Analysis of Address Terms Translation Strategies: The "Norms" in the Translation of Address Terms in Moment in Peking

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Abstract: This paper, framed within Chesterman's translation ethics, focuses on the translation of address terms in the first volume of *Moment in Peking*. It analyzes the practical application of "professional norms" and "expected norms" in the translation of novels, exploring the strategies of address terms translation. Through comparative analysis of different Chinese translations of address terms in the first volume of *Moment in Peking* (translated by Zhang Zhenyu, Yu Fei, and machine), this paper aims to reveal the ethical and professional norms that translators should consider in the selection of address terms and explore the performance of machine translation in terms of "norms." The study finds that the ethical principles of human translators result in higher quality and reliability of translations, while machine translation, although formally faithful, still has deficiencies in context perception, emotional discernment, and target reader cognition.

Keywords: Chesterman's translation ethics, *Moment in Peking*, address terms, professional norms, machine translation

1.   Introduction

In social communication, address terms are linguistic elements that reflect aspects of the speaker's relationship and psychology and are typically determined by individual factors such as identity and occupation. In literary works, address terms not only reflect character relationships and character images but also the changes in them can reflect the development of the plot. Therefore, the study of address terms is of significant importance for a thorough understanding of the textual meaning.

Due to differences in cultural backgrounds and ideological concepts between Chinese and English, there are differences in address terms between the two languages. When translating novels, translators need to focus on how to better connect the text, convey the content of the article, and handle the corresponding transformation of address terms skillfully. Taking the first volume of Lin Yutang's *Moment in Peking* as an example, it contains numerous instances of address terms, demonstrating the important function of address terms in literary works. In translating into Chinese, translators need to "reproduce" the original text while remaining loyal to the source text and the original author, and "serve" the target audience of readers. In addition, they need to consider the ethical values held by specific societies and specific periods to regulate translation behavior.

This paper takes the five translation modes proposed by Chesterman as a perspective, and through case analysis of the address terms in the first volume of *Moment in Peking* and the corresponding Chinese translations by Zhang Zhenyu, Yu Fei, and machine translation, it aims to explore the strategies of address terms translation and their practical application in the translation of novels.

2.　Normative Principles from the Perspective of Translation Ethics

The translation process involves a "trinity" of "source text (author) - translation (translator) - target (reader)", with close relationships among the three dimensions. Scholars tend to analyze the relationship between these three elements to guide translation or critical research. There is a bias towards focusing more on the conversion at the linguistic level, such as translation shifts [1], dynamic equivalence [2], and translation research from the perspective of systemic functional linguistics [3]. Beyond language and text, the cultural dimension has also received widespread attention in research. For example, the pluralistic systems theory places translation within a diverse socio-cultural context [4], while translation theorist A.K. Sinha [5] highlights the issue of cross-cultural problems in the translation process, providing specific examples to illustrate how translation may require entering into another worldview. However, most of these theories mainly focus on the translated text itself, and the subjectivity and agency of the translator deserve further in-depth research. Translation is not only about converting between two/multiple languages or facilitating cultural exchange but may also reflect the will of the translator, the demands of sponsors [6], and other factors.

Ethics refer to systematic norms and standards that guide core values and development of individuals. In 1985, Toury first proposed the "translator's decision," moving beyond mere textual analysis to focus on the translator's subjective agency [7]. Then, in 1991, Nord, from the perspective of functional translation, explained that the scope or function of the translation is the most important criterion for translator decisions [8]. These viewpoints provide a theoretical foundation for the "norms" of translators. Influenced by Toury and others, Chesterman pointed out that translators' ways of thinking and translation works are influenced by their translation theories and concepts. He borrowed the term "meme" from sociobiology and developed his translation norm theory [9]. All these translation conceptual factors converge to form a vast pool of conceptual factors (meme-pool). Once a certain translation conceptual factor dominates, a translation norm is formed [10]. He emphasizes that translators should establish genuine similarity between the source text and the translation, maintain trust, and minimize misunderstandings. This "return to ethics" translation theory emphasizes the effectiveness of interlingual communication, not only extending the viewpoint of traditional translation studies from a "description" perspective but also strengthening the scientific and normative aspects from an "evaluation" perspective.

Chesterman employs the concepts of "professional norms" and "expectancy norms" to measure the level of translators and the quality of translations. By dividing socially recognized authoritative professional translators into one subset and the ideal translations identified by readers into another subset, Chesterman conducts a descriptive study of the characteristics and patterns of these two subsets, refining the "should" norms of translation behavior for other translators. This achieves the dual goals of description and evaluation in translation norm theory [11]. "Expectancy norms" refer to the translator's goal of translating in a manner that aligns with readers' expectations for the translation and logically corresponds to professional norms. During the translation process, translators must carefully consider the multifaceted expectations of target language readers for the translation, including expectations regarding language choice and structure, to ensure that the translation better meets the needs and expectations of the target language readers. "Professional norms" correspond to accountability norms, communication norms, and relation norms, which impose higher requirements on translators from moral, social, and linguistic aspects. These four points collectively reflect the ethical values of clarity, truthfulness, trust, and understanding. Building upon this, Chesterman

introduces the concept of commitment norm. As a profession, translation has unique industry ethical guidelines that dictate the obligations and responsibilities translators should undertake and the professional standards they should demonstrate. This ethical requirement of professional responsibility demands that translators, in carrying out translation tasks, not only consider linguistic and cultural factors but also adhere to ethical guidelines of the profession, ensuring that their work meets high-quality, reliable standards. "Commitment ethics" serves as an alternative approach to potential conflicts among the four translation models mentioned earlier and can be considered an additional ethical dimension. In practical translation operations, translators find it difficult to adhere to all translation ethical principles simultaneously. Instead, they must strike a balance between objective constraints and subjective professional ethics to find a suitable ethical equilibrium [12].

Throughout Chesterman's translation ethics model, it is evident that translation ethics focus on power relations in translation. Translators must not divorce their translation creations from the original text, nor can they ignore the needs of the "users (audience)". At the same time, they need to be constrained by norms and fulfill the requirements of "clarity, truthfulness, trust, and understanding" to achieve the professional standards of professional ethics.

3. Address Terms in the First Volume of *Moment in Peking*

Moment in Peking was written in the 1930s and, with its expansive and refined narrative framework, profoundly reveals the changes and evolution of Chinese society during that period. Through vivid portrayals of characters and stories, the author Lin Yutang uses English to depict the customs and sentiments of Beijing [13], elucidating the vicissitudes of seventy years of history. To let the West understand the real China, Lin Yutang created an English novel. Therefore, this English novel possesses significant propagandistic functions [14]. The first volume begins with the Boxer Rebellion, depicting the departure of the wealthy merchant Yao Sian from Beijing. During the chaos of war, Yao Mulan, the ten-year-old daughter of the Yao family, becomes separated from her family and is later taken in by the official Zeng Wenpu. Mulan is seen as a heaven-sent match and becomes engaged to the third son of the Zeng family, Xinya. Over time, Mulan grows into a beautiful and skillful young woman. However, the tranquility of these two families' lives is disrupted by a series of worldly upheavals. The ambitious young man Kong Lifu enters Mulan's life. Despite Mulan's marriage to Xinya, which turns a Taoist daughter into a Confucian daughter-in-law, Mulan harbors a deep admiration for Kong Lifu. The story involves numerous dialogues and address terms, portraying complex emotional entanglements and intricate family relationships.

Address terms are contextualized and individualized linguistic units that change with context, reflecting the structured and hierarchical nature of interpersonal relationships in language. Address terms need to meet the requirements of "face" and "mutuality," possessing referential function, flexibility, and specificity, and can be divided into two categories: those that represent social relationships and roles and those that do not [15]. Following this definition, this paper considers address terms as "the names used by the speaker and the receiver in the process of language communication when they directly address each other through specific channels (oral, written, or electronic)." It is found that in "*Moment in Peking*," there are many dialogues among characters, and the variations in address terms are abundant, such as "Meimei" "Chiehchieh" "Pingko" "Mother" etc.

This paper first uses BF-SUSentenceSegmenter1.0 to segment the text into sentences, then employs regular expressions to greedily filter dialogues containing address terms, and then distinguishes them according to the original context to obtain the following chapters and the frequency table of address term occurrences (Table 1). After obtaining the raw corpus, Youdao Translation is used as the machine translation tool. By comparing the translations of Zhang Zhenyu, Yu Fei, and machine translation, while appreciating and criticizing the manually translated versions, attention is given to the features of machine translation to conduct in-depth research on the following

issues:

1) How do human translations adhere to or exceed translation norms, and should they delete/modify/add to the original meaning?

2) What are the differences between machine translation and human translation in terms of "norms"? Can a certain "professional responsibility" commitment be achieved?

3) What are the challenges of machine translation in terms of ethics, and how should they be guided?

Table 1: Frequency and Rate of Address Terms in the First Volume of *Moment in Peking*

Chapter	Frequency of Address Terms	Chapter	Frequency of Address Terms	Chapter	Frequency of Address Terms
Chapter 1	1.1‰	Chapter 8	4.0‰	Chapter 15	1.6‰
Chapter 2	0.8‰	Chapter 9	0.9‰	Chapter 16	1.4‰
Chapter 3	2.4‰	Chapter 10	1.6‰	Chapter 17	1.1‰
Chapter 4	1.6‰	Chapter 11	1.9‰	Chapter 18	2.3‰
Chapter 5	1.0‰	Chapter 12	1.0‰	Chapter 19	1.4‰
Chapter 6	3.1‰	Chapter 13	1.2‰	Chapter 20	1.7‰
Chapter 7	1.0‰	Chapter 14	1.1‰	Chapter 21	1.3‰

4. Manifestation of Norms in Translations of *Moment in Peking*

Based on the research of scholars such as Khoshsaligheh, combined with model analysis, an understanding of the translation requirements for fidelity to the author's tone and writing style for foreign novel readers is obtained [16]. Building upon the questionnaire testing method proposed by Khoshsaligheh et al., Dong Mei suggests that adult readers are more concerned about the quality of the literary reading experience [17]. *Moment in Peking* was written from August 1938 to August 1939 with the aim of introducing the living conditions of Chinese people to Western society. Through the focus on Yao Mulan in the first volume, Western readers can deeply feel the philosophical thoughts of Confucianism and Taoism in China. Presented in an artistic form and starting from a cultural perspective, this book injects unique cultural elements into the Chinese resistance against Japan, evoking resonance among Western readers. According to the viewpoint of American sinologist Joseph W. Esherick, in the 1940s, the understanding of China by the United States was relatively limited due to the political situation at that time, language barriers, and restrictions on information acquisition, leading to a limited understanding of the deeper historical, cultural, and social status of China [18]. Therefore, while Western scholars appreciate the literary charm of "*Moment in Peking*," they also gain a deeper understanding of the living conditions of Chinese people and comprehend the real scenes of China's resistance against Japan. For Chinese readers (primarily contemporary), the literary value, cultural connotations, and various aspects of Chinese traditional culture and modern society reflected in the book will resonate with them, deepening their understanding and reflection on history. Due to different purposes, the English original of *Moment in Peking* (which is a re-translation and equally worthy of analysis) and the Chinese translations should be considered from different perspectives in order to discuss corresponding norms.

Expressions related to identity, status, and seniority in the English original's address terms precisely arouse the curiosity of Western readers. Similarly, the corresponding dialectal or colloquial expressions in the Chinese translations are intriguing at the linguistic level, as shown below:

Example 1. In Chapter Three, when Mulan first sees Ailian, the daughter of Sister Cassia, in the Zeng family:

Table 2: Original Text and Translations of Example One

Moment in Peking	Zhang's Translation	Yu's Translation	Machine Translation
"The child doesn't know who you are yet," said the wife. "Mulan, this is Chien Yima. " "Call me Sister Cassia, Hsiaochieh." "That she also can do," said Mrs. Tseng, "but you need not call her Miss Yao; just call her Mulan. " "Mulan, you are going to have a little sister. Her name is Ailien," said Cassia. …… "This is Mulan Chiehchieh (elder sister)," she said to Ailien. The little six-year-old girl smiled and hid her face in her mother's dress.	太太说:"孩子还不知道你是谁呢。木兰,她是钱姨妈。" "小姐,叫我桂姐吧。" 曾太太说:"那样也可以。不过你也不要叫她姚小姐,就叫她木兰好了。" 桂姐说:"木兰,你还有个小妹妹,她叫爱莲。" …… 她跟爱莲说:"这是木兰姐姐。"六岁大的小姑娘微微一笑,把脸藏在母亲的怀里。	"这孩子还不知道你是谁呢,"曾太太说,"木兰,这是钱姨妈。" "叫我桂姐吧,小姐。" "那也行,"曾太太说,"但是你不必叫她姚小姐,就叫木兰。" "木兰,你有个小妹妹。她名叫爱莲。"桂姐说。 …… "这是木兰姐姐。"她对爱莲说。这个六岁的小姑娘笑了,把小脸藏到妈妈衣服里。	"孩子还不知道你是谁呢,"妻子说。"木兰,这是钱一马。" "叫我桂皮姐姐吧,小杰。" 曾太太说:"这也可以,不过你不必叫她姚小姐。就叫她木兰吧。" "木兰,你要有一个小妹妹了。她叫艾琳。"凯西娅说。 …… "我是木兰姐姐,"她对艾琳说。这个六岁的小女孩笑了,把脸藏在妈妈的裙子里。

This passage has typical representation: in Example One, there are a total of address terms such as "yima" "wife" "Mulan" "Chien Yima" "Sister Cassia" "Hsiaochieh" "Miss Yao" "Mulan" "Ailian" and "Chiehchieh (elder sister)." In *Moment in Peking*, address terms are often presented in forms such as phonetics, identity + surname, rewritten phonetics, rewritten English names, and identity; in the translations by Zhang and Yu, it is easy to understand the relationships between characters, which is more in line with the expression habits of Chinese and thus more readily accepted. Both translations exhibit significant consistency in the identity of the characters. The problem is more pronounced in the machine translation version, where the grasp of character relationships and identities is not sufficiently clear.

Expectancy norms emphasize meeting readers' expectations for translations, involving the rational use of language choices and structures. From the perspective of Western readers, *Moment in Peking* reflects Chinese culture, social customs, etc., from a literary perspective. To ensure that Western readers can understand and appreciate this novel more smoothly, detailed explanations are needed regarding clothing, food, housing, transportation, marriage, funerals, relationships between characters, etc., to enable readers to gain a deeper understanding and immerse themselves in the story. For example, "yima," which is the phonetic form of "aunt," in this case, "Sister Cassia" is the second wife of the Tseng family, with no blood relation to Mulan; in the original, the same character appears with both familial and social titles, and "the wife" earlier in the text refers to Mrs. Tseng, not wife in general. This interchange aligns with the linguistic habits of Chinese: it refers to different people from

different perspectives, and naturally changes due to different social relationships. "Sister Cassia" is actually another relative, and the modification of her name here leads to name confusion: Cassia originates from the name of a French saint from the fourth century, while many other names in the original are directly written in Chinese phonetics. The difference between the two may confuse readers. Moreover, based on expectancy norms, foreign readers do not fully understand the complex relationships in large families, which arouses curiosity about this culture. The re-translation in the original work is still worthy of scrutiny: "Chiehchieh (elder sister)" not only shows the pronunciation in Chinese but also adds the real meaning, making the specific identity of the character clearer to readers and providing more information about Chinese address terms - in contrast, "yima" and "Hsiaochieh" have similar corresponding character identities in Western culture. In terms of addressing, Western culture mainly addresses relatives directly by their names or uses nicknames; here, additional annotations can be made to reduce misunderstandings. Chinese readers expect to see a kind of Beijing culture in their impressions and a sense of homeland in their blood. The Chinese translations of the original work perform well in meeting these expectations, while the translated versions in machine translations are obviously unable to extract the deeper meanings of the text and can only perform a simple literal comparison. The translated versions produced by machine translations without verification, such as "yima" directly translated as "一马" ("yima" is misinterpreted as "一马," meaning "a horse"), "Cassie" translated as "桂皮" ("Cassie" is mistranslated as "桂皮," meaning "cinnamon"), and "Hsiaochieh" translated as "小杰" ("Hsiaochieh" is mistranslated as "小杰," meaning "Xiao Jie"), are all obvious mistranslations, unable to meet the normal reading needs. This further illustrates that machine translation focuses on the text during work, separating the "trinity" of translation, although it acts as a "translator," it only considers the "author" and is not suitable for texts with high interactivity; human translation, based on understanding the expectations of readers, can reprocess the ambiguous expressions in the original text, achieve fitting with the original text through appropriate adjustments, and meet readers' expectations for language forms.

Although the original text and translations are aimed at different readerships, terms of kinship present challenges for translation in terms of accountability, communication, and relationship aspects. Professional norms involve accountability norms, communication norms, and relationship norms, requiring translators to achieve higher levels in morality, society, and language. Accountability norms regulate personal relationships between translators and other stakeholders (such as authors, commissioners, clients, readers, and other translators); communication norms stipulate that translators should optimize communication; and relationship norms, the most crucial aspect, require ensuring "the establishment and maintenance of appropriate corresponding relationships between the source text and the target text." When dealing with the translation of kinship terms, communicative ethics demand that translators be keenly aware of the importance and significance of address terms in different cultural backgrounds. In the translation process, translators must handle them cautiously to ensure that the translation maintains appropriate respect and politeness in the target language culture. Normative ethics require translators to select appropriate terms of address to convey the meaning and emotion of the original text according to the habits and conventions of the target language and culture. This may involve a deep understanding of the meanings, usage scenarios, and social status of different terms of address, as well as familiarity with and mastery of the corresponding address customs in the target language culture.

Chinese kinship terms are more complex than English, making them more challenging to convey: In China, there are two types of relatives. One type is consanguineous, referring to relatives with blood relations. The other type is affine, referring to relatives formed through marriage. Blood relationships also influence the formation of kinship terms [19]. Many blood and affinity kinship

relationships appear in *Moment in Peking*, as shown in Example 2:
Example 2. Kinship Terms and Translations (Table 3).

Table 3: Kinship Terms Appearing in Chapter Four

Moment in Peking	Zhang's Translation	Yu's Translation	Machine Translation
Old Ancestor	老祖宗	老祖宗	古老的祖先
Good sister-in-law	好姨娘	好姐姐	好嫂子
Sister-in-law	嫂子	好嫂子	嫂子
Mother	妈	妈	妈妈
My child	我的儿	我的心肝	我的孩子
Such little children	那么俩小孩子	这么小的孩子	这样的小孩子
Little Number Three	小三儿	小老三	小三

According to the kinship terms appearing in Chapter Four of *Moment in Peking*, it is evident that the manual translation of the Chinese version does not entirely "reproduce" the original content but rather modifies it based on the target text, sometimes even adding translations. Although machine translation achieves "faithfulness" to the original text, it does not conform to the expression habits of the target language in practice. Here, there is a clear conflict between "reproducing the original content" and "professional norms." "Commitment ethics" emphasizes the responsibility and commitment of translators to the translation task, placing it within a broader ethical framework. This ethical model requires translators to consider not only the text itself but also situations where various ethical principles conflict. When dealing with these conflicts, translators should make choices and make wise ethical judgments based on specific contexts and cultural backgrounds [20]. Taking the two instances of "sister-in-law" in Table 3 as an example, although they both refer to the same person (Sister Cassia), they are addressed differently by Sunya and Mulan, indicating different familial relationships. Therefore, translators need to discern this. In this case, "好姐姐" in Yu's translation is not entirely accurate; "姨娘" typically refers to a secondary living space for high-ranking officials and nobles, commonly referred to as "Yiniang's room (姨娘房)" or "side room." Considering the characters' familial relationships, Zhang's translation is more appropriate. Both manual translations of "mother" and "my child" employ a more colloquial style, which aligns with the context of the dialogue, achieving an organic combination of "reproduction" and "norms." "such little children" is a term of endearment used by elders for younger ones; Zhang's translation clarifies the two children, while Yu's translation emphasizes their young age. The phrase "这样的" in the manual translation does not actually refer to anything specific and lacks substance. Sunya is the third child, so he is referred to as "小三儿" or "小老三". This reflects the affection of the older generation towards him. The machine translation's "小三" is prone to misunderstanding and sounds abrupt. Thus, it can be seen that machine translation "reproduces" the form of the original text rather than its essence and needs improvement in aspects like "clarity" and "understanding" to adjust autonomously in situations where ethical principles conflict.

In contrast, the original text also follows and oversteps professional norms. Chesterman proposed that communicative ethics highlight the importance of cross-cultural communication, which requires a profound understanding not only of the source text itself but also of the overall comprehension of the original text's information, signs, intentions, and the underlying meanings it carries [9]. Within this ethical framework, translators are encouraged to go beyond the language level and actively

explore elements such as cultural backgrounds, social customs, and contexts to ensure that the conveyed information is not only accurate but also appropriately conveyed in the target culture. The term "Old ancestor" is relatively uncommon in Western contexts; by analogy with "Old Ancestor" in *A Dream of Red Mansions*, Hawks translates it as "Lord Zheng," intuitively reflecting the character's relationship and better meeting the requirements of communicative ethics. Similarly, the original text can be modified to "Lord Tseng" in this context. Expressing "sister-in-law" repeatedly actually seeks to avoid readers' potential confusion about the characters' relationships from a reader's perspective, and it approaches the language form more from the reader's standpoint, making choices in the conflict between "reproduction" and "norms."

5. Conclusion

Through the comparative analysis of different Chinese translations of *Moment in Peking* (by Zhang Zhenyu, Yu Fei, and machine), this paper aims to reveal the ethical and professional norms that translators should consider in the selection of kinship terms, and explore how these norms affect translation quality and meet reader expectations. Combining specific examples, it is found that: in the translation of kinship terms, the translator's task is not simply to correspond in form but to conduct cultural transformation, add annotations, or transcribe and compile to help readers of the target language better understand the implied meanings and emotions in the original text. Although machine translation has made significant progress in being "faithful" to the original text, it lacks attention to readers, judgment of formal or informal language styles, and cannot promote the integration between form and content. It still requires manual editing and proofreading by human translators. In the future, emotion recognition technology can be introduced into machine translation to understand and convey the emotional nuances in kinship terms, avoiding misunderstandings or inaccuracies in translation. For novels like *Moment in Peking*, the translator's responsibility lies precisely in ethical guidelines, ensuring the effectiveness and accuracy of cross-cultural communication, and better achieving the effective transmission of the text and the reader's deep understanding.

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