “In the midst of it, I am afraid that this may not be the case.” Once again, she was content with life and was always considering what her husband cared. This is an important criterion for the ideal wife of ancient Chinese literati. In Cao Xueqin’s “Dream of Red Mansions”, there is a sentence, “follow the man you marry, no matter what he does”, saying that women should be obedient to man. Chen Yun is versatile, and contented with constant happiness and obedience, thus naturally becoming the most deal wife in the minds of literati.

2.2 Image of “Chen Yun” by professor Sanders

Judging from the introduction of Professor Sanders in his translation, he believes that, first of all, Chen Yun is an independent and capable ancient woman. She became orphaned by her father’s death, supported her mother and brother through needlework, and even made enough tuition for her brother. Marriage between maternal cousins was not uncommon at the time, but in an era when arranged marriages were normal, their union was based on mutual attraction rather than family domination. Secondly, she is a talented woman with strong self-awareness. When she was a child, she read her brother’s book and began to write her own poetry. After marriage, she supported her husband’s interaction with the literati. Even though they lived in poverty, she even took out her precious dowry hairpins and supported him and his friends gather to talk about poetry. Professor Sanders believes that Chen Yun has more literary sensitivity than her husband. Her deep appreciation of literature, her wit and her sheer creativity are more exciting than her husband’s pedigree. As a woman in the late Qing Dynasty in China, Chen Yun strictly defined the family role: firstly, she is a mother's daughter, then her husband's wife, and finally her husband’s parents’ daughter-in-law. Getting more than one wife is not uncommon among the more privileged classes and is actually seen as a sign of prestige,

as they help to ensure that more descendants inherit their surnames. Chen Yun wanted to make Han Yuan become Shen Fu's second wife, which may also be a strategy to keep Shen Fu happy at home, because Chen's health has been deteriorating. Shen Fu's father strongly opposed this arrangement. Shen Fu was keenly aware that he could not support his family and felt that it was unwise to accept another member to the family. Chen Yun believed that she needed to maintain his face in front of his already embarrassed colleagues. In the end, they didn't have the money to complete the transaction, and Han Yuan was bought by a rich man. The constant and sharp contrast between Shen Fu and Chen Yun in the way they want to be and what they can, is ups and downs, bringing together these recursive and fragmentary records into a compelling story.

3. Different Translation strategies of two translators

Lefevere believes that translation is a kind of rewriting or manipulation. The translator operates under the constraints of specific cultural paradigms, literary ideas, and ideological norms. The rewriting of the translated version by Mr. Lin and Professor Sanders reshaped the personal identity of two different styles of Chen Yun. Different image can be attributed to different uses of language choice, translation strategy and their concepts.

3.1 Lexical and grammatical strategy

Comparing the two translations, Mr. Lin's vocabulary is relatively simple and colloquial, the sentence is loose. The wording of Professor Sanders is relatively formal and the sentence pattern is relatively complicated.

E.g: 1) 原文：芸忙回首起立曰：“顷正欲卧，开橱得此书，不觉阅之忘倦。西厢之名闻之熟矣，今始得见，真不愧才子之名，但未免形容尖薄耳。”

Lin's version: Quickly Yun turned her head and stood up saying, "I was going to bed when I opened the book-case and saw this book and have not been able to leave it since. Now my sleepiness is all gone. I have heard of the name of Western Chamber for a long time, but today I see it for the first time. It is really the work of a genius, only I feel that its style is a little bit too biting." (P13)

Sanders' version: Yun quickly turned to face me, then got to her feet, saying, "I was going to bed just now when I found this bookshelf and started to read it straight through without giving a thought to being tired. I've heard about Romance of the Western Chamber many times, but this is the first time that I've actually seen a copy. It really does deserve its reputation as a work of genius even if it is a touch risqué in places. (P5)

In the original text, "起立" was translated by Mr. Lin and Sanders into "get to one's feet" and "stand up" respectively. In American idioms and sayings, "stand to one's feet" means standing up, meaning self-reliance, with appreciation. The meaning of "stand up" is a neutral phrase, indicating the action of standing up. As to "阅之忘倦", Mr. Lin translated as "have not been able to leave it since. Now my sleepiness is all gone." "All gone" may remind the readers of the famous novel "Gone with the wind" by the famous American writer Margaret Mitchell. For Western readers, this concept is more familiar. Check out the American Contemporary English Corpus COCA, the frequency of use of "be gone" has reached 5,280 times, including 1227 in spoken language, 1994 in science fiction, and 1,828 in newspapers and magazines. At the same time, Mr. Lin split these two sentences in the process of translation, which is consistent with the characteristics of spoken language, in line with Mr. Lin's style of being quiet and simple. Sanders translated it as "read it straight through without giving a thought to being tired", which is compact, and the "without" structure highlights Chen's personal image of forgetting to read. The corpus COCA indicates that the frequency of "give/gave it a thought" is only 20 times, mostly used for negative and interrogative sentences, and relatively in written form. In addition, Sanders also used the emphasis sentence as, "this is the first time that", the material process like "deserve the reputation", and the use of the French vocabulary risqué. The translation has a profound knowledge, and the temperament of his talented women is revealed and symbolized in his version.

Another example:

Original sentence: 芸曰：“《楚辞》为赋之祖，妾学浅费解。就汉晋人中，调高语炼，似觉相如为最。”

Lin's version: "The Ch'u Tz'u is, of course, the fountain head of fu poetry, but I find it difficult to understand. It seems to me that among the Han and Chin fu poets, Ssuma Hsiangju is the most sublime in point of style and diction."(P23)

Sanders' version: "It is descended from Songs of Chu, but my knowledge beyond that is slight and I find it very difficult to understand. Among the rhapsody writers of the Han and Jin dynasties who had a command of euphony and refined language, it seems to me that Sima Xiangru stands out as the best."(P11)

To Chen Yun's comments on The Songs of Chu and Sima Xiangru, Mr. Lin's words and sentences are relatively simple and easy to understand, such as the fountain head, style and diction, and he also deletes the information and omits the meaning of “学浅”. This is consistent with Mr. Lin's overall translation strategy, and does not affect the image of a talented woman he has created. However, Sanders translates all the information, the vocabulary is formal, the sentence is neat. He uses descended from, euphony and refined language and other vocabulary phrases to describe Chen Yun's words, so that Chen's literary talents are fully expressed.

3.2 Pragmatic Strategy

The pragmatic strategy adopted by Mr. Lin seeks to balance the adaptation of the Western readers to the imagination of the ancient Eastern women and the loyalty of the original work. The original works are interpreted according to his understanding and the characteristics and interests of Western readers. Professor Sanders' pragmatic strategy is different from that of Mr. Lin. His translation uses different pragmatic strategies, such as the addition of notes and discourse strategies, in order to express the unique personality and tragic fate of Chen Yun in his eyes.

Example: Original: 芸一女流，具男子之襟怀才识。归吾门后，余日奔走衣食，中馈缺乏，芸能纤悉不介意。

Lin's version: Yun was a woman with the heart and talent of a man. From the time she was married into my home, I had been forced to run about abroad for a living, while she was left without sufficient money, and she never said a word of complaint.

Sanders' version: Alas, my poor Yun! She had all the breadth of mind, ability, and talent of a man but was born a woman. After she came to live with me as my wife, I was rushing about every day to keep us fed and clothed, and even though we often ran short of money, Yun was always careful not to be resentful.

The modern Chinese dictionary explains “女流” as: women (mostly contemptuous). From the Qing Dynasty Li Baojia's “官场现形记”, in the fifty-first chapter: “Fortunately, Mrs. Zhang is a female slut, and she is tricked by him.” Thus, in the era of Shen Fu, the status of women is humble, but in Shen Fu's eyes, Chen has the same vision and talent as the man, and is willing to live with him for a lifetime without any complaints. Mr. Lin used the general introductory structure “Yun was a woman with...”, while Professor Sanders joined the sigh Alas and the evaluative language “my poor Yun”, and the adverb “all” emphasized that Chen Yun is not a man after all. As to “中馈缺乏，芸能纤悉不介意”, Mr. Lin's translation is “while she was left without sufficient money, and she never said a word of complaint”, and Sanders translates it as “even though we often ran short of money, Yun was always careful not to be resentful.” “never said a word of complaint”, indicates that this is a thing that women should complain about, but Chen does not complain about a word. The inferring meaning of “was always careful not to be resentful” is that this is a thing that makes women angry, and Chen Yun carefully restrains himself from getting angry. To a certain extent, the personal identities of two images of “Chen Yun” are significantly different.

3.3 Modal Metaphor Strategy

Original: 华山盟姊情逾骨肉，君若肯至其家，不妨同行；但儿女携之同往既不便，留之累亲又不可，必于两日内安顿之。

Lin's version: You know that Mrs. Hua is as good to me as to her own sister and she won't at all mind your coming along too. As for the children, I am afraid that it will be inconvenient for us to bring them along or leave them here to trouble our parents. I think we must make some arrangements for them within these days. (P147)

Sanders' version: "My sworn sister in the Hua family is dearer to me than my own flesh and blood. If you are willing to go to her house, then we should travel there together. We can't bring our son and daughter with us, but we shouldn't burden your family with them either. We must find a suitable place for them in the next two days." (P61-62)

In the face of the debt-hunting of the Western Regions and the misunderstanding of the father-in-law, Chen Yun really get no other choice. She wanted to go to the sister-in-law's family to stay with her for a while, and couldn't bring her children together. She proposed that Shen Fu should arrange the two children appropriately first. Mr. Lin used a few weakened phrases for Chen Yun's suggestion, "You know, I am afraid, it will be, I think". This is in line with the bleak and relaxed image she has created. Sanders used several modal auxiliaries with strong temperament, "should, can't, shouldn't, must" and four inclusive personal pronouns "we", which is consistent with the decisive and capable image shaped by Professor Sanders.

The interpretation of "The Six Chapters of a Floating Life" by the two translators shows us how traditional female identity can be reconstructed and resurrected in different concepts. They interpret their cultural symbols of the "ideal wife" in their respective cultural backgrounds, and also created different images of "Yun" that was repeatedly deformed in different imaginations and descriptions. It can be seen that the translation has already gone out of the original discourse system, reorganizing the discourse system of the text in different periods, different cultures and different thinking modes, and creating their own Chinese-style and Western-style "Chen Yun".

4. Conclusion

Lin Yutang believes that the ideal state should be the complementary fusion of Chinese philosophy of life and the industrial civilization. This value judgment is indeed quite favorable to the people in the industrial society, so his book is very popular in the world. The other side of Lin is his emotional attachment to the national cultures, which is hidden in his consciousness of highlighting the "national virtues" of China. Yun's image and identity is one of the ways for him to eulogize the leisure life in a civilized discourse system of cultural reconciliation. Professor Sanders is a professor at the University of Toronto and a sinologist. Starting from the value judgment of a Westerner, he adopts a different interpretation of the character of Chen Yun, and appreciates his personal identity while also sighing at his tragic fate.

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