



An Investigation of Translator Cyril Birch’s Habitus in Translating *Mistress and Maid (Jiaohongji)*

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Abstract

As a kind of social practice, translation is greatly influenced by various social elements. Habitus is one of the key elements to analyze a translator’s translation activities, which could be reflected through one’s preference on works in the source language, translation principles, and selection of translation strategies. This study investigated translator Cyril Birch’s habitus based on Pierre Bourdieu theory of social practice and Daniel Simeoni’s concept on translator’s habitus by analyzing one of his representative translated works--*Mistress and Maid (Jiaohongji)*. The methods employed by this study involve case study, literature analysis, and textual analysis. The findings revealed that Cyril Birch owns a relatively fixed habitus on translating Chinese operas. The habitus of Cyril Birch was based on his ardent love of Chinese literature works, great familiarization and accumulation of Chinese culture. His translation principles were embodied in his pursuit of rhythm equivalence, preference on using annotations to interpret allusions, metaphors etc. This study could deepen the understanding of socio-translatology in the field of translation studies and help explain the translation activities in both macro and micro facets. Additionally, by analyzing this successful translator, the study will offer some references for the improvement of translators’ professional qualities.

Key words: Cyril Birch; *Mistress and Maid*; Habitus; Socio-translatology

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1. INTRODUCTION

Translation practice is not merely a transference from one language to another. In recent years, many scholars have turned their eyes to examine translation activities from the perspective of socio-translatology. Taking the nature of translation activities into consideration, translation practice is a kind of social practice. Hence, it is reasonable to examine translation practices under the big background of its social factors. Nowadays, to improve translators’ quality and promote better cultural exchanges among the world, it is quite necessary to analyze the translation activities under the big context of the specific social environment. According to the theory of sociology by Bourdieu (1994), practice is the sum of habitus, capital plus field. Hence, it is necessary to analyze the translation practice by taking these elements into consideration. Habitus is defined as systems of “durable, transposable dispositions, structured structures predisposed to function as structuring structures” (Bourdieu, 1977, p.72). In other words, the structured practices could be generated without consciously obeying any rules or aims. Furthermore, habitus is regarded by Bourdieu as “a property of social agents regardless of individuals, groups and institutions” (Maton, 2008, p.51). In recent years, the status of translators has been attached great significance. Simeoni (1998) discussed the pivotal role of translators by analyzing Toury’s norms and Bourdieu’s habitus on translation studies. Based on the previous knowledge, the habitus of the translators plays a decisive role in the quality of translation practices.

Cyril Birch (1925-2018), a renowned sinologist and translator, got his doctor's degree in Chinese literature. He is adept in Chinese classical operas and modern literature. Birch is the first person to fully translate the Chinese classical opera *The Peony Pavilion*, which is well acknowledged in the academic field. He contributed a lot to the promotion and dissemination of Chinese culture in the overseas market. However, the prior studies mainly compared his English version of *The Peony Pavilion* with other translators, such as the comparison of rhyme translation between the English version by Xu Yuanchong (Cao, p.2016), the comparison of translating religious terms, cultural scenes, and figures of speech between the English versions by Wang Rongpei and Cyril Birch (Xu Jinjin, 2021), etc. Another excellent translated work *Mistress and Maid (Jiaohongji)* had not been attached great significance. Moreover, the present translation studies on this chosen classical opera is limited in quantity with most of them merely focused on the exploration of its value and significance in Chinese literature (Liu, 2020; Ren, 2020; Hou, 2021, etc.). Hence, it is of great significance to examine Birch's habitus through this opera to help deepen our understanding of his translation habitus as well as the translation of Chinese operas. The research questions for this study are: 1) As a well-known sinologist who was greatly enthusiastic about Chinese literature, what is Birch's habitus in translating opera works? 2) Furthermore, what's the influence of Birch's life experience on his translation habitus? This study will investigate Birch's habitus in translating opera works from his social trajectory, translation principles and translation strategies, hoping to offer some references on opera translation, thus contributing to the successful culture exchanges between the east and the west.

2. LITERATURE REVIEW

2.1 Previous Studies on Habitus

In recent years, scholars have begun to carry out translation research under the big context of the social environment. The cross-disciplinary research of sociology and translation studies has boosted numerous achievements in the two areas, contributing to the development of the two subjects. Furthermore, the perspective of sociology offered a brand view to examine the translation practice. Chen Fu (2017) explored Lu Xun's "hard translation" and habitus by analyzing his social trajectory and the dualism of his habitus in the development "hard translation". Ren Jinglei (2020) discussed Ken Liu's habitus in translating *The Three-Body Problem* in terms of his social trajectory and his selection of translation materials, translation principles as well as translation strategies. Liu Xiaoxia (2021) examined Rewi Alley's habitus in translating Chinese poetry into English

by analyzing his translation strategies and translation thoughts at a macro level. These studies proved the effectiveness of investigating translator's habits from the perspective of sociology in terms of the translator's social trajectory, selection of translation materials, translation principles and translation strategies. Nevertheless, the present study of translator's habitus is far from enough. Thus, it still calls for deeper and more detailed research for more translators and translated works.

2.2 Present Studies about *Mistress and Maid*

In addition, the present studies of the selected opera have been discussed by many scholars from the significance of its value in Chinese literature. Liu Tingting (2020) explored the deep roots causing the tragedy of the love story from the system of the feudal society. Ren Xiaofang (2020) investigated the value of shaping the character Feihong (translated into "petal" by Cyril Birch) based on her behaviour and personality. Hou Zixiao (2021) analyzed the artistic feature of this opera from the vision of love, portrayal of characters and blending of sadness and joy. As we can see, the significance of this opera has been testified from the precious studies. However, the present studies mainly focused on the exploration of the value of this opera in Chinese literature. Therefore, it is of an urgent need to explore its dissemination in the English world to help promote the construction of the positive image of China in the international arena.

3. THEORETICAL FRAMEWORK

3.1 Bourdieu's Theory of Social Practice

This study is a cross-disciplinary research by adopting Bourdieu's theory of social practice and Simeoni's concept on translator's habitus to investigate Cyril Birch's translation activities. Bourdieu proposed a famous equation on social practice in *Distinction: A Social Critique of the Judgement of Taste* that "[habitus (capital)] + field = practice" (Bourdieu, 1984, p.101). From this perspective, translation practice is influenced by many factors involving habitus, capital and field. Thus, habitus is a significant factor to help better interpret a series of translation activities of the translators.

3.2 Translator's Habitus by Simeoni

Additionally, based on Bourdieu's concept of habitus, Simeoni (1998) further discussed the significance of translator's habitus mainly from the dualism including two main aspects, "structured mechanism" and "structuring mechanism". Translation norms are relatively fixed, while translator's habitus is changing and evolving all the time. On one hand, translator's habitus is acquired and shaped in the course of one's social life; On the other hand, translator's habitus also plays a subjective role in shaping and improving translation norms.

4. RESEARCH METHOD

First and foremost, this study selected one of the representative translated works by Cyril Birch--*Mistress and Maid (Jiaohongji)*. Furthermore, the study used the method of textual analysis through purposive sampling.

4.1 Data Source

Mistress and Maid (Jiaohongji), a Chinese classical opera, owns several versions, the first of which is a novel written by Song Meidong dating back to the Yuan Dynasty. The novel was based on a real tragic love story in the Northern Song Dynasty. The version discussed in this study was an opera written by Meng Chengshun in Ming Dynasty. This opera described the tragic love story between the hero Shenchun and the heroine Jiaoniang (Bella) who committed suicides, for their marriage was not agreed by Jiaoniang's father Wang Wenrui.

4.2 Textual Analysis

The study of a translator's habitus could not be discussed separately from one's translation practice. Thus, this study will examine Cyril Birch's translation principles from the representative examples from one of his excellent translated operas *Mistress and Maid (Jiaohongji)*. This study will analyze the selected examples from this opera in Chinese by Meng Chengshun and English version by Cyril Birch, helping to better understand his translation principles and adoption of translation strategies.

4.3 Purposive Sampling

The examples in this study were selected purposively from the translated work *Mistress and Maid (Jiaohongji)* by Cyril Birch. The examples were chosen to better explain Cyril Birch's translation strategies and translation principles. Considering the unique feature of operas in Ming Dynasty, the examples selected range from tune names, names of the characters, metaphors and allusions, etc.

5. RESULTS AND DISCUSSION

5.1 Source Material Selection

The selection of the source material is never a random or an impulse action of a translator. It is influenced by various factors involving the translator's preference, social factors, the expectation of the target readers, requirements of the press, ideology, etc. Among all of the factors, translator's preference played a vital role. Thus, this paper will examine the factors affecting the selection of the source materials from the perspective of translators, including the translator's social trajectory, aesthetic preference and academic achievements.

5.1.1 Cyril Birch's Social Trajectory

Cyril Birch¹ (1925-2018) was a well-known Sinologist

and translator who specialized in Chinese literature, especially in the opera of Ming and Qing dynasties. Birch was born in Bolton, Lancashire, England in 1925. He had received education on Chinese literature in England. In the year 1944-1947, he joined the British Army and worked as Lieutenant. After graduation, he had been the lecturer at the School of Oriental and African Studies, University of London for 12 years from 1948 to 1960. In the year 1960, Birch emigrated to America, and he had become an associate professor of Oriental Languages, University of California, Berkeley.

Birch's educational background and working experience accumulated him abundant cultural capital and economic capital. His learning experience successfully drove him to the field of Chinese literature, helping him construct solid Chinese literary habitus. Furthermore, his status as a professor in the university accumulated him with enough symbolic capital, social capital and economic capital. Some of his translated works were recognized as prescribed textbooks in his university, which ensured his confidence and determination in further pursuit of career as a translator.

5.1.2 Cyril Birch's Aesthetic Preference

Birch had a taste for Chinese literature. Throughout his whole career of translation and academic experience, he had been devoted to the translation study of Chinese literature. The unique feature of Birch is that he is not merely a translator, but also a scholar with grand visions. His devotion to Chinese literature and profession in doing research contributed to his great achievements in his sinology career. His professional academic literacy endowed him with great sensitivity for the selection of the source materials to be translated. Cyril Birch compiled two volumes of *Anthology of Chinese Literature* by selecting and translating some representative classical works of Chinese literature. The works in the volumes covered Tang poetry, Yuan opera, Ming and Qing Dynasty novels ranging from Zhou Dynasty (1,100-771 BC) to the Republic of China (1912-1949). The great works helped display the excellent works of China to the world, which contributed to a better understanding of China by the world. Furthermore, Cyril Birch is greatly enthusiastic about Chinese literature and Chinese culture, which helped better explain his disposal of some cultural-loaded words during the translation process. His devotion to Chinese literature led him to the Chinese literary field, constructing Chinese literary habitus.

5.1.3 Cyril Birch's Academic Achievements

Cyril Birch had published a lot of high-quality papers on Chinese literature in many famous International Journals, which had greatly improved the influence of Chinese literature in the academic field. His doctoral dissertation is the first study of Chinese novels in England. Furthermore, the work *Stories from a Ming Collection* makes him the first person to translate Chinese fairy tales and strange stories into the west. Additionally, the above-mentioned two

¹ <https://groveatlantic.com/author/cyril-birch/>

volumes of *Anthology of Chinese Literature* had become textbooks of American universities and were included in the Chinese representative works series by UNESCO.

5.2 Translation Principles

When discussing a translator's habitus, it is unavoidable to explore one's translation principles. The cognition of the nature and effect of the translation activities will definitely determine a translator's selection of translation strategies and their structured behaviour in dealing with similar kinds of translation problems. This study will explore Birch's translation principles from the following three aspects, including his own definition of his translation principles, namely "free will", one of the key parts in translating operas-- "rhythm equivalence", as well as the exploration of the roots of his translation thoughts.

5.2.1 "Free Will"

Birch once stated that the last thing he will do is to work out several rules to follow when carrying out translation practices. He expressed his translation idea as "itch and twitch" in a conference, holding that he supported John Ciardi's translation idea heart and soul. That is, translation practice is composed of several specific circumstances, which no translation theory could offer perfect guidance. Hence, during the translation process, a translator will carry out the translation practice mainly by feel. Only before and after the translation practice will a translator realize the existence of translation theories.

Although Cyril Birch defined his translation principle as "itch and twitch", it never means he did translation work casually. His free will is not arbitrary "random translation", "compilation" or "adaptation", nor is it blindly rigid "literal translation", but does not stick to a certain translation thought or translation principles. The true meaning of his translation principle of "free will" is to give him full freedom, which reflected his sense of subjectivity as a translator.

5.2.2 Rhythm Equivalence

Birch believed that in the treatment of lyrics, poems, tunes and other dramatic contents, "plain poetry has its advantages, but its disadvantages are quite serious, which can only be used occasionally".

Therefore, his pursuit of rhythm equivalence is based on a deep understanding of the original text, which not only accurately conveys the meaning of the original text, but also realizes the corresponding form and successfully reproduced the original text. This was mainly reflected in the translation of the lyrics and tunes. And the

Table 2
Metaphors in *Mistress and Maid*

No.	Scene	ST	TT	Metaphor
1	scene 2: Leaving Home	青萍	sword	refers to the one to be welded in bureaucratic service of the emperor
2	scene 2: Leaving Home	伯劳东去	the shrike flies eastward	parting

correspondence of rhythm was achieved mainly through the adoption of the following translation strategies.

5.2.3 Rational Thinking

In the previously translated works of Chinese literature, some sinologists or missionaries would choose to cleanse cultural elements with unique Chinese characters for a better understanding and communication effect. However, it is not beneficial for the dissemination of Chinese culture and the construction of China's image. As a sinologist who accumulates abundant cultural capitals, Birch chose to retain Chinese elements to a large extent. This action or decision on his translation practice could date back to the Enlightenment Movement when rationality has become a measurement to judge everything. This is one of the key factors to help better interpret his massive usage of annotations when dealing with allusions and metaphors target readers are not familiar with.

5.3 Translation Strategies

5.3.1 Translation of Tune Names: Transliteration

Song Poems appeared in the operas in many circumstances. Therefore, the translation of the Song Poems is one of the keys to translating operas. As to the translation of the tune name, Birch mainly used the strategy of transliteration, for example:

Example 1:

Table 1
Name Translation of the Song Poems

西江月	Xijiang yue
满江红	Manjiang hong
凤凰阁	Fenghuang ge
一枝花	Yizhi hua

For one thing, the function of the Song Poems is to render the atmosphere of the opera. Hence, it is not necessarily to paraphrase the names of the poem, which will only add to the target audiences' burden to understand the implied meanings of them. For another, through the adoption of the strategy of transliteration, it could also help achieve formal equivalence to some extent.

5.3.2 Translation of Metaphors: Literal Translation with Annotation

Metaphor plays a key part in this opera, the translation of which also poses a big challenge for translators. After retrieval of the term "metaphor" or "metaphorical", six metaphors were found in this work. The details are listed in the following Table 2.

To be continued

Continued

No.	Scene	ST	TT	Metaphor
3	scene 4: Evening Embroidery	杏花春雨谢，满 眼飘香雪，昼闲 天气冷，流清 血。宝镜台前， 懒画芙蓉颜。新 愁难打叠，弄草 拈花	Spring rain wilts the almond blossom look where you will, a swirl of <u>fragrant snow</u> . Idle day, the air chill the blood pulsing. Before my jeweled mirror stand lazily rouging hibiscus cheeks fresh cares hard to put by. Toying with <u>plant leaves</u> , fingering <u>blossoms</u>	According to Birch's prediction, these images probably imply sexual exploration.
4	Scene 21: Sending the Matchmaker	管取两人成爱 眷，夫妻美，昼 锦圆。	I guarantee your loving match husband and wife brocade-clad, dazzling in broad light of day!	A metaphor for success in one's career, from an old saying that to attain wealth and renown without returning to one's hometown to show it off is as pointless as wearing brocade in the dark where it can't be seen.
5	scene 35: The Keepsake	住眉州几时，住 眉州几时，梦魂 犹系，叹无端又 渡桑乾水。	Long resident in Meizhou long resident in Meizhou dreams still tethered there alas, "another pointless crossing of the <u>Sanggan</u> ."	North China's Sanggan River was a metaphor used by poets to represent the border between the civilized world and the barbarian wilds.
6	scene 36: The Road to the Examinations	竞跃天门，方显 旧精神。	Vying to leap the gateway to success, spirit of ancient heroes seen once more!	The metaphor behind the lines of both men is that of the unrecognized talent that "hides in a pond" as commonplace fish until the day it can leap the rocky falls of Dragon's Gate (Longmen) and turn into a dragon: when, in other words, the poor obscure student can achieve success in the state examinations.

First and foremost, the translator should have a sharp eye for the recognition of the metaphors. Furthermore, the translation of the metaphors also demonstrated the translator's accumulation of the capital of Chinese culture, the ability to search, gather and pick out true information. Thirdly, it also reveals the translator's principles in selection translation strategies, that is, the pursuit of the correspondence of the rhythms.

Example 2:

【醉落魄】 [末、净同上] [末]蛟龙久在池中隐，一声雷震，满川桃浪红生晕。[净]竞跃天门，方显旧精神。

FIRST STUDENT (enters with companion) : (Tune: Zui luo po) Dragons long coiled in ditch obscure; comes a sudden thunderclap: spring tides, a rosy halo the river's length!

SECOND STUDENT:

Vying to leap the gateway to success spirit of ancient heroes seen once more!

The metaphor behind the lines of both men is that of the unrecognized talent that "hides in a pond" as commonplace fish until the day it can leap the rocky falls of Dragon's Gate (Longmen) and turn into a dragon: when, in other words, the poor obscure student can achieve success in the state examinations.

In Example 2, Birch also employed literal translation and annotation. He interpreted the metaphor of "跃龙门" (yue long men) in a vivid manner through annotation. This adoption of translation strategy further confirmed his rich accumulation of cultural capital as well as his rational way of thinking by describing the information in an objective way.

5.3.3 Translation of Allusions: Literal Translation with Annotation

The use of allusion is one of the typical features in Chinese classical operas. The appropriate usage of allusion

can receive a good rhetorical effect, making the language elegant, implicit, witty, concise and comprehensive. However, it could make the target readers difficult to understand and translators hard to transfer (Zhou & Cao, 2021).

In *Mistress and Maid*, 15 allusions were found in this work. Birch listed 13 representative allusions and the relevant tales in the introduction part. The translation strategies used by Birch is literal translation plus annotation by adding the explanation of the story. The allusions in this work are listed as follows:

Table 3
Allusions in *Mistress and Maid*

No.	Allusion
1	Herdboy and Weaving Maid
2	The Old Man in the Moonlight and His Red Thread of Betrothal
3	Chang'o, Goddess of the Moon
4	Bluebird, Wild Goose, and Fish Messengers
5	Witch's Mount, Jasper Pavilion, Terrace of the Sun
6	The Cuckoo's Tears
7	Xiang River Bamboos
8	Fondle Jade
9	Wenjun and Sima Xiangru
10	Peach-Blossom Spring
11	Blue Bridge
12	The Rainbow Skirt
13	The Red Leaf Poem
14	Thousand League Bridge
15	Purple Jade

Example 3:

便做连枝共冢、共冢我也心欢悦。打进香魂，向谁飞越？

So long as two hearts are as one, then she can have no regrets even if, like Purple Jade or Fragrant White, her grave is a desert mound and her love no more than a seed planted for the next incarnation.

Notes:

Purple Jade was the daughter of King Fuchai of the ancient state of Wu. Her marriage with Han Chong, the youth to whom she had promised herself, was obstructed by the king her father. She died heartbroken, but her ghost appeared to her lover as he paid homage before her tomb.

The memory of Fragrant White, Suxing, a royal concubine of the tenth century, was preserved by giving her name to a jasmine that grew magically above her grave.

In Example 3, two allusions were used, involving “共冢” (gong zhong) and “香魂” (xiang hun).

The first allusion is the tragic love story between Ziyu (紫玉) and Han Chong (韩重). This allusion is a famous mythological love story in ancient China, which was first recorded in Soushenji. “Wu Wang Xiao Nv” is a life and death love story: the king of the State of Wu, Fu Chai’s daughter Ziyu and Han Chong fell in love with each other, because her father opposition, Zi Yu died out of depression. Han Chong went to condole Ziyu after he came back home. Ziyu’s ghost and Han Chong coexist in the grave for three days. The emotional appeal of the story is sad and dreary, with the image of purple jade described in a beautiful manner.

The second is the allusion from the lady Zhen Niang (真娘). There was a famous prostitute in Suzhou in the Tang Dynasty named Zhenniang, who was born in a scholarly family in Chang’an. She was intelligent, delicate, good at singing and dancing, chess, skilled in painting and calligraphy since childhood. In order to escape the Anshi Rebellion, Zhen Niang fled south with his parents. She and his family were separated on the way. Zhen Niang was lured to “Le Yun Lou” brothel. Because of the talent and beauty, She soon became famous for her performance. At that time, a rich son called Wang

Yinxiang fell in love with Zhen Niang in the brothel and wanted to marry her. Zhen Niang had to refuse politely because her parents had arranged her marriage in her childhood. Wang Yinxiang still did not give up, who spent a lot of money to buy off the procurer, hoping to stay in her place. Zhen Niang felt difficult to disobey. In order to preserve chastity, Zhen Niang hanged herself. Hearing that, Wang Yinxiang regretted with great grief. Wang spent a lot of money to bury Zhen Niang in Tiger Hill, and carved a monument to commemorate. He planted flowers and trees on the tomb, known as “flower tomb”, and vowed never to marry again. It is said that the jasmine flower was not fragrant before Zhen Niang died. Its soul is attached to the flower after her death. Since then, the jasmine flower has a fragrance, so it is called jasmine flower and fragrant soul, and jasmine tea is also called fragrant soul tea.

In Example 3, Birch used concise words to depict the tragic stories, demonstrating his profound accumulation of cultural capital and familiarization of the literary field. The adoption of literal translation in the lyrics achieved rhythm equivalence of with the source text to a large degree. Furthermore, the annotations will enable the target readers to learn more about Chinese history and Chinese culture. The adoption of this translation strategy plays a positive role in the dissemination of Chinese culture.

5.3.4 Translation of Names: Substitution

The translation of names also plays a vital role in literary works. It is essential to clarify the relationship among the characters, which is especially important for the successful dissemination of the opera in the target culture. Thus, it is necessary to investigate Sinologist Birch’s disposal of the translation of names. Birch listed the cast involving 31 entries with brief introduction of most characters. Furthermore, the paper also examined the translation of names in the main body. This paper further specified 34 characters with their translations shown in table 4. In this paper, ST refers to source text in Chinese while TT refers to target text in English.

Table 4
Names and translations in *Mistress and Maid*

No.	Name (ST)	Pronunciation	Cast Introduction	Name (TT)
1	申纯 申官人	Shenchun	Shen chun, aspiring candidate for the state examinations	Shen Chun Master Shen
2	申庆	Shenqing	Shen qing, retired scholar of Chengdu, Sichuan, and father of Shen Chun	Shen Qing
3	王氏	Wangshi	Madam shen, née Wang, mother of Shen Chun	Madam Shen
4	申纶	Shenlun	Shen lun, older brother of Shen Chun	Shen Lun
5	王文瑞	Wang Wenrui	Wang wenrui, Assistant Magistrate of Meizhou, Sichuan, and brother of Madam Shen	Wang Wenrui
6	赵氏	Zhaoshi	Madam wang, wife of Wang Wenrui	Madam Wang/ née Zhao
7	飞红	Feihong	Petal (Feihong), maidservant to Madam Wang	Petal
8	老院子	Laoyuanzi	Gatekeeper to Wang family	Gatekeeper
9	娇娘	Jiaoniang	Bella (Wang Jiaoniang), daughter of Wang Wenrui	1. Jiaoniang, Miss Bella; 2. Jiaoniang or Bella
10	马小三	Maxiaosan	Tertius ma, rascally hangers-on of Master Shuai	Tertius ma/Ma

To be continued

Continued

No.	Name (ST)	Pronunciation	Cast Introduction	Name (TT)
11	戈小十	Gexiaoshi	Decimus ge,rascally hangers-on of Master Shuai	Decimus ge/Ge
12	帅公子	Shuaigongzi	Master shuai, a rich idler	Master shuai
13	小慧	Xiaohui	Smartie,maids in the Wang household	Smartie
14	湘娥	Xiang'e	River lass,maids in the Wang household	River lass/River
15	番王	Fanwang	king of tibet	King of tibet
16	番们	Fanmen	tribesmen of tibet	Tribesmen
17	帅	Shuai	Shuai, Military Governor of Western Sichuan and father of Master Shuai	Military governor shuai
18	哨子	Shaozi	Scout and troops serving under Governor Shuai	Scout
19	守城军	Shouchengjun	Militiamen	Militiamen
20	队长	Duizhang	Squad leaders	Squad leaders
21	营兵	Troops	Gatekeeper to Shen family	Gatekeeper
22	媒婆	Meipo	Matchmaker	Matchmaker
23	陈仲游	Chenzhongyou	Chen zhongyou, friend and drinking companion of Chen Chun	Chen Zhongyou
24	丁伶俐	Dinglianlian	Lovey ding,courtesans	Lovey ding
25	伴姐	Banjie	Little chubby, courtesans	Chubby
26	张师婆	Zhangshipo	Sister zhang, Daoist priestess	Sister zhang
27	/	/	Lad, acolyte in attendance on Sister Zhang	Lad
28	征夫	Zhengfu	Coachman	Coachman
29	/	/	Two students attending the state examinations	First student/ Second student
30	魂旦/ 鬼旦	Hundan	Ghost of a girl	Ghost of a girl
31	舟人	Zhouren	Boatman	Boatman
32	/	/	Boatman's wife	Boatman and wife
33	东华帝君	Donghuadijun	Lord of the brightening east, god of love, with attendant sylphs	Lord of the brightening east
34	仙从	Xiancong	Attendant sylphs	Attendant sylphs

Among the 34 items, completely transliteration accounted for 20.6%, title plus surname accounted for 32.4%. The percentage of the strategy “paraphrase” totals up to 55.9%. Since there are some overlaps in the translation of several names or titles, and several English versions could not find equivalent Chinese version, the

sum of the percentages is not 100%. From the percentages we could learn that the convey of the meaning carried by the names matters a lot during the transference of the names. The mostly used strategies for translating names by Birch are listed in Figure 1.

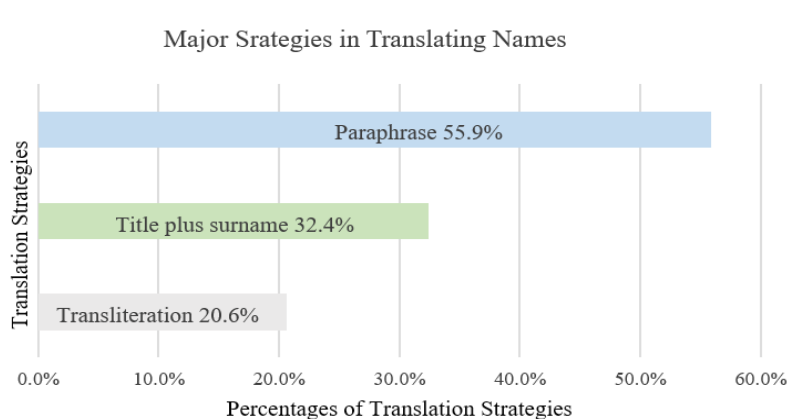


Figure 1
Major Strategies in Translating Names

As to the translation of names, it was found that the key characters' names related to some images were mainly replaced by the relevant ones in target language. The analysis of the translations of the key figures is as follows.

Example 4:

娇娘 (Jiaoniang) -- Bella

飞红 (Feihong) -- Petal

小慧 (xiaohui) - Smartie

As we can see from Example 4, the name of the heroine “娇娘” (Jiaoniang) was translated into “Bella”, which is obviously an English name. According to Birch (2001: xii), by translating the two names “Jiaoniang” into “Bella” and “Feihong” into “Petal”, he intended to help readers tell the female names from male names. Moreover, More importantly, it was translated into “Jiaoniang, Miss Bella” when appeared for the first time, which also exemplified his rational thinking. By translating the name into a familiar name in the target culture, it achieved cultural substitution to some degree. As to another two names for the maid “飞红” (feihong), and “小慧” (xiaohui), they were translated into “Petal” and “Smartie” based on their implied image and meaning of the names, which reached the equivalence with the source text in terms of image. The adoption of these strategies could also demonstrate Birch's habitus in translating names, which could offer some references in understanding his translated works like operas as well as other literary works.

CONCLUSION

This study examined Cyril Birch's habitus by choosing one of his representative works as a case. The study analyzed the translator's habitus from both the macro and micro perspectives. The findings revealed that Cyril Birch owns a relatively fixed habitus in translating Chinese operas.

At a macro level, we could learn that the educational background of Cyril Birch enabled him to enter the field of research and translation of Chinese literature. During the process of his education career, he accumulated enough cultural capitals, which helped lay a solid foundation for his entering of his working career in School of Oriental and African Studies, University of London as well as University of California, Berkeley. After that, he had accumulated abundant symbolic and social capitals as a lecturer in the university, which consolidated his accumulation of cultural capital. His achievement in the translation of Chinese literary works earned him a great reputation in the field of Chinese literature, which also aided him in accumulating enough symbolic capital in this field.

At a micro level, Cyril Birch's ardent love for Chinese literary works had a big influence on the selection and translation of Chinese literary works. Furthermore, his rich accumulation of Chinese cultural capital helped him achieve great success in the field of translation, including his habitus in the adoption of annotations in translating allusions and metaphors. In addition, his translation thoughts were also embodied in his adoption of

translation strategies like transliteration, literal translation plus annotation to reach the rhythm equivalence of the lyrics of the opera. Moreover, his rational thinking was better exemplified in his adoption of translating names, transliteration plus English names.

This study will help better understand Sinologist Cyril Birch's translation habitus especially in the field of Chinese classical operas by analyzing his habitus from both a macro and micro level. Furthermore, this study will contribute to the translation study of the selected classical opera, *Mistress and Maid (Jiao Hongji)*, promoting the cultural exchanges in the world. Additionally, by analyzing this successful translator, the study will offer some references for the improvement of translators' professional qualities.

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