Translating identities : the shaping of identity through negotiating differences

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**NANYANG TECHNOLOGICAL UNIVERSITY
SCHOOL OF HUMANITIES AND SOCIAL SCIENCES**

Translating Identities: The Shaping of Identity through Negotiating Differences

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Abstract

This paper looks at the translation of identities and its ability to shape an identity through the negotiation of cultural differences. The issue of translating across cultures in the field of translation is still very much on the topic of loss and distortion in meaning, linguistically and culturally. With the effects of globalisation right at our doorstep, a micro-cosmopolitan approach must be adopted. There must be a change in the perspective in looking at translation of cultural identities. The future is to see translation as a tool for constructive interaction of cultures to take place, while maintaining and enhancing diversity, allowing the possibility of new cultures and identities to emerge.

The discussion is facilitated with five extracts from Singapore's writer, You Jin's latest work. The source text presents a strong Chinese identity and the translation is aimed at the English readers in Singapore with the intention to shape Singapore's identity through the exposure and interaction with the Chinese culture. Through the understanding of the textual, vocal, authorial identity and readers' sociocultural identity - the four types of identities in translation, this paper aims to show the challenges the translator faced when negotiating cultural differences, the factors and purpose that guided the translator in the praxis of translating identities, and the impact made in the shaping of Singapore's identity. The translation of identities must be seen as a progressive and constructive act, resolving the possible conflicts from cultural hegemony with a respect for all cultures, and allowing identities to be shaped, changed or formed by embracing differences and diversity.

Source Text and Translated Text

Extracts obtained from 《亲爱的碗》：

‘跪’（You Jin, 2016:37-40）

‘母亲的秘密’（You Jin, 2016:18-21）

‘永远的新加坡河’（You Jin, 2016:53-56）

‘浴缸里的花’（You Jin, 2016:62-65）

‘旧欢如梦’（You Jin, 2016:186-189）

	ST	TT
1	跪	Kneel
2	挚友阿佳年轻丧偶，样貌姣好而性子温顺的她，不乏再醮的机会，可是，她却刻意建了一个谁也攻不进的感情堡垒。	My bosom friend, Jia, was widowed at a young age. She had every chance to remarry with her good looks and gentle demeanour. However, she intentionally built a fortress to keep interested parties at bay.
3	堡垒里，住着被她视为命根子的独子路志。	In her fortress, lived the single reason of her existence – her only son, Lu Zhi.
4	她含辛茹苦一寸一寸地把路志拉拔成人，耗费的心血，不足为外人道也。	She painstakingly nurtured and brought Lu Zhi up, bit by bit. No one else can fathom the amount of love, effort and hardship she put in.
5	最近，路志成婚，在斟茶仪式上，阿佳哭成了一个泪人。	Recently, Lu Zhi got married. During the traditional tea ceremony, Jia's tears streamed uncontrollably down her cheeks.
6	是路志出其不意的一个动作触动了她。	Lu Zhi had moved her to tears with an unexpected action.
7	路志与新娘子在敬茶时，突然向她下跪，嗓子喑哑地说：“妈妈，谢谢，谢谢您！”	When Lu Zhi and his bride were offering Jia tea, he suddenly got down on his knees. And in a whisper that was hoarse and on the verge of breaking down, he said, “Thank you, Mother, thank you so much!”

8	事后，阿佳对我复述这件事时，依然眼噙泪光。	Tears still clouded her eyes when Jia related this incident to me.
9	她说：“路志内向，不善言谈。	She said, “Lu Zhi is an introvert and a man of few words.
10	那天双膝一跪，千言万语都在膝上了。”	When he got down on bended knees that day, his actions spoke a thousand words.”
11	无巧不成书，最近，在报章上，竟然连二接三地读及有关“跪”的故事。	Coincidentally, I came across a chain of reports related to the topic of ‘kneeling’ on the news recently.
12	新闻之一：	News Report 1:
13	一名 21 岁的男子，头戴金色的及肩假发，身著黑色衬衫配迷你短裙，乔装成女生，混进女生厕所当瞥伯。	A 21-year old man wore a blond, shoulder-length wig, a black blouse with mini skirt, and tried to pass himself off as a woman. He had wanted to sneak into the female toilet.
14	被人识破后，当场下跪，苦苦哀求对方别报警。	After being discovered, the peeping Tom dropped to his knees and pleaded with the person not to call the police.
15	当一个人以轻贱的行为典当了自己的尊严时，跪地求饶，只是再进一步将鲜廉寡耻的自己侮辱到尽致罢了！	When someone pawned his own dignity for his wrongdoings, kneeling down to beg for mercy after is just bringing his disgraced self more shame. By kneeling, he had crossed the limits of his own humiliation!
16	新闻之二：	News Report 2:
17	泰国曼谷有位女医生，下班时，路过车祸现场，看到电单车骑士遭车窗碎片伤及喉咙，命悬一线。	A female doctor in Bangkok, Thailand, chanced upon an accident on her way home after work. A motorcyclist had his throat cut by the shattered pieces from the

		windscreen. His life was hanging by a thread.
18	她飞奔上前，顾不得满地都是尖尖利利、闪闪烁烁的玻璃碎片，立马跪地救人，软软的双膝，被玻璃碎片割得鲜血淋漓。	The doctor sprinted forward, oblivious to the sharp, shiny glass fragments on the ground and immediately got down on her knees to save him. The glass fragments pierced into the soft flesh and bloodied her knees.
19	她跪地救人的视频在网上流传，人人誉她为“人间真正的天使”。	The video clip of her kneeling down to save the motorcyclist went viral on the internet and the public hailed her as ‘The real angel on earth’.
20	女医生这一跪，大大地凸显了“跪”这个动作的意义和价值。	The female doctor’s selflessness truly highlighted the significance and value of ‘going down on one’s knees’.
21	新闻之三：	News Report 3:
22	一位迷途知返的 30 岁厨师，在接受记者访问时，忆述往事。	A 30-year old chef who got back on the right path after straying recounted his past to the reporter.
23	年轻时，误交损友，染上毒瘾和赌瘾，吸强力胶、服摇头丸，还不分昼夜地进行网络赌博。	When he was young, he fell into bad company and got addicted to drugs and gambling. He sniffed glue, popped Ecstasy pills and gambled online, day and night.
24	输钱之后便借钱，欠债之后无力偿还，痛苦不堪便沉沦毒海，三者形成了恶性循环。	He would borrow after losing money. When he could not pay back his debts, the anxiety and depression would push him back to drugs. This became a vicious cycle.
25	他的父母前前后后帮他还了六万元债务，当他再一次厚颜地向父亲伸手讨钱	His parents had helped him clear sixty thousand dollars of debts all in all. When

	时，他的父亲突然“扑通”一声跪了下来，双手合十，求他回头。	he shamelessly asked his father for money again, his father dropped to his knees, landing with a loud thud. With his hands tightly clasped in prayer, he begged his son to stop.
26	听，听听听，父亲向儿子下跪！	Just imagine, a father kneeling down before his own son!
27	男儿两膝有黄金，如果没到束手无策的绝望境地，一个父亲怎么会向自己亲生的儿子下跪！	A man's pride and dignity is carried on his knees. Unless being pushed to desperation, no father would ever kneel before his own child!
28	他这一跪，可就把他儿子活活地“吓醒”了。	His father's action jolted him right out of his stupor.
29	他说：“父亲当年向我下跪，迄今回想，犹觉震撼。”	He said, "I am still shocked at the thought of my father dropping to his knees before me that day."
30	从此，改过自新，走上正途。	He turned over a new leaf and had not looked back since.
31	过去，我也曾认识一名吴姓瘾君子，在此姑且称他为小吴吧！	I once knew a drug addict with the surname of Wu, so I will refer to him as Xiao Wu here.
32	小吴双亲遇上车祸双双罹难时，他才六岁，由祖母一手抚养成人。	Xiao Wu's parents passed away in a traffic accident when he was only six. His grandmother brought him up singlehandedly.
33	祖孙相依为命，然而，祖母为了谋生，早出晚归，在疏于管教的情况下，他在18岁那年不幸地陷落毒海。	All they had was each other. His grandmother had to work from dawn to dusk just to earn enough. Due to the lack of attention and disciplining, Xiao Wu fell prey to the lure of drugs at eighteen.

34	他在左右两耳都竖立了“此路不通”的牌子，把祖母劝他的话都阻挡在外了。	He closed both his ears and blocked out all of his grandmother's advices.
35	每次他被送进戒毒所，祖母都会炖了鸡汤，颠颠簸簸地搭了公共汽车，颤巍巍地拎来给他。	Every time he was locked up in the drug rehabilitation centre, his grandmother would make him chicken soup. She would waddle unsteadily to board a bus, and shuffle her feet slowly to the centre, just to get the precious container of soup to him.
36	每次当他看到白发苍苍的祖母离去时踽踽而行的单薄身影，都觉得十分难过，也曾下了决心要与毒品诀别，但是，抗拒不了毒品的引诱，沉沦了一次又一次。	Each time his snowy-haired grandma stood up to leave, the sight of her frail, lonely back saddened him so much, he would vow never to turn to drugs again. However, the temptation was too great and he lost himself to the company of drugs, time and again.
37	直到有一回，他从戒毒所回返家门时，赫然看到他的老祖母跪在他父母的遗照前，叩头，恳求他早逝的父母亲显灵，帮助她至爱的孙子戒毒！	One fine day, when he got back home after being released from the drug rehabilitation centre, he saw his old grandmother kneeling in front of the altar. She was kowtowing to the pictures of his deceased parents, begging them to help her beloved grandson stay away from drugs for good.
38	一个活生生的人，如果不是已经到了无计可施的地步，又怎么会下跪哀求已经死去的人施以援手！	A living person would never kneel, kowtow and ask the dead for help unless they are truly desperate.
39	在那一刹那间，小吴觉得天灵盖被重重地击了一下，他下了破釜沉舟的决心，回头是岸。	At that very moment, Xiao Wu felt as if someone had struck him hard on his head, waking him up. He was firmly determined to get back on the right track this time.

40	现在，当计程车司机，一有空便载了老祖母大街小巷去找好吃的，说说笑笑，日子过得扎实而又充实。	Now, he drives the taxi. Whenever he is free, he will take his grandmother around the island to hunt for good food. Joy and laughter fill his days. Life is stable and he is contented.
41	形形色色的“跪”。	The different types of ‘going down on your knees’.
42	道尽了众生百态，也说尽了人间千种情！	Each telling a different aspect of human nature, each reflecting a different dimension of the human emotion.
43	母亲的秘密	My Mother’s Secret
44	外祖父是怡保的殷商，母亲自小要啥有啥。	Our maternal grandfather was a prominent merchant in Ipoh and my mother could have whatever she wanted when she was young.
45	呼风，风疾飞而至；唤雨，雨倾盆而下。	If she called for the wind, the wind would rush through like a hurricane; if she asked for the rain, the rain would pour down in torrents.
46	然而，第二次世界大战日本蹂躏的铁蹄改变了一切。	However, everything changed with the Japanese invasion during the second World War.
47	经过了几乎连性命也不保而名族尊严丧尽的磨难之后，母亲性格转为淡泊。	After a few close shaves with death and the demise of her ethnic dignity, mum became indifferent to material things.
48	与被誉为抗日英雄的父亲一见钟情而共结连理之后，亲情变成了母亲世界里的全部。	It was love at first sight for her and my father, who was hailed as an anti-Japanese hero. When they tied the knot, kinship became the only thing that mattered in her world.

49	如果说处于少年时期的她是飞旋于林野间任性无羁的风，那么，成了少妇的她，就是淡淡回旋于树梢的风，内敛而又沉着，带着冷眼看世情的睿智。	If the teenage her was like a whirlwind that twists and twirls, careless and carefree, tearing through the woods, the married her would be like a gentle breeze that gently swirls, calm and wistful, caressing the trees, while looking at the world with wisdom and indifference.
50	假如说风也有色有香的话，此时的母亲，就像一缕熏染着清凉草香的、奶白的风。	If the wind has shape and scent, mum would be a gust of ivory-white breeze with a refreshing, earthy grass scent.
51	婚后初期，家徒四壁的清贫，连一枚白金戒指也成了不可一得的奢侈品，然而，母亲从来就不曾引以为憾。	At the beginning of their marriage, even a platinum wedding band was a luxury item that my impoverished parents could not afford. However, mum was never bothered by this.
52	偶尔妯娌间有刻意炫耀的行为，母亲也总是风淡云轻地微笑，那种超然物外的豁达，已达于哲学的境界。	The occasional showing-off among the women of the household was always met with a smile as calm and gentle as a breeze. Her indifference to material things was one that was almost impossible to attain.
53	大家都认为母亲两袖清风，可是，心思敏锐的我，自小便注意到，她柜子里的一个抽屉，总是讳莫如深地上了锁。	Everyone thought that mum was unswayed because she had seen it all. But being the sharp and sensitive one, I noticed that she had a drawer in the cupboard that was mysteriously locked up all the time.
54	我忖度，也许家境殷实的外祖母给了母亲几件“传家宝”，有一天，当山穷水尽时，这些宝物，便会像阿拉丁神灯里的巨人一样，跳出来，为我们化解危机。	I speculated that the contents could be ‘generation-passing heirlooms’ passed down to mum by my wealthy maternal grandmother. One day, when we were

		down to our last penny, these treasures would jump out to save us from our crisis, just like the genie in Aladdin's lamp.
55	正因为母亲有恃无恐，她总不经意地流露着泰山压于顶而色不变的安然与恬然。	Mum must have a backup plan, which was why she was always calm and fearless in the face of immense troubles.
56	慢慢地，家境转佳，惯常以罐头食品打发膳食的我们，也能美美地吃上新鲜的鸡鸭鱼肉、大虾大蟹了。	Slowly, our situation changed for the better. The frequent meals of canned food were replaced by treats such as fresh chicken, duck, fish, prawns and crabs.
57	这时，我注意到，母亲的柜子，又多了一个上锁的抽屉了。	It was also during this time that I realised mum had started locking up a second drawer in her cupboard.
58	手头宽裕的父亲，开始为母亲选购首饰。	Father, with money to spare, had started buying mum pieces of jewellery.
59	一个翠绿通透的玉手镯、一枚纯金雕花的金戒子、一只晶光灿烂的钻石坠子，表达了一个男人对一个心爱女人很深的宠；这样一种细腻的心意，母亲当然深切而又深刻地感受到了。	A crystal-clear, crisp-green jade bangle, a delicately-carved, pure gold ring, an eye-dazzling, shiny diamond pendant. They showed how a man was bent on spoiling his one true love. Mum, of course, could deeply feel this meticulous expression of love.
60	晚上有酬酢时，穿上旗袍的母亲，佩戴着珍珠项链；那一颗颗洁白的珍珠，像一只只浑圆的萤火虫，静静地散发着绚烂的光泽，既淡雅、又华丽。	Whenever she had an event to attend at night, Mum would wear her <i>cheongsam</i> with a string of pearls around her neck. The pure white pearls seemed like rounded fireflies, quietly emitting a soft sheen, looking both elegant and glamorous.

61	我呆呆地看着，觉得母亲像是从插图里走出来的仕女，有一股掩盖不住的气韵。	I would gaze at her in a daze, captivated by her insuppressible class and charisma. She looked like a maiden who had just stepped out from a painting.
62	有了两只上锁的抽屉，母亲在心理上是很富足的。	With two locked-up drawers, mum must have felt secure and contented inside
63	然而，让早熟的我觉得很纳闷的是，母亲从来不曾亮出过外祖母给她的“传家宝”；那只抽屉，就像是一只无法撬开的核桃，忠心耿耿地守护着不能向外宣泄的秘密。	However, being the precocious one, I was perplexed as to why she had never taken out the ‘generation-passing heirlooms’ before. That drawer remained locked, like a tightly-clasped walnut shell, loyally guarding the secret of its content from the rest of the world.
64	这个秘密，终于在一场震惊全国的火灾里，出其不意地揭开了。	This secret was eventually revealed in a fire, a disaster that shocked the nation.
65	那是一个燥热得天和地都在狂烈地自焚的下午，母亲在屋子里为幺弟缝缀睡衣，忽闻屋外人声鼎沸，母亲冲出去看，惊愕欲绝地发现附近一个偌大的贫民窟已陷落火海，嚣张的火焰，狰狞地把天空烤得焦黑；助纣为虐的风，正幸灾乐祸地让火势四处飞窜。	It was a scorching afternoon and both heaven and earth were blistering from the heat of the sun. Mum was in the house stitching Little Brother’s pyjamas when she heard a commotion outside. She dashed out of the house to take a look and was stunned beyond words. A squatter settlement nearby had caught fire and was engulfed in flames, blowing up billows of black smoke and soot up into the air. With the help of the treacherous wind, the flames licked its fiery tongue at the surroundings and swallowed everything in sight.

66	脸青唇白的左邻右舍都飞奔回家，把值钱的东西大包小包拼命往外拽。	The neighbours rushed back to their own houses, their faces pale and pallid. They grabbed whatever valuables they could and ran out, hands full with bags big and small.
67	母亲三步并两步地冲回家里，飞快地从一个隐秘的地方取出钥匙，打开第一格抽屉。	Mum sprinted as fast as she could into the house, darted to a hidden spot and took a key out. She opened the first drawer.
68	抽屉里，躺着一个褐色的牛皮信封。	A brown leather envelope was inside.
69	她快速取出，稳稳地夹在腋下，一手抱起三岁的么儿、一手拉着十岁的次子，然后，对着十三岁长女说道：“快，牵你妹妹，跟我来。”	She quickly retrieved it and tucked it tightly under her armpit. Carrying her youngest son of three in one hand, and firmly holding on to her second son of ten with the other, she told me, the eldest at thirteen, “Quick, hold your sister’s hand! Follow me!”
70	对柜子里和屋子里任何其他的东西，母亲视若无睹。	Mum was oblivious to the rest of the valuables in the house and cupboard. She did not give them a second look.
71	她快如旋风地走，走走走，脚步碎而不乱，走了好远好远，走到远离灾场一个绝对安全的地方，才驻足脚步。	She was as quick as a tornado, taking many short and swift steps, but never scattered. After walking a long distance, far away from the scene of fire where our safety was assured, we finally stopped.
72	母亲身上，分文全无；围绕在她身畔的，是她四个至爱的孩子。	Mum had absolutely nothing on her. All she had around her were her four most precious children.
73	此刻，闪烁在她眸子里的，是“留得青山在，不怕没柴烧”的欣慰，是一种比腰缠万贯更为实在的感觉。	At that moment, the glimmer that was shining in her eyes was one of immense relief at the safety of her loved ones. No

		amount of wealth and riches could bring this reassurance.
74	这一场造成无数人流离失所的大火被扑灭而我们安然回返家门后，母亲又小心翼翼地把那不啻拱璧的牛皮袋子重新锁进抽屉里。	The fire that caused many people to lose their homes was put out and we were finally able to go home. Mum carefully put the very treasured brown leather envelope back to its original position and locked the drawer up again.
75	褐色的牛皮袋子，装着的是我们一家子的出生纸和身份证。	The contents of the brown leather envelope? The birth certificates and identity cards of the entire family.
76	除了宝贵的性命外，那是母亲在任何时候都不愿失去的——她和一家子的身份证明。	Other than her precious life, the one thing that mum would never want to lose was, hers and her family's identities.
77	永远的新加坡河	The Everlasting Singapore River
78	从来、从来不曾看过比这更有教养、更有秩序、更有耐性的“队伍”。	There would never, ever be a more disciplined, orderly and patient 'procession' as this.
79	队伍里，有拄着拐杖的老人、有怀抱婴儿的母亲、有身怀六甲的妇女、有青春焕发的青年男女、有青涩岁月的少男少女、有活泼蹦跳的男童女童、也有不远千里特地从外国赶回来的国民。	The participants of this procession were the elderly with walking sticks in their hands, mothers with babies in their arms, pregnant women with their protruding tummies, youths with their adolescent glow, teenagers with their pubescent shyness, children with their energetic friskiness, and Singaporeans living overseas who had rushed back from afar.
80	他们以蚁行的速度，蠕蠕地朝国会大厦的方向一寸一寸地移动着。	They progressed forward like a troop of ants, slowly inching their way towards the Parliament House.

81	这一晚，无月也无星，天幕黑得无边无际，只有一盏盏垂头丧气的街灯，以抑郁的亮光静静地舔着大地。	On this night, the sky was clear with no moon and stars in sight. The backdrop of the sky was so black that one could not see the end of it. The street lights, with their heads bent, quietly gave off a gloomy glow that blanketed the ground.
82	年过八旬的老妪因为久站而致双足抽筋，她那鬓已星星的儿子，蹲下为她轻轻搓揉；稚龄幼童因为久候而眼皮酸涩，壮硕的父亲让他在自己宽宽的肩膀上甜甜地睡去；不良于行的残缺者，被亲人搀扶着，趑趄趑趄地走着……	An old lady over eighty had gotten leg cramps after standing for too long. Her son, his own beard dusted over with white, bent down and massaged her gently. A young boy had gotten tired and drowsy after the long wait. His father let him fall into a deep sleep on his wide and strong shoulders. The physically-disabled had difficulty moving forward. His family member gently guided him, both lumbering forward.
83	这个四大种族掺杂的队伍，绵延数里，长长长长，不喧哗、不躁动，安定若素地等、井然有序地等，等等等、等等等，等上七八个小时，只为了向大家心中宛如明灯一样的建国总理李光耀先生恭恭敬敬地鞠一个躬，在心里真心诚意地说：	This procession, with a mix of the four races, stretched for miles. So long, yet not noisy nor rowdy. Everyone just waited calmly and patiently in an orderly manner, waiting and waiting. They waited for almost eight hours, just to take a deep bow to Mr Lee Kwan Yew – the one held in the highest regard, and to express their heartfelt words.
84	“谢谢您啊谢谢您！”	“Thank you, Mr Lee. Thank you so much!”

85	自从李光耀先生的灵柩移至国会大厦供人瞻仰后，多如过江之鲫的人流，24 小时，不曾中断。	Ever since Mr Lee Kwan Yew's body was moved to the Parliament House to lie in state, the procession to pay their respect to him continuously flowed in for 24 hours, never-ending.
86	3 月 23 日，巨人的殒落，牵动了全民的心，整个新加坡都在流泪。	On 23rd of March, the loss of a great man broke the hearts of the people. The whole of Singapore went into mourning.
87	国会大厦的旁边，就是新加坡河。	Next to the Parliament House flows the Singapore River.
88	瞻仰过后，我驻足河畔。	After paying my respect, I stood at the river bank.
89	清澈如明镜的河，静静地流淌，河畔餐馆璀璨的霓虹灯给它铺陈出一种如诗般的梦寐气息；看着看着，突然地，我看到了李光耀先生巨大的影子清晰地倒映在温柔的河水里。	The crystal clear water flowed quietly and steadily on. The dazzling neon lights from the restaurants lining its banks completed the scenery, giving the river a dreamlike, picturesque view. I was staring intently at the sight before me when suddenly, I saw Mr Lee Kwan Yew's face being reflected clearly in the calm and peaceful water.
90	不是幻影。	It was not an illusion.
91	是真的。	It was real.
92	李光耀先生和新加坡河，是合二为一的。	Mr Lee Kwan Yew and the Singapore River had become one.
93	远在 70 年代，贯穿市区的新加坡河，污秽浑浊、垃圾漂浮、臭气熏天。	Back in the 1970s, the Singapore River that ran through the city was one filled with filth, stench and rubbish.
94	当时已准备将旅游业打造为新加坡经济命脉的李光耀先生，毅然定下“十年清河”的艰巨计划。	After deciding to focus on boosting Singapore's economy with tourism, Mr

		Lee embarked on an arduous ten-year project to clean up the river.
95	他和他的工作团队为沿河贫困住户提供现代化的居所，为河畔小贩另建设良好的小贩中心，终止古老过时的驳船运输业，并把河边的家禽饲养场、果菜批发市场、造船修船厂迁移它处，重新安置。	He and his team worked on resettling the previous occupants of the river banks, building modern houses for the impoverished residents, constructing a food centre with good facilities for the street hawkers, terminating the dying business of bumboat transportation, and also relocating the existing poultry farms, fruits and vegetables wholesale market and shipyard to other areas.
96	到了 80 年代中期，庞杂的清河计划如期完成，一道如水晶般闪闪发亮的河，风情无限地流经市区……	The massive clean-up was finally completed in the mid of the 1980s, and a sparkling river emerged, coursing with life through the city.
97	多年以来，李光耀先生就是以清理新加坡河的那种决心、毅力、勇气、魄力，斩除遍地杂生的荆棘，冲破无处不在的障碍，把 1965 年独立初期那个连基本生存都成问题的破落的小城，发展成今日令国际瞩目的繁华大都会。	For many years, Mr Lee Kwan Yew showed the same determination, perseverance, courage and drive in tackling the cleaning up project, to smooth out all the problems that surfaced and eradicate all the obstructions that were in his way. He turned the small, run-down city that could barely survive on its own after gaining independence in 1965 to a world-renowned cosmopolis bustling with life.
98	由当年的“一无所有”而至今天的“无所不有”，凭的是什么呢？	How did we come so far? From having absolutely ‘nothing’ in the past to having ‘everything’ today?

99	凭的是李光耀先生“双自”与“双永”的精神。	We looked up to Mr Lee in his spirit and belief in the ‘two-selves’ and the ‘two-nevers’.
100	建国之初，力求“自力更生”；强国之后，讲求“自强不息”。	In the initial stage of nation building, the fight for ‘self-reliance’. After strengthening the nation, the emphasis on ‘self-improvement’.
101	成功之前，“永不言弃”；成功之后，“永不松懈”。	Before success, the perseverance in ‘never-give-up’. After success, the focus on ‘never-let-go’.
102	凭着这样强韧的精神，他带领着国人，过三关、斩六将，建立了一个花香氤氲而又金融坚挺的强国。	With such resolution and faith, he led his people to overcome all the adversities, building a strong nation that is both aesthetically and financially sound.
103	他将法家与儒家的思想体系融合在西方的法治理念与东方的人治精神中，恰如其分地发展出一套适合于岛国的政治体系，将这个不为人看好的区区小国转化为国际政治舞台上发光发亮的经济小龙。	He infused both the Legalist and Confucius schools of thought into the western Rule of Law and the eastern Rule of Man, effectively devising a political system appropriate for governing a city state. He transformed a mere dot on the map that no one thought could possibly succeed, to a shining star amongst the world economies.
104	事事未雨绸缪的李光耀先生，在把美好的经济成果呈现给国人的当儿，也深思熟虑地遗留了可贵的精神资产。	For someone who was always prepared for rainy days ahead, Mr Lee Kwan Yew not only presented the fruits of the economic success to his people, he also thoughtfully left behind a precious inheritance to all – his relentless spirit and attitude.

105	实际上，李光耀先生就是新加坡河的化身。	There is no doubt about it. Mr Lee Kwan Yew is the embodiment of the Singapore River.
106	他净化了新加坡河，提升了全民的生活素质。	He cleansed the river and improved the quality of living for his people.
107	当新加坡河潺潺流经市区时，它也同时流进了全民的心，在那儿凝成了海。	When the Singapore River courses steadily through the bustling city, it also meanders into the hearts of every Singaporean and culminates into an ocean.
108	海，是永远也不会干涸的。	Indeed, the ocean will never run dry.
109	浴缸里的花	The Flowers in the Bathtub
110	犹太妇女持家有方，节俭为要。	Jewish women have their own way of running the household and prudence is top priority.
111	凡是可用的东西，纵即使是旧了、不合时宜了，她们也绝不随意糟蹋或丢弃，总会想方设法让东西找到其他的“出路”，使之展现新貌，获得重生。	As long as an item can still be used, be it old or out of fashion, they will never throw it out intentionally. They will find ways and means to discover a use for it, giving it a new outlook and a ‘new lease of life’.
112	这天傍晚，在耶路撒冷一个幽静的住宅区散步时，看到了一户人家在屋外摆放了一个巨型的“花盆”，缤纷花卉鲜艳怒放。	One evening, while taking a walk in a quiet neighbourhood at Jerusalem, I came across an enormous ‘flowerpot’ outside a house. The colourful flowers in it were blooming in full splendour.
113	由于那椭圆形的“花盆”实在太大了，我不由得多看了两眼，这才有趣地发现，这是一个“浴火重生的凤凰”——屋主在陈旧不堪的浴缸里填满泥土，以此充当花盆。	As the oval ‘flowerpot’ was really quite enormous, I could not help but take a second look at it. To my amusement, I realised the ‘flowerpot’ was an old bathtub. It was just like a phoenix resurrected from its ashes, given a second

		chance as its owner filled it with earth and passed it off as a flowerpot.
114	犹太人这种“废物利用”的“生活哲学”，让我不由得想起了婆母的百纳被、母亲的“百味煲”和父亲的“百写纸”。	Such a philosophy of life and approach to recycling waste of the Jews made me remember my grandaunt's 'hundred-stitch blanket', my mother's 'hundred-taste stew' and my father's 'hundred-writing paper'.
115	婆母有一双缝纫的巧手，针线到了她手中，便有了出神入化的魔力，裁剪出来的衣裳，充满了独特的个性，肥胖的人穿了显得丰满而不臃肿、瘦削的人穿上变得窈窕而不干瘪。	My grandaunt has a pair of deft and nimble hands. She could weave magic with a needle and thread in her hands. The clothes she made are unique and full of character. She could make a plump person look fleshy and not fat, and a skinny person look slim and not scrawny.
116	在她靠缝纫营生的那段日子，生意盈门，应接不暇。	When she was making clothes as a livelihood, her business was so good that orders would constantly stream in.
117	裁衣剩下的碎布料，婆母不浪费一丁点儿，将之缝成针脚密密的百纳被，结实、暖和、轻。	My grandaunt would painstakingly save up bits and pieces of leftover cloth, and with neat and tight stitches, made them into sturdy, snug and featherweight 'hundred-piece blankets'.
118	每个孙儿分得一条，夜里把这五颜六色的百纳被盖在身上，连做梦也璀璨哪！	Every grandchild would get one. During the night, snuggling under the blanket with its kaleidoscope of colours, one would definitely be blessed with the most magnificent dreams!
119	我的三个孩子长大后，负笈海外时，都不约而同地把百纳被放进行李箱内；他	After my children had grown up and had to go abroad for studies, the three of them would unanimously pack their blankets into their luggage. They would always

	们说：“妈妈，没这被子，睡不着觉呀！”	quip, “Mum, I can’t sleep without this blanket!”
120	缤纷的百纳被，帮助他们纾解了思乡的愁怀。	The colourful ‘hundred-piece blanket’ had become a comforter to ease their homesickness.
121	母亲的“百味煲”呢，集甜咸酸辣于一锅。	As for my mother’s ‘hundred-taste stew’, it was one that gathered all things sweet, salty, sour and spicy in a single pot.
122	父母亲从贫穷的夹缝里挣扎着爬出来后，本着“有福同享”的心态，每个星期天都邀请叔叔伯伯携带一家大小前来用餐。	My parents struggled hard to leave their lives of poverty behind, and with the ‘one for all’ philosophy, they would invite my uncles and their entire families over every day for dinner.
123	数十人筵开三席。	The numbers would fill up three tables.
124	肥油直淌的鸡和鸭、鲜蹦活跳的鱼和虾、嫣红姹紫的果瓜蔬菜，都被父母以精湛的厨艺化成了道道美味佳肴。	Plump chickens and ducks glistening in their own fats, live fish and prawns twitching vigorously, fresh fruits and vegetables displaying their array of colours. All these became scrumptious dishes under the remarkable culinary skills of my parents.
125	担心客人吃不饱，好客的父母总过量地煮。	Being constantly worried that their guests would not have enough to eat, my hospitable parents would then cook excessively.
126	客人走后，父母将客人吃剩的肉和菜全都掺和在一起，搁入冰箱。	After the guests had left, my parents would gather all the leftovers together and put them into the refrigerator.

127	次日，加入芥菜、咸菜、辣椒、酸梅、丁香、八角，煮成一大锅糜软的“百味菜肴”。	The next day, mustard leaves, salted vegetables, chilli, sour plums, cloves and star anise would be added in and cooked to a perfect mushy pot of ‘hundred-taste dish’.
128	荤与素，缠绵缱绻地杂糅融合，嚼起来时，美味像花瓣一样层层绽放。	Meat and greens, all fusing together in perfect harmony. When savoured, the different layers of taste blossomed into a flavour, so rich and diverse.
129	去除了繁杂的烹饪程序，这道“百味煲”呈现了返璞归真的纯净。	Without the hassle of complicated cooking methods, this ‘hundred-taste stew’ brings out the purest and most basic taste in food.
130	一家子围在大桌旁，唏哩呼噜地吃得大汗淋漓，心灵和胃囊，都无比富足。	Crowding around the big table, taking in big, big mouthfuls of the stew was certainly sweat-inducing, but it fed the stomachs and souls of everyone involved.
131	至于父亲的“百写纸”，则体现了美丽的“环保”概念。	My father’s ‘hundred-writing paper’ fully demonstrated his firm belief in recycling.
132	在家里，他有一个专用的橱子。	He had his own cupboard at home.
133	橱子里，除了一摞摞厚薄不一的书籍外，还高高地堆着一大叠过时的公函和广告纸，父亲不舍得丢，收着充当草稿纸。	Inside it, other than stacks and stacks of books, he also hoarded a huge pile of letters and pamphlets. My father could not bear to throw them out, so he kept them as rough paper.
134	一旦反面写满了字后，便以那纸去包裹东西。	Once the back of the paper was covered with writings, he would use it for wrapping things.
135	他常说：“重复使用这些纸张，便等于是挽救了地球的一棵棵树呀！”	He often said, “Finding ways to use the paper repeatedly is equivalent to saving the trees on Earth!”

136	上一辈人，经历过战乱时期的颠沛流离、也体验过三餐不继的困窘贫苦；到了太平盛世，不论是吃的、穿的、用的，都不浪费一分一毫。	The previous generation suffered much hardship in having no proper roofs over their heads during the war and starving during extreme poverty. So even in times of prosperity, they would not waste the slightest bit of what they eat, wear and use.
137	“一物多用”或是“物尽其用”，是他们的看家本领。	Their special talent lay in their motto of ‘multiple usage’ or ‘exhaustive usage’ of items.
138	这种“精打细算”的节俭，是有异于“锱铢必较”的吝啬的。	Such ‘calculated’ prudence was certainly different from ‘calculative’ miserliness.
139	如今，在娇宠溺爱中成长的新一代，在“饭来张口、衣来伸手”的舒适里，早已养成胡乱挥霍的作风。	The pampered and sheltered young generation grew up in the comfort of an ‘ask and you shall be given’ environment, and that inculcated a bad habit of squandering and wasting.
140	节俭，成了一个过时的陌生名词。	Prudence became an obsolete and alien word.
141	东西一坏，立马丢弃；就算是完好无损的，只要不合潮流，便弃若敝屣，还洋洋得意地说：“旧的不去，新的不来。”	The moment something becomes faulty, it is thrown out immediately. Even when there is nothing wrong with it, it is abandoned once it is out of sync with the current trend. And all these are done with gleeful words of “Throw out the old to welcome the new!”
142	在毫不吝惜地浪费着各种可贵的资源时，他们忘记了，地球，仅仅仅仅只有一个。	While they are generously depleting the world’s precious resources, they have forgotten the one important fact. There is only one Earth.

143	他日，谁能许诺他们一个新的地球呢？	When the time comes, can anyone promise them a new Earth?
144	旧欢如梦	Remembering My Old Love
145	最近，美国诗人 Shelly Bryant 送了一支钢笔给我。	Shelly Bryant, an American poet, gave me a fountain pen recently.
146	乍见，心房“砰砰”乱跳，久违了呀，典雅的钢笔！	The moment I set my eyes upon it, my heart skipped a beat. It has been a long, long time, you pretty pen!
147	不讳言，自从使用电脑后，我早已忘却钢笔的存在了，更遑论那曾经有过的“钢笔情意结”了！	To be honest, ever since I started using the computer, I had long forgotten the existence of fountain pens, and not to mention, the ‘deep and passionate love’ I once had for them.
148	母亲有支钢笔，银色的笔套、墨绿的笔身，集雍容华贵与庄重秀雅于一体；它是我们举家由怡保迁往新加坡时，外祖父送给她的礼物。	Mother used to have a fountain pen. The cap was silver and the barrel a dark emerald-green. It embodies distinctive class and luxury. My maternal grandfather gave it to her as a gift when we relocated from Ipoh to Singapore.
149	温文尔雅的外祖父，以书本的养分滋润着自己长长的一生，尤其是退休之后，书和笔，不离手；读过的书，每一部都密密地注满了眉批。	My maternal grandfather was a learned gentleman, nourishing his entire life with nutrients derived from the books he read. Especially after he had retired, he was rarely seen without a book or a pen in his hands. Every book he had read was full of annotations, notes scribbled at the top of the pages.
150	这个钟爱文字而不善言辞的老人，特地通过这份临别的礼物，刻意要母亲终身不忘文字。	He loved words, yet was a man of few words. He purposely chose this parting gift

		to remind his daughter to never forget her love for words.
151	母亲不曾辜负这支钢笔。	And Mother had never let the fountain pen down.
152	每天晚上做完家务，她便会把湿漉漉的双手拭擦得干干净净，然后，以万分虔诚的心情，从精致的绒丝盒子里取出这一支笔，将自己纤细秀美的字体小心翼翼地嵌进稿纸里——有时，她细心为父亲誉清他所秀润过的稿子；有时，她用心营造自己的文学世界。	Every night, after completing her chores, she would wipe her wet hands dry and clean, and with great devotion, gingerly take the fountain pen out of its exquisite velvet box. She would cautiously imprint her neat and pretty handwriting on the paper. Sometimes, she would carefully rewrite the drafts her father had written; sometimes, she would use her ideas and creativity, to build her own literary world.
153	这份心无旁骛的专注，使她秀丽的脸庞看起来深邃似井而又辽阔似海；那种恬静的美丽，特别动人心弦。	The intensity of her focus gave her delicate face depth and width, deep like a well and wide like the sea. The beauty in the peaceful expression was exceptionally appealing.
154	八岁而早熟的我，倚在桌旁看母亲写稿，对那支不断流出方块字的钢笔惊叹不已，觉得它简直就像是一根魔术棒，能把抽象的思维具体化，而由它所组合的一篇文章，既能让人笑，又能叫人哭，真是法力无边啊！	At the age of eight, I was already wise and mature beyond my years. I would lean against the edge of the table and watched my mother write, and marveled at the fountain pen which could produce a steady stream of Chinese characters. It was just like a magic wand, transforming one's thoughts from the abstract to the concrete, chaining them up into essays, and capable of bringing joy and laughter to readers, or inducing tears in them. What great power it could wield!

155	自此之后，想要拥有一支钢笔的心愿，便像一颗蓄势待发的种子，在心房里秘密地茁长。	From then on, the wish to own a fountain pen was planted firmly in my heart, and the desire secretly germinated and grew with each passing day.
156	每天放学后，痴痴地看橱窗里展示着那支支发光发亮的钢笔，双眸大放异彩。	Every day after school, I would look intently at the shiny fountain pens in the window display, my pupils wide with longing.
157	当然，我也明白，家徒四壁，我只不过是望梅止渴而已。	I knew that my family was not well off and I could only stare at it to restrain my hunger for it.
158	明白了它的“可望不可即”，心里那份无可遏制的欲望让我特别的难受。	Knowing that it was something beyond my means, the insuppressible innate desire left me with a burning disappointment.
159	上了高中，拼命努力，鳌头独占，父亲终于给我买了一支钢笔。	After entering college, I worked very hard and made it to the top. My father finally bought me a fountain pen.
160	那种蓬蓬勃勃的快乐啊，叫人手足无措。	The delight I felt then was one that made me want to shout out loud. The feeling of joy was indescribable.
161	在万籁俱寂的夜晚，当笔尖与稿纸亲昵地接触时，发出的“沙沙”声响，宛若滋润人心的和风细雨；而当饥饿的它贪婪地吞食墨水时，那“叭哒、叭哒”的声响又给人一种“年岁丰饶”的感觉。	On silent and solitary nights, when the tip of the pen came into intimate contact with the paper, the alluring sound caused by the friction was almost similar to that of a gentle drizzle, with healing powers to the human souls. And when the hungry pen started gulping down the ink greedily, the rhythmic beat gave one the feeling of abundance, just so to satiate its hunger.

162	我用一笔一划慎重地建造思想的堡垒、我用一撇一捺释放丰富的情感。	Every stroke of the pen symbolized the amount of care and effort put into building my fortress of thoughts; every mark on the paper signified the immensity of emotions that was released.
163	我从不让钢笔挨受饥馑，我也绝不让脑子陷入枯竭；那种笔与人合二为一的感觉，着实美丽得令人心折。	My pen was never left insatiate, and my mind was never left idle. This notion of man and pen becoming one was beautiful, so beautiful that it was almost heart wrenching.
164	时代的轮子飞快地转着、转着，渐渐地，人人对轻便快捷的圆珠笔趋之若鹜，我也不落人后，将钢笔束之高阁。	The axle of time spun steadily and speedily. Gradually, everyone fell prey to the convenience and ease of the ballpoint pen. I was no different. The era of the fountain pen was over for me.
165	接着，电脑时代降临，书写工具起了革命性的变化，当大家十指在键盘上运转如飞的当儿，使用钢笔的人，被看成是从线装书里钻出来的，像一缕古老的幽魂。	Soon, the computer age dawned upon us and caused a revolutionary impact on the traditional use of paper and pen. When fingers were dancing swiftly on the keyboards, those who were still using fountain pens were like ancient spirits from the olden times, drifting out from thread-bound books.
166	最近，与文化界友人茶叙，谈到历史人物范蠡时，有人问起“蠡”字怎么写，大家面面相觑，居然都写不出来；后来，靠着平板电脑解决了问题。	Recently, while having tea with friends from the literary circle, the topic of the historical figure ‘Fan Li’ was brought up. Someone asked about the writing of the Chinese character for ‘Li’ (蠡) and everyone just stared at one another awkwardly, unable to recall. In the end, we

		had to depend on a tablet device to solve the problem for us.
167	接着，更惊人的事发生了——有人刻意要求这些日日与文字“肌肤相亲”的人在纸上写出一些普通的词汇，如“喷嚏”、“桀骜”、“蠹虫”、“饕餮”、“邋遢”等等，他们蹙眉而写，出现在纸上的字，不是少了一划，便是缺了一撇，美丽的方块字，全都成了可怜兮兮的瘸子了！	Next, something even more shocking happened. Someone intentionally requested that these people who are in close contact with words on a daily basis to write out the Chinese characters of some common phrases like ‘sneezing’ (喷嚏), ‘unruly’ (桀骜), ‘pest’ (蠹虫), ‘glutton’ (饕餮) and ‘sloppy’ (邋遢). They wrote with burrowed brows and the characters that appeared on paper were all missing limbs here and there. The beautiful Chinese characters were all reduced to invalids, missing either a hand or a leg.
168	嘿，这不就是典型的电脑“后遗症”吗？	Isn’t this a typical after-effect of ‘The Computer Syndrome’?
169	以前，大家何曾如此狼狈过啊！	No one had ever seemed this pathetic!
170	一笔在手，万千词汇，呼之便来，每个字从钢笔流出来时，都是“四肢健全”的。	When we had the pen in our hands, we could summon any word we wanted and the strokes would just magically flow from the tip of the pen. The Chinese characters would also have all ‘four limbs intact’.
171	唉，惆怅旧欢如梦，旧欢如梦啊！	Ah, the good old days... I could only sigh and reminisce about the beauty that lies in the objects of the past.

1. Introduction

The study of translation went through a drastic change with Susan Bassnett and Andre Lefevere's introduction of 'The Cultural Turn' in the 1990s. Suddenly, the limelight was no longer on linguistic faithfulness and equivalence, "[t]he object of study has been redefined; what is studied in the text embedded in its network of both source and target cultural signs and in this way Translation Studies has been able both to utilize the linguistic approach and to move out beyond it" (Bassnett & Lefevere, 1990, as cited in Bassnett & Lefevere, 2001:123). The study of translation went through a revolution, and suddenly, the field became an exciting and dynamic one, with the inclusion of other disciplines such as culture and history.

The concept of identity is an important issue in the field of cultural studies. Every single being in the world has his/her own identity, individual and collective, building up to form the greater concept of culture. The concept of identity is an appropriate issue for discussion, as it is the main and fundamental construct of any culture. In the story 'Listen to the Sound of Words' (《聆听文字的声音》), You Jin (2016:219) mentioned that Shelly Bryant¹ said this: "When the writer is writing, he/ she puts his/ her whole self in. The thing the translator is actually translating, is the living person of the writer, not the words spread across the pages of the book" (my translation). The identities of the writer and translator is merely one issue in play during the translation process. The question of identity during translation also includes the linguistic identity of the text, the vocal identity of the characters in the story and the cultural identity of the source and target readers. Indeed, the essence of every piece of literature does not merely lie in the words, sentences and paragraphs of the writing. The multiple layers of identities, inside and outside the literature, must be properly considered and factored in during the translation process, for a better appreciation of the work and most importantly, for the interaction of cultures to take place.

An identity is not always static. It is in a highly dynamic state, where it is constantly redefined and shaped by the world, the community and the self. In the case of Singapore, where every citizen is either a migrant or a descendant of a migrant, the emergence of the Singapore

¹ Shelly Bryant is a writer, translator and researcher. She has published more than 250 poems in various print and online magazines, journals, and anthologies. She has also translated many books, out of which, three were You Jin's work.

identity stems from the negotiations among cultures. Early in his political career, Prime Minister Lee Hsien Loong mentioned that for the forging of the Singapore identity, the challenge was to be modernised and cosmopolitan without losing our roots, to be open-minded and forward and outward looking while retaining our identity (The Straits Times, 1989). Indeed, a city-state without an identity to bind all its people together cannot survive in the fast-progressing world and the feasible solution is to turn to the cultural identities of its people, using it to scaffold the building of its nation identity. Translation has made this possible, not just in the past, but also in the present, constantly providing a platform between existing ethnic cultures and modern cultures to interact, and reshaping the identity of Singapore in the process.

The translation of identity can be seen as a double-edged sword, having the power to showcase the source culture, as well as impact the target culture. The task of the translator then is not to “copy an original text, but to re-create the source text in the construction of meaning and culture so as to achieve the goal of transmitting and constructing cultures, enabling different cultures to interact” (Zhang, 2013:1920). To facilitate the discussion on how Singapore’s identity can be reinforced or shaped by other cultures through translation, five extracts from You Jin’s latest book, ‘My Dear Bowl’ (《亲爱的碗》, 2016) were carefully chosen and translated with the English readers in Singapore in mind. You Jin is a prominent figure in Singapore’s Chinese literary circle and her writing strongly reflects her roots as an ethnic Chinese. The strong cultural identity, both individual and collective, that she wrote into her stories, offers much for the translator to ponder during the translation process, on negotiating between the Chinese ethnic culture and the target culture, effecting the Singapore identity as a result. The first extract, ‘Kneeling’ (《跪》) showcases the notion of kinship and family loyalty. The second extract, ‘Mother’s Secret’ (《母亲的秘密》) shows the delineation of gender roles in Chinese culture, particularly that of a woman. The third extract, ‘The Everlasting Singapore River’ (《永远的新加坡河》) exemplifies the perseverance shown during Singapore’s nation-building process. The fourth extract, ‘The Flowers in the Bathtub’ (《浴缸里的花》) displays the values highly embraced by the Chinese. The last extract, ‘Remembering my Old Love’ (《旧欢如梦》) depicts the attachment to the Chinese convention. The five extracts embody the Chinese identity, but when translated to the target text, aims to impact the target culture in formulating a unique identity and that is – the Singapore

identity. Using these extracts and their translations which strongly exemplify the Chinese identity, this paper aims to discuss the different types of identities to be translated, the translator's stand during the negotiation of differences, the issues in meeting the goal of shaping the Singapore identity, the translation strategies in tackling the issues, and the impact on the source and target cultures.

2. Culture, Identity and Translation

Culture is a topic of prominence, stretching its arms to encompass everything across the globe and overlapping with many disciplines. However, culture is essentially made up of people, without which, there will not be a topic of discussion at all. Every human being's existence is an important building block of culture. Apart from physical differences, the basic identification of a human from another is his/her identity. The most important thing to define culture is the concept of identity, which the unique formation of everyone's individual way of existing and living in this world forms the bigger picture of culture.

The concept of identity is a major topic in cultural studies. Many definitions of it have appeared over the last century and as culture is seen as a continuum, new definitions are and will still be emerging now and in the future. To get an initial understanding of this complex concept, the most basic way is to define identity at the individual or collective level (Liu, 2015:2). An individual's identity lies in "the various features of the way someone has been brought up which identify her in various respects – her linguistic and literary background, her religious and moral education and choices, her socially acquired attitudes and manners and so on" (Gilbert, 2010:2). This type of identity, commonly also referred to as self-identity, is based on the assumption that "every individual has an 'identity' distinct from that of every other" (Richter & Song, 2005:91) and that the individual has a unique mix of features and characteristics setting her apart from the rest, and for 'the others' to identify her. On the other hand, collective identity encompasses a bigger scope. It refers to:

[M]embership of a cultural group. It is, therefore, necessarily a collective cultural identity, shared by other members of the group. [Subscribing to it means] sharing a culture, not just some cultural features [...] to characterise its participants' whole way of life, as this is often

expressed, so that one culture can be distinguished globally from another as picking out a distinct way of living. (Gilbert, 2010:3)

How does the concept of identity link to translation then? In order for an identity to be established, linguistic interaction must take place and “language contact and language change are not innocent transactions as language itself is intimately bounded up with what makes humans different from each other [...] [so], translation must be at the centre of any attempt to think about questions of identity in human society” (Cronin, 2006a:1). Translation gives impetus to cross-cultural communication and interaction, in which source culture is defined and target culture is impacted, when the concept of identity is accurately represented. Thus, the role of the translator is very important as any decision made in the translation process can make or break the interaction of cultures. Richter and Song (2005:91) emphasised that “in order that the message of the original be understood and the impact of the work be felt, therefore, it is extremely important that the concept of identity and its related terms ‘self’, ‘soul’, ‘person’ be fully understood and properly translated so as to convey as much as possible of the original idea and its nexus of intellectual and emotional connotations”. The translation of identities must be given much thought, to ensure the linguistic choices can carry forth the right representations intended to be projected in the target culture.

The crux of the issue in the translation of identities is not merely a case of achieving linguistic equivalence and faithfulness in the transfer of language, or making a choice between foreignisation and domestication. The scope of consideration and responsibility on the part of the translator goes way beyond that. Cronin (2006a:3) reiterates the two-directional impact of translation on identity with:

[T]he contribution of translation is paramount in describing both how certain forms of identity have come into being and how they are being shaped [and] equally important is the manner in which translation theory and practice can point the way to forms of coexistence that are progressive and enabling rather than disabling and destructive”.

In trying to achieve a growth in both directions, the translator must ensure the translation strategies adopted present the past, retain the present and stimulate the future of the identity.

In the face of globalisation, where the world is highly interconnected and constantly changing, and the citizens of the world are experiencing a form of close interaction which no era has seen, the need for embracing diversity and respecting cultures is most important. The struggle for identity need not always end up in conflict or even violence. Translation must take up the challenge and play a crucial role in eradicating this problem. Cronin (2006a:5) firmly believes that “in a world and in a century where identity has become one of the key sites of struggle, translation is particularly well situated to make a positive and enabling contribution to debates around the issue, a contribution which respects complexities of allegiance while demonstrating the need for reciprocity and dialogue”. This means that the traditional view of translation as a struggle between the source language and the target language, a conflict between the source culture and the target culture, shall no longer be in place. The debate on the question of identity in translation, which “the Self and the Other seek [their own] representation” (Wolf, 2008:17) will be seen in a constructive light, and not as a problem. The presence of cultural differences becomes a necessary condition for cultures to communicate and interact, to effect or create new cultures in shaping identities.

The issue of cultural differences has been a longstanding one in translation studies. The translator is seen as the mediator of two cultures, trying to bridge the differences with language, and getting the target readers to ‘accept’ the representation of the source culture. The criticisms in view of this have also been almost homogenous, with the emphasis on loss of cultural elements and the “notion of cultural hegemony” (Sidiropoulou, 2004:5). The metaphor of the bridge to gap the differences between cultures does not offer a solution to resolve the conflict as there is inequality in cultures, and minor cultures will have to go a longer, more tiresome distance to accommodate the major cultures. Cronin’s metaphor of the door (2006a:121) provides a better perspective to see the problem. Though the door also connects and separates like the bridge, the difference lies in, the bridge connects the finite with the finite, whereas the door opens up the finite (being) to the infinite (world). This coincides with the definition of identity, as the boundaries of a person’s individual and collective identity may diverge or converge at times, and the opening and closing of the door represents the individual’s choice in isolating or stepping out. Cronin’s idea of cosmopolitanism guides the ideology of looking at translation as a tool to entice people in stepping out, in witnessing the “human ability to establish structure and significance in the flux of

things, to create a finite framework of meaning” (Cronin, 2006a:122), and embracing the future of diversity in the shaping of new identities.

Cosmopolitanism is an approach introduced by Cronin in looking at the constructive translation of identities. Cronin has a few definitions for it, one of which is:

Cosmopolitanism may be thought of as primarily a *socio-cultural condition*. That is to say, in an era of mass transportation, global tourism, significant migration and the relentless time-space compression of economies driven by information technology, cosmopolitanism is the body of thought most apt to describe our essential connectedness as global producers and consumers’ (Cronin, 2006a:9)

This approach considers the hybrid nature of identity, as “human subjects have a plurality of different loyalties, a multiplicity of different ways in which they can be described or defined [...] depending on the situation” (Cronin, 2006a:9) and this is accounted for during the translation process. It is also seen as “a practice or a competence [...] [in] the ability to make one’s way into other cultures and to actively engage with those living in or through different cultures, languages or milieux” (Cronin, 2006a:10). To ensure the survival of cultural diversity, the approach is fine-tuned to taking a micro-cosmopolitan perspective which absolves minority cultures from the problem of cultural hegemony. It empowers minority cultures and smaller nations in the retention of their differences, and argues that “diversity enriches a country, a people, a community” (Cronin, 2006a:18). Only when diversity is present, can there be interaction and the possible emergence of new cultures and identities. Micro-cosmopolitanism paints an ideal scenario for translation in the era of globalisation in “allowing for the possibility of something new or different to emerge [...] [and] the possibility of dialogue across difference which is vital if societies are to survive the predatory divisiveness of identity-based terrorism and repressive responses to it’ (Cronin, 2006a:72). At the macro level, micro-cosmopolitanism is the ideal, a movement to advance towards, for identity-preservation, redefinition and creation. At the micro level, it sets the principles for the translation of identities in literature for translators, with the consideration of identities of both source and target culture, and factors in the author’s and translator’s identities during the process as well.

It “pays due attention to the aspiration to distinctiveness, the functions of solidarity and the existence of complexity across scales [...] [and] permits mediation between the global and

the local [...] [and also] leaves room for complex repertoires of allegiance (cosmopolitanism and multiple subjects) which is crucial in accounting for the multiplicity of factors which can affect translation and translators in any one situation” (Cronin, 2006b:36)

In view of Cronin’s thinking of cosmopolitanism and the metaphor of the door, we can relate the empty space outside the door to the ‘third space’ conceptualised by Homi Bhabha. Bhaba (1994:8) sees this third space as a contact zone of controversial potentials, enabling powerful cultural changes without bending to cultural hegemony. It explores the notion of using negotiation in this third space “to debate the differences in culture and identity” (Wolf, 2008:13) as a guide to derive appropriate translation strategies. The purpose of negotiation is not for the sole purpose of attempting to unify two different cultures, but rather, to transpose cultural conflicts into “productive elements” (Wolf, 2008:14). When new spaces are opened up during the course of translation, negotiation makes it possible for fruitful contact and interaction of cultures, constructing new identities from within.

3. The Shaping of Singapore’s Identity

The relevance of the above discussion to the formation of Singapore’s identity is apt as Singapore, being a young nation is one that lacked its own unique identity. With the diversity in race, language and religion, the focus in the initial stage of nation-building was to quickly create an identity, a kind of “social glue” (Hong, 2000:75) that could bind and unify its people. The way to achieve this cohesion by identity-formation is through translation, building on from the interaction with other cultures to forge a new identity. This aligns with Cronin’s micro-cosmopolitan’s stand that “[n]ot only do solidarities of various forms [...] help people to make sense of the world but solidarity is also the basis for social and political transformation” (Cronin, 2006a:19). To ensure the progress and development of Singapore as a nation, the most crucial issue on hand was in building solidarity among the people, getting them to share a set of common values, attitudes and beliefs. “Asian values” were introduced at this juncture as a solution, in helping to shape Singapore into a “New Asia” (Velayutham, 2007:53). The purpose was to

“represent Singapore’s modernity [as] both rooted in tradition and flexible enough to embrace the modern world” (Velayutham, 2007:53). The identity of Singapore is constantly changing and being redefined by external influences and the fast pace of globalisation today makes it all the more necessary for the reiteration of Asian values. Singaporeans must be reminded of the basis of the emergence of their identity and the connection to their ethnic roots. Hence, there is a place for translation to participate in the shaping of Singapore’s identity, in allowing the influence of ethnic cultures to lay the foundation for the creation of its culture.

4. Different Types of Identities in Translation

The concept of identity, at the most fundamental level, can be seen in two different domains, one being the individual self, and the other being a collective one. However, in the praxis of translation, the question of identity becomes more complicated with the multiple agents involved. Ibanez identified four areas that needed further consideration in translation. They involved the textual identity: the identities of the source text and the target text, the authorial identity: the identities of the writer and the translator, the vocal identity: the identity of the characters and narrators represented linguistically within the fiction (Both ST and TT) and the reader’s sociocultural identity: the identities of both the actual and implied readers (Ibanez, 2008:51). These four areas should be seen existing within the domains of the individual and collective identities and not independently. Classifying these four areas under the main discussion of the individual and collective identities is to enable a systematic approach of identifying the main problem during the translation process, and then zooming into details to negotiate a solution. The translator must consider the multiple layers of identities, and rationalise which to prioritise, before making a decision during the negotiation process.

In You Jin’s literary work ‘My Dear Bowl’, the prevalent identity with its deep entrenchment in Chinese history and convention is operative at both the individual and collective level. The Chinese identity is visibly evident at and beyond the semantics level of her work. However, it must be clarified that this form of Chinese identity comes under the umbrella of a cultural identity and is one that is subscribed to one’s ethnicity. As defined by Ting-Toomey (2005:215), although culture identity is often defined by one’s nation, the concept is different from

national identity. The former refers to the sense of belonging to one's cultural or sometimes ethnic group, whereas the latter refers to one's status in a specific nation of which one is often a citizen. This Chinese ethnic identity is not only one that has broken free from the geographical constraint with the diaspora of the Chinese population to all parts of the world, but also one which has withstood the inevitable "reconsideration and reconstruction" (Liu, 2015:3) that all migrants go through. Though change is inevitable, the Chinese identity is one identity that cannot be easily overpowered by other cultures, as it is reinforced by the long history, the rich traditions, and the collectivism and firm beliefs of the Chinese.

The Chinese identity in You Jin's work can be seen at both the collective and individual level. At the collective level, the adherence to tradition, heritage, attitudes, values, camaraderie and kinship, much valued in the Chinese culture, is displayed both explicitly and implicitly through the characters and their actions. The individual identity, however, takes the form of an implicit nature, which the author shows through her perception of gender roles and the linguistic convention of the Chinese culture. With the consideration of the textual, authorial, vocal and readers' sociocultural identities, the translator can make sound decisions on the negotiation of identities depending on the situation and context. The choice to "converge or diverge" (Ibanez, 2008:52) lies in its main intention, and that is, to allow constructive cultural interaction to take place, and inevitably result in the reinforcement of Asian values and the shaping of the Singapore identity.

4.1 Collective Identity

Collective identity entails "learning systems of symbols, values, norms and rules, all expressing people's group or cultural affiliation [...] [and it reflects] our identification with and perceived acceptance into a cultural group" (Liu, 2015:3). It dictates how the members interact with one another and defines the characteristics of the cultural group. The intentional showcasing of the Chinese identity in 'My Dear Bowl' enriches the reading process as You Jin, being a chief figure in Singapore's Chinese literary circle, has always placed much pride and emphasis on being Chinese. The purpose in doing this is not merely to express ethnic confidence, but also to ensure that the Chinese identity is not lost and can be passed down to the younger generation. Therefore,

it is crucial that in the praxis of translating, this precious “Chinese ethnic identity [which] is represented by particular customs, clothings, values, beliefs, rules, norms, places and histories that are shared among members of the ethnic Chinese community” (Liu, 2015:109) does not get lost in translation. The retention of this identity in the target culture is important as it lays the foundation for the formation of the Singapore identity. However, negotiation has to be made when the need arises. This is to ensure that the uniqueness of the Singapore identity, the diversity within the collective identity, is recognised and embraced.

4.1.1 Chinese Collectivism

The Chinese culture has always been one that highlights camaraderie and downplays the self. In the Chinese context, “the society and the dominant political philosophy have traditionally emphasized adherence to community and tend to regard the term ‘self’ as synonymous with ‘selfishness’” (Richter & Song, 2005:100). In Segment 122, the ST of ‘本着 “有福同享” 的心态’ is translated to ‘with the ‘one for all’ philosophy’ with the purpose of accentuating this collectivistic nature of the Chinese. The literal meaning of the ST is ‘with the ‘sharing of one’s blessing’ mentality’, but a rewriting method is opted for, in order to project the accurate image of collectivism into the TT. This decision is made with the belief that “[a]ccuracy becomes less important compared to the potential impact on the receptor culture and its audience” (Sun, 2006:174). If the choice is made to keep to the literal sense of the idiom in the TT, the adherence to collectivism will be lost. The target readers might not get a true representation of this Chinese identity as they will think that only good fortune and blessings are shared. The vocal identity is also negotiated with the intention to emphasis on “the community rather than the individual” (Velayutham, 2007:54) for the target readers, to instill this value in them. A translation of ‘one for all’ will be more appropriate, as it highlights the downplaying of the ‘self’ and the sacrifice the self should make for the greater good of the community. The TT of ‘one for all’ gives an idea of community over self, even when one is not in a privileged position, and succinctly conveys the Chinese collectivism without losing the idiomatic style of the ST. Also, the choice of ‘philosophy’ is made over ‘mentality’ in translating ‘心态’, as the Chinese do not merely take this mantra of

collectivism as an outlook of how they view things, but it makes up a system of principles which guides them in their way of living.

The Chinese collectivism is also metaphorically portrayed in the story of “The Flowers in the Bathtub” with the notion of the ‘百味煲’. This dish, being cooked with all the leftovers from a variety of dishes, and gathering all the different tastes all in one pot, is the perfect representation of the Chinese collectivism. In Segment 128, the disregard for social status and the emphasis on everyone’s conformity to collectivism are conveyed in the ST with the description of both meats and vegetables cooked together to produce a dish that brings out a richness in taste. The TT has to be supplemented with extra information to bring out the true meaning of the sentence. The addition of ‘perfect harmony’ brings out the idea that there can only be pros, and not cons, when every individual comes together as a community, putting aside their social differences. The ST uses the imagery of a flower, to liken the delicious taste of the dish to the beauty seen when the flower petals open up in layers. The imagery is retained in the TT with the use of ‘blossomed’ and ‘layers’ but the sociocultural identity of the target readers must be taken into account, and modifications must be made for the claiming of this collectivism as their own. Singapore, being a country that values the differences in ethnicity, language and religion, recognises the diversity in the solidarity of her people. The addition of ‘different layers’ gathering ‘into a taste, so rich and diverse’ is necessary to bring out this aspect of Singapore’s society. This positive connotation of diversity is necessary as it moves away from homogeneity and shows that there is room for differences in the unity of people. It reflects that cultural heterogeneity is very much embraced in Singapore and affirms Singapore’s official narrative as a “diverse melting pot of cultures and races” (Singapore Tourism Board, 2017).

Chinese collectivism not only advocates community over self, but also discipline and conformity as a group. In Segment 80, the ST describes the procession to be moving at the speed of ants, slowly moving towards the Parliament House inch by inch. To highlight the collectivistic nature in people, the TT is rewritten to ‘They progressed forward like a troop of ants, slowly inching their way towards the Parliament House’. It has been said that “translators always change things – and for a certain purpose” (Sun, 2006:175), and this translation exemplifies this. The choice in changing from ‘moving at the speed of ants’ to ‘progressed forward like a troop of ants’,

is to bring out the idea of regimental discipline, which is a necessary condition for Singapore in the development of a unique identity and to progress ahead in the competition with other countries. The target readers in reading this, can infer the importance of orderliness and conformity in their culture.

4.1.2 The Chinese Tradition

One of the most important reasons as to why the Chinese identity is still so prominent in Chinese migrants is due to its deep entrenchment in history and tradition. The Chinese tradition, with its long historical background, is still very much practised by ethnic Chinese. In Segment 54, the notion of ‘传家宝’ is one that is very common in the Chinese tradition. Since ancient times, the Chinese has always practised this tradition of leaving behind treasures and wealth for their children, to be passed on from generation to generation. Though the meaning in the ST can be seamlessly transferred to ‘heirloom’ in the TT, the Chinese identity is lost. To try to salvage the identity and focus on the Chinese tradition of passing down through generations, the extra information of ‘generation-passing heirlooms’ is supplemented in the TT. The phrase may be a little cumbersome when reading, but it retains the culture element and draws TT readers’ attention to this particular Chinese tradition. The decision to supplement extra information is essential on the part of the translator as he or she “mediates not only between two cultures but also between or among various historical “moments”, including between the present and future” (Benjamin, 2000, cited in Colapietro, 2010:113). The translator’s decision is guided by the intention to preserve key elements that constitute a cultural identity, as he or she is cognisant that the portrayal of the current identity present is a legacy for future generations.

4.1.3 Chinese Kinship

The Chinese places great value on the importance of kinship. This is part of the collectivistic culture, where the concept of self is extended to family, community and finally the country. Strong family ties is essential for the establishment of a strong community, thus this part of the Chinese identity is also very much evident in You Jin’s stories. The Singapore identity also

has its roots in this belief with the “emphasis on family loyalty” (Velayutham, 2007:54) and therefore, this idea of the importance of kinship must be carried forth in the TT, in order to strengthen its identity.

The importance of close family kinship and loyalty is highlighted in Segment 35, which the clumsy and slow movement of the grandmother going on the exhausting journey to visit her grandson in the rehabilitation centre is emphasised using onomatopoeic words. ‘颠颠簸簸’ and ‘颤巍巍’ makes the ST readers empathise with the grandmother’s plight, as the alliteration in the sounding of the phrases brings out the clumsiness and shakiness in her movement. These expressions are deliberate as they emphasise the extent the grandmother has to go to, to show her love for her grandson. As mentioned by Lefevere (1992:20), alliteration gives emphasis to particular words and a certain rhyme to the sentence and translators should question themselves on whether it is necessary, desirable or vital to reproduce the same, and come to a decision based on that. To transfer a similar idea of the grandmother’s love for her grandson in the TT, the words chosen should try to show the same difficulties in movement of the grandmother. The two verbs in the TT of ‘*waddle* unsteadily to board a bus, and *shuffle* her feet slowly to the centre’ are used for their onomatopoeic effects and the image of the actions they project. The ‘d’ sound in *waddle* is heavily stressed and it demonstrates certain clumsiness. The unvoiced sounds of ‘s’ and ‘f’ is soft and sibilant, bringing out the image of being weak and unsteady. In cases where the literary techniques in the ST cannot be replicated in the TT, the most viable option is to analyse the purpose of the techniques, and try to achieve the same aim in the TT.

In Segment 7, ‘嗓子喑哑’ was used to describe Lu Zhi’s voice when he expressed his love and gratitude towards his mother. With that expression, one can get the idea that his voice was hoarse as he was choking back his tears due to the immense amount of gratitude he had for his mother for bringing him up. Translating with the literal meaning into ‘with a hoarse voice’ will not be the same as target readers might not get the idea that he was holding back his tears, and with that, the intensity of his emotions and overwhelming gratitude will be lost. To ensure that the closeness of their relationship is highlighted to the TT readers, the strategy of adding in extra information is made. Extra information of ‘whisper’ and ‘on the verge of breaking down’ is to implicitly show that Lu Zhi was holding back his tears. This implication must be transferred over

to the TT so that readers can feel the intensity of Lu Zhi's feelings towards his mother when he thanked his mother. The understanding of the importance of family kinship in the Chinese culture will help target readers in fostering their own concept of the family in their own culture.

4.1.4 Chinese Values

Values are defined as a set of principles or standards of behaviour (Oxford Living Dictionaries, 2017) and they dictate one's actions. Asian values stem from Chinese Confucian teaching, with the emphasis on "an insistence for hard work, [and] a particular emphasis on saving and thriftiness" (Velayutham, 2007:54). The emphasis on values like perseverance and prudence is still very much an identity of ethnic Chinese today, setting them apart from other cultures. These values must be negotiated and conveyed appropriately to the target readers, so that they can understand the importance of these values, and harness them in the formation of their own identity.

The emphasis in perseverance can be seen from Segments 99 to 101 from the vocal identity of Mr Lee Kuan Yew shown in the ST. The word play on the '双自' and '双永' spirits must persist in the target language, in which the repetition of structure will further bring out the idea of perseverance. The choice is made to translate '自力更生' and '自强不息' to 'self-reliance' and 'self-improvement', and '永不言弃' and '永不松懈' to 'never-give-up' and 'never-let-go'. The intentional repetition is not merely for aesthetic purposes, but it is to demonstrate the value of perseverance beyond the semantic level. The phrases of 'never-give-up' and 'never-let-go' are common in the target culture, and the meaning can help target readers to directly elicit the value of perseverance. To ensure the carrying of this value to the target culture, addition is made to the translation for emphasis. In Segment 104, the '精神资产' left behind by Mr Lee is translated to 'relentless spirit and attitude'. The addition of 'relentless' is to highlight the persistence exhibited by Mr Lee in the early days of nation-building, leaving target readers to see this important value as a necessary factor shaping the Singapore identity.

Prudence is one of the important values inherited from the Chinese culture. This value is brought out in the story 'The Flowers in the Bathtub' with the theme of recycling as a main focus.

In Segment 113, prudence is shown by how the enormous bathtub is used as a flowerpot, and likened to a ‘浴火重生的凤凰’ before elaborating with ‘屋主在陈旧不堪的浴缸里填满泥土，以此充当花盆’. The theme of recycling is conveyed in a humorous manner, in comparing the image of the phoenix to the old bathtub. The light-hearted manner in how the TT is expressed is retained with the keeping to the imagery of ‘It was just like a phoenix resurrected from its ashes, given a second chance as its owner filled it with earth and passed it off as a flowerpot’. However, the value of prudence was only truly brought out with the addition of ‘given a second chance’. This supplementary information is not merely for cohesion, to link the sentences logically. Its purpose is to ensure coherence in the target readers with the use of a familiar form of expression in their culture, to understand the Chinese’s firm belief in being prudent, where wastage is frowned upon and all old items should always be used in alternative ways. This notion is particularly crucial in the Singapore context, which being a country with limited resources, must see this value as a requisite for survival.

4.2 Individual Identity

Individual identity differs from the collective identity in the view that it is of a much narrower scale, where this identity “defines a person in terms of his or her unique attributes, and the individual responds to the self-image created” (Liu, 2015:2). If by collective identity, we look at the similarities with others, by individual identity, then we scrutinise the differences from others. Apart from physical differences, the individual identity also includes “personal aspects of age, sex, political affiliation, nationality, religious affiliation, disability, sexual orientation and so forth” (Liu, 2015:3). The scope that it covered is too wide and impossible to discuss in detail, so the concentration of the discussion will be on two aspects that are clearly portrayed and most relevant to this book in question, the gendered role of a Chinese woman and linguistic identity, both closely associated with the Chinese identity, and how they offer insights into the shaping of the Singapore identity with their differences.

4.2.1 *The Chinese Woman*

You Jin's individual identity is reflected in her portrayal of the Chinese woman in her stories. Though the vocal identity portrayed by the mother, the gendered role brought out the identity of a Chinese woman. Even with its stereotypical characteristics, the role of the Chinese woman is considered a powerful and strong identity, as it exerts great influence on the family, the future generations and the society at large. Metaphorically, the role of the mother can also be taken to represent the Singapore identity in the target culture, with the persistence in holding her family together in times of adversity and retaining her own unique identity.

The strength and resilience of the Chinese woman is shown in Segment 4, with ‘耗费的心血，不足为外人道也’. The term of ‘心血’ literally means ‘heart's blood’ in English, and this projects the image of the heart shedding blood. This is a form of exaggeration to emphasise on the tremendous pain and effort taken by a mother to bring up her own child. However, problems surfaced as there is no equivalence of such a term in the TT. Translating it merely to ‘effort’ loses much of the original sense, as it does not bring out the identity of a mother with her strength and resilience. For the TT readers to see her in the same light as the ST readers, additional information is added to come up with the TT of ‘the amount of love, effort and hardship she put in’. The explicit verbalising of the process she went through in bringing up her child is done with the intention of ensuring the TT readers feel the pain and hardship she went through, and appreciate her role as a mother. The values of resilience and strength are definitely essential for establishing the Singapore identity. But the presence of the mother, acting as a binding force to keep the family intact is highly significant to target readers, for it hints at the importance of a cohesive identity, in keeping the country intact.

The strong identity of the Chinese woman is again reinforced in You Jin's description of her own mother in ‘My Mother's Secret’. By relating the different types of wind and their effects in the story, You Jin is trying to personify the wind as her mother, in being able to react accordingly when faced with different situations, having the tenacity and strength in wielding her power and influence over those around her. In Segment 49, the mother is being said to be ‘飞旋于林野间任性无羁的风’ in her teens, and ‘淡淡回旋于树梢的风，内敛而又沉着’ after marriage. Though

both are ‘风’ in the ST, one can sense the vast difference in character and behaviour. It is the task of the translator to ‘redesign the target text to be read by a different readership’ (Sun, 2006:174) with accurate transference of identity as a priority. The TT must reflect the difference in the nature of the two types of wind, in order for the target readers to comprehend the mother’s true character. The difference is achieved with the rewriting of ‘If the teenage her was like a *whirlwind* that twists and twirls, careless and carefree, tearing through the woods, the married her would be like a gentle *breeze* that gently swirls, calm and wistful, caressing the trees, while looking at the world with wisdom and indifference’. The image of a whirlwind is one that is harmless, non-destructive and fast, personifying the mother as a young and carefree girl with no worries as a child. This is in contrast to her identity as a married woman, which the image of a breeze carries notion of being gentle, soothing, nurturing and loving, all the qualities that defines a mother.

In Segment 71, the personification is again seen in ‘她快如旋风地走，走走走，脚步碎而不乱’ as the mother portrayed an image of tenacity and strength when faced with adversities. The TT of ‘She was as quick as a tornado, taking many short and swift steps, but never scattered’ is meant to bring out this side of her to the TT readers, in using the simile and alliteration. The alliteration of the ‘s’ sound is to emphasise the lightness and swiftness of the mother’s actions in bringing her children away from danger, adding on to the imagery of the tornado. The personification is done with the purpose of identifying the mother with all the characteristics of the wind, being calm, soothing and nurturing at times, but having the ability to wield power and damage in times of need. Such an image of the mother must be represented in the TT, as the values seen in her do not merely represent the strength of a woman. Target readers will be able to identify her strengths to the qualities of the Singapore identity.

The stereotypical gender bias in the Chinese culture is shown through an innocent act of the mother in Segment 69. Such gender bias, though undesirable, is still part of the Chinese identity, and the translator should rationalise the acceptability of it in the target culture during the decision-making process. The favouritism for boys over girls, is shown in ‘一手抱起三岁的幺儿、一手拉着十岁的次子，然后，对着十三岁长女说道：“快，牵你妹妹，跟我来。”’ The mother, in holding her sons physically near her, is showing the typical preference that Chinese mothers have for boys. In the TT, the choice of omission is made with the TT of ‘Carrying her youngest

son of three in one hand, and tightly holding to her second son of ten with the other, she told me, *the eldest at thirteen*, “Quick, hold your sister’s hand and follow me”.’ The information of the persona being a daughter is omitted out, to neutralise the effect of gender bias. This negotiation of cultures must be done to ensure the right foundation for identity formation – the belief in equality of sexes - in the target culture is laid. The omission can be considered a form of rewriting as the image of the ST, seen as a norm in its own world, is projected to an image of the TT which can be accepted in its own world. Rewriting gives translators the power to manipulate, enabling “the target reader to break down cultural political barriers that would otherwise impede reading and perception” (Sun, 2006:174).

4.2.2 Linguistic Identity

The linguistic identity discussed here is not a regression into the equivalence of words and sense, as what linguistically-oriented approaches in translation advocate. It is addressed at the textual level that “[t]ranslation should be written, read and evaluated with greater respect for linguistic and cultural differences” (Sidiropoulou, 2004:133) and with this, forms a notion of linguistic preference. As defined by Sidiropoulou (2004:161):

Linguistic preference, in the construction of identities, is not meant as a static rule which regulates source or target production [...] It is an expectation that, in a particular situation, a (source) language speaker would react in one way, whereas a (target) language speaker would opt for a different linguistic reaction.

The linguistic systems of both the ST and TT and the cultures in which they exist differ so much that it is impossible to render a close or even accurate translation at times. The beauty and depth of the Chinese linguistic convention is lost at times in the translation process, as the same identity cannot be forged in the English linguistic system. However, it is precisely this difference that “entails the appearance of new eminent TTs in the target culture” (Ibanez, 2008:53), enabling the emergence of new identities.

You Jin’s writing style is full of Chinese idioms, proverbs, imageries and archaic Chinese characters. In Segment 2, the expression of ‘再醮’ in the ST is one that is seldom seen in our

modern Chinese context. ‘醺’ refers to the ritual ceremony of offering wine to the gods during a wedding in ancient times, thus it is used as a word to express the action of marriage. Such an archaic expression is difficult to translate. The TT of ‘every chance to remarry’ loses much of its cultural essence as the original reference to a Chinese traditional ceremony is no longer present. However, the decision to choose between coherence and cohesion of the TT with meaning in the ST must be made and Lefevere’s recommendation is, the “first task of [translators] is to make the original accessible to the audience for whom they are translating, to mediate between their audience and their text” (Lefevere, 1992:19). In keeping with this perspective, the loss of cultural identity in this linguistic expression in the TT seems justified as the main idea in the ST is conveyed through, without affecting comprehension or context in the TT. This loss of the archaic expression may be viewed as a move away from the complexity of old, obsolete traditions, as the translated term signifies the target culture positioning itself as a modern society.

In the story ‘Remembering my Old Love’, You Jin metaphorises education through reading and writing into a personal quest for growth and improvement. Using appropriate idioms in ‘像一颗蓄势待发的种子，在心房里秘密地茁长’ (Segment 155) and imageries like ‘以书本的养分滋润着自己长长的一生’ (Segment 149), the emphasis on education as growth by the Chinese is conveyed. The idiomatic way of expression in Chinese forms a major part of the Chinese linguistic identity as no other language can keep to the same form. Such a linguistic preference exposes ST readers to a poetic and aesthetically-pleasing style in writing, which is a major obstacle for the translator. Though the structure of the idiomatic expressions cannot be replicated in the TT, the poetic style and metaphors can certainly be projected in the target culture as the notion of education as personal growth is a universal understanding. Rewriting to ‘planted firmly in my heart, and the desire secretly germinated and grew with each passing day’ (Segment 155) and ‘nourishing his entire life with nutrients absorbed from the books he read’ (Segment 149) attempts to project the same metaphorical image of a plant growing in the TT. This helps to compensate for the loss of the rhythm and style through the inability to keep to the linguistic structure of Chinese idioms.

Another linguistic identity of the Chinese language is the form each individual character takes. The different combinations of different strokes make up each unique character and this identity is one that cannot be projected to another language. In Segment 167, this unique linguistic

identity can cause incoherence in the TT and confusion in the TT readers if not translated properly. The beauty of the Chinese language is exhibited with the complexity and difficulty of the strokes that form up the characters of common expressions like ‘噴嚏, 桀驁, 蠹虫, 饕餮, 邈邈’. How to ensure that this complexity is reflected in the TT and that TT readers can see and feel for themselves, the true essence of this linguistic identity? The choice is made to retain the Chinese characters alongside the English rendition of them in the TT, so that TT readers can get and understand the point the author was trying to make in the ST. Though the characters will not make sense to the TT readers, preserving their forms in the TT let readers see for themselves the beauty and complexity of the Chinese characters, and most importantly, appreciate the differences between the two inherently different languages. The shaping of the Singapore identity should stem from this notion of difference, of tolerating and embracing diversity, and the positivity of a new identity emerging from the convergence or divergence of the differences.

5. Conclusion

Levefere explained the difficulty in translation of culture with “language is the expression of a culture, [and] many of the words in a language are inextricably bound up with that culture and therefore very hard to transfer in their totality to another language” (1992:17). Problems escalate when cultural identities, with their unique attributes and idiosyncrasies firmly entrenched in the particular culture they exist in, and embedded in the layers beyond the surface of the text, have to be translated into the target culture. In You Jin’s work, where a strong Chinese influence is prevalent, the task of the translator is to ensure that this cultural identity is conveyed to the target readers. The cultural differences should be negotiated and the cultural diversity retained and celebrated in the target culture. The view of how “translation as transformation involved loss, misrepresentation, partiality and distortion” (Cronin, 2006a:128) has to change and should be seen as one that “can be relied upon to perform the crucial task of the maintenance of linguistic and cultural diversity” (Cronin, 2006a:128-129).

In this particular discussion of translating identities in You Jin’s work, Cronin’s cosmopolitan approach has made it possible to see cultural differences in a positive light during the translation process. The many elements of the Chinese identity were negotiated, with the

intention of interacting with the target culture in shaping an identity. Singapore's identity is changing, effected by globalisation, and it is important that the shaping process does not stray far from past leaders' initiation in establishing an identity using the ethnic cultures of migrants as building blocks. The success of Singapore can be attributed to this formation of identity, where cultural diversity is embraced and social cohesion is achieved. There is no way to stop the shaping and changing of an identity, but translation can play a crucial role in ensuring that culturally-rich literature, such as You Jin's work in Singapore, get a chance to transpose their cultural elements into the target culture, impacting and shaping the nation's identity positively as a result. With the identification of the four types of identities in translation, from the initial ones of textual and vocal identities, to complex ones of authorial and readers' sociocultural identities, the translator has a clearer picture of which to prioritise according to context and intention. This knowledge serves as a guideline in the negotiation between cultures, in which a set of practical translation strategies can be established in the praxis of translating identities.

The ground for translation of identities has been set and it should progress positively from now on in the field of translation. As we advance toward the future, where national and cultural boundaries are blurred out in the concept of 'the global village', it is of utmost importance that translation must move towards an ideal of a "negentropic translational approach [which] is primarily concerned with the 'emergence of new' cultural forms through translation practice and the way in which translation contributes and fosters the persistence and development of diversity" (Cronin, 2006a:129). Translators have the moral obligation to take up this responsibility with the capacity and capability to assume the roles as cultural negotiators, in order to enable cultural interaction and diversity, in effecting the shaping or emergence of new identities.

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