

**A Chinese Bite of Translation:
A Translational Approach to Chineseness and Culinary Identity**

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Abstract

Cuisine is a topic worthy of interest because it is often associated with a specific national culture. Among the various national cuisines, Chinese cuisine is probably one of the most fascinating, all the more so because the culture-specific characteristics of Chinese cuisine have resulted in its typical diversity. Furthermore, Chinese cuisine can be considered diasporic and capable of breaking cultural boundaries as Chinese overseas communities have introduced their cuisine to various parts of the world over the past two centuries.

In translation studies, culinary identity is viewed by scholars as an extension of translation activity. However, Chinese culinary identity hasn't received the same attention that other areas of research in translation studies have, probably because of its culture-specific traits. My thesis will focus on one example of this important phenomenon: the "translation" of Chinese culinary culture in Canadian food discourse. Renowned for its multiculturalism, Canada—perhaps more than any other country—has embraced "Chinese food" as one of its mainstream international cuisines, and Chinese cuisine, on the other hand, has adopted Canadian cultural values and has become practically inseparable from contemporary Canadian culture. In this respect, the question becomes to what extent has "Chineseness," which refers here to Chinese cultural identity, been constructed within the Canadian culinary sphere?

My thesis involves an analysis of the translation of Chineseness by Chinese-Canadians in food discourse from a cultural perspective. In the first chapter, I will introduce the discussion of Chineseness in sociology and in translation studies. The second chapter deals with culinary identity in both food studies and translation studies. In the final chapter, I analyze Chineseness, as it is represented by culinary identity in the Canadian context, by observing *HeartSmart*

Chinese Cooking, a cookbook written by a Chinese-Canadian chef in English for a Canadian readership.

Résumé

La cuisine est un sujet de recherche intéressant, car elle est normalement associée à une culture nationale particulière. Parmi les nombreuses cultures culinaires nationales, la cuisine chinoise est sans doute l'une des plus fascinantes. Si, d'une part, la diversité et la variété de la cuisine chinoise sont tributaires de traits spécifiquement culturels, de l'autre, cette dernière s'avère proprement diasporique et interculturel, notamment grâce à son introduction par les communautés d'origine chinoise dans différentes régions du monde depuis deux siècles.

En traductologie, la notion d'« identité culinaire » peut être considérée comme une certaine extension de l'activité traduisante. Cependant, l'identité culinaire chinoise en tant que sujet de recherche n'a pas autant été étudiée que d'autres phénomènes en traductologie, curieusement en raison de ses qualités spécifiquement culturelles. Cette thèse cherche donc à combler cette lacune en se penchant sur le cas de la « traduction » de la culture culinaire chinoise dans le discours canadien. Le Canada, réputé peut-être plus que tout autre pays pour son caractère multiethnique, a fait de la cuisine chinoise une des ses principales cultures culinaires internationales. Du même coup, la cuisine chinoise s'est adaptée aux valeurs culturelles canadiennes, en ce sens qu'elle est devenue indissociable de la culture contemporaine du Canada. Ainsi, la question se pose à savoir dans quelle mesure l'identité culturelle chinoise, ou la notion de ce qu'on appelle *Chineseness* en anglais, est maintenue en tant qu'objet de discours dans la sphère culinaire au Canada.

Cette thèse se veut une analyse de la traduction, au sens culturel du terme, de cette notion de *Chineseness*, telle que se trouve réalisée dans le domaine culinaire, en anglais, par des Sino-Canadiens. Le premier chapitre présente la notion de *Chineseness*, telle qu'elle est discutée et débattue dans les domaines des sciences sociales et de la traductologie. Le deuxième chapitre

traite quant à lui de la notion d'« identité culinaire » dans le domaine des études alimentaires, mais aussi en traductologie. Le troisième et dernier chapitre consiste en une analyse de la *Chineseness*, vu à travers la lorgnette de l'identité culinaire en contexte canadien. Pour les fins de cette analyse, j'ai choisi d'étudier l'ouvrage *HeartSmart Chinese Cooking*, livre de recettes écrit en anglais, et donc destiné aux lecteurs d'ici, par un chef sino-canadien.

Introduction

This study analyzes Chineseness through culinary identity from a translation studies perspective and brings together three interrelated disciplines: sociology, food studies and translation studies. Moreover, a personal interest in food, cultural and translation studies informs this research. As an international student from China, my experience with "Chinese food" has frequently reminded me of the striking contrast between the food I ate in China and that which I now eat in Canada. On the one hand, Chinese cuisine has been part of my life and my identity. On the other hand, Chinese cuisine (or "Canadian" adaptation of Chinese food) served in Chinese restaurants—such as chicken with plum sauce, stir-fried chow mein, and chop suey—has become something I am now rarely exposed to. Moreover, one of the main inspirations for this thesis is the success of the Chinese documentary *A Bite of China*, which quickly drew attention to Chinese culinary culture among its viewers. The documentary triggered my desire to analyze Chinese culinary culture from a translation studies perspective.

Indeed, Chinese cuisine constitutes an essential component of Chinese culture, and it is perhaps one of the few national cuisines that has had such an immense connection with Chinese culture. In fact, it can reflect almost every aspect of Chinese culture (e.g. politics, history, geography, cultural values, medicine, well-being), and this thesis will include a small portion of Chinese cuisine's penetration into culture in this thesis. Endymion Wilkinson (1998), a reputable sinologist, proposes "four keys" which describe the diversity of Chinese cuisine (Wilkinson, 1998: 623). These four keys are the broad Chinese region, the development of dietary and medical cooking tradition, the large demands of specialized cuisine from the Chinese population, and continuous foreign culinary influence (ibid.) Furthermore, Chinese cuisine has been exported to foreign countries by Chinese immigrants. This has been advantageous especially in the

integration of foreign elements, the enrichment of Chinese cuisine and its evolution into a diasporic cuisine. However, although Chinese cuisine has rapidly evolved into a global cultural phenomenon (mostly through Chinese communities abroad), there remain a few qualities which still categorically define Chinese cuisine. Prominent among these is the quality of cultural fusion, which Wilkinson has described as "the openness to imported foods and experimentation with foreign recipes and ingredients" (Wilkinson, 1998: 624). In this thesis, I will explain in detail this cultural phenomenon in Chinese cuisine and how it relates to translation studies.

According to Wilkinson (1998), the four keys are the traits which define Chinese culinary identity. I would like to emphasize the concept of culinary identity here because it is the focus of my thesis. In food studies, culinary identity is one of the concepts derived from the intersection between food studies and sociology. As food studies scholars Brenda L. Beagan and Gwen E. Chapman (2012) have maintained, This concept refers to eating habits that can be associated with identity, i.e. habits which are associated with "gender, life stage, ethnicity and social class" (2012, 137). Culinary identity, if it is defined and understood as cultural representation, can be mobilized conceptually by translation scholars. Food discourse thus becomes the principal research material for translation scholars seeking to analyze culinary identity. Cookbooks and menus are an important corpus for culinary data and have consequently been exploited by scholars interested in this area of study.

Another essential concept in my thesis is the notion of Chineseness, i.e., Chinese cultural identity. In general, the notion of Chineseness is mainly studied by sociology scholars to define Chinese cultural identity in various contexts in order to answer the question of what it means to be Chinese. Due to a series of changes in China and around the world, the notion of Chineseness has become one of the principle issues relating to the construction of a Chinese cultural identity

among both mainland and overseas Chinese¹. In some cases, the Chineseness is associated with constructing Chinese cultural identity in a globalized world. What makes Chineseness a complex issue is that it is based on different cultural contexts, and the impact of globalization and China's rapid economic development has further increased the complexity of Chineseness through cultural transmission. These questions reflect a range of different perspectives, as illustrated by observations by Chinese scholar Shi Anbin (2003) about how Chinese identity manifested itself in the 1980s and 90s through music and literature,² and as shown by research conducted by Chinese studies scholar Guo Yingjie (2004) about cultural nationalism in China, considered from both political and cultural perspectives.³ The notion of Chineseness in this thesis, however, mainly includes concerns such as hybridity, authenticity, voicelessness and excessive nationalism. In translation studies, the interest among translation scholars in Chineseness has been triggered by the study of Chineseness in mainland China by Martha P.Y. Cheung (2010), who examines the struggle of Chinese identity construction both in discourse and in translation studies in China. This notwithstanding, I believe that the notion of Chineseness can also be examined through culinary identity. When considered as a reflection of overseas Chinese culture, Chinese cuisine is a cultural phenomenon that is probably widely "translated," as it extends beyond cultural and linguistic barriers. In this respect, the transmission of Chinese cuisine by

¹ The term overseas Chinese in my thesis refers to individuals living in countries other than China who are either Chinese immigrants or come from Chinese immigrant families and applies only to the contents of this thesis.

² In his book *A Comparative Approach to Redefining Chinese-ness in the Era of Globalization*, Shi (2003) focuses on the question of how Chinese culture is manifested by Chinese in the late 20th century through new forms of music (rock and roll) and literature (body writing), showing a form of cultural diffusion that includes the desire for

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³ In his book *Cultural Nationalism in Contemporary China: The Search of National Identity Under Reform*, Guo (2004) analyzes the notion of Chinese cultural identity through cultural phenomena related to cultural nationalism in mainland China, including examples of reviving Confucian culture and the reform of Chinese characters.

overseas Chinese reflects the way they interpret Chineseness via the way they represent this culinary identity.

I have decided to restrict my research field to the Chinese communities in Canada as an example of how Chineseness is perceived in overseas Chinese. I believe that Canada provides a perfect milieu on which to undertake the research. This is because Canada is recognized as one of the few countries that contain a large number of Chinese inhabitants within its multi-ethnic population.⁴ Moreover, Canada is also one of the few countries that have integrated Chinese cuisine, so that it has become inseparable from Canadian cuisine and Canadian culture.⁵ In this regard, I consider food discourse written by Chinese-Canadians to be a relevant means for examining how Chineseness has flourished within a non-Chinese cultural context. In addition, among the numerous forms of food discourse available, I have chosen cookbooks as the type of text for this study because cookbooks are more likely than other sources to provide material that would make it possible to approach the subject from a translation-as-cultural-transmission perspective. For the purposes of this study, I will focus on one cookbook: Stephen Wong's *HeartSmart Chinese Cooking* (1996), which I consider emblematic. This cookbook is about Chinese cuisine and is intended for a Canadian audience. It is written by a Chinese-Canadian who has in-depth knowledge of Chinese and Canadian culture through his personal and professional experiences.

My analysis of Wong's cookbook will be backed by translation theory concepts related to cultural translation as I endeavour to find answers to explain how Chineseness is portrayed by

⁴ According to a 2011 Statistics Canada report on ethnic origins in Canada, the Chinese population has exceeded 1,324,700. Chinese made up 21.1% of Canada's visible minority population and 4% of the total population.

⁵ In a news article published in *The Globe and Mail*, Josh Wingrove (2013) comments on a historical exhibit of Chinese restaurants as follows: "It's a look at the restaurants and families that became an icon of Prairie towns and served as a foothold for a new Canadian community" (Wingrove 2013).

Chinese-Canadians through culinary discourse, and how a cultural—rather than linguistic—approach in contemporary translation theory explains the cultural phenomenon of Chineseness.

My analysis of Chineseness in Chinese-Canadian food discourse is structured as follows. In the first two chapters, I provide a literature review of studies by scholars on Chineseness and culinary identity. In the first chapter, I explain how Chineseness is perceived by scholars in sociology, who have studied overseas Chinese communities and mainland Chinese from different perspectives. In addition, prior to presenting my own perspective, I describe how translation scholars have approached the notion of Chineseness. The second chapter focuses on the assessment of culinary identity in the fields of food studies and, more importantly, the studies of culinary identity proposed by translation scholars. I then describe my research on Chineseness in the third chapter and explain my observations about the cookbook's discourse, which I compare with previous discussions of Chineseness and culinary studies in the field of translation. I believe that my thesis will illustrate the broad scope of translation theory as it applies to practical research and also to colourful collections of works on Chinese cuisine. Furthermore, I hope that my thesis will offer "food for thought" and consequently open up more avenues for similar research in translation studies.

Chapter 1

The Notion of Chineseness and Related Research in the Field of Sociology and Translation Studies

In this chapter, I would like to present the notion of Chineseness and overview relevant studies on Chineseness in both sociology and translation studies. Chineseness, if it is defined restrictively, implies the qualities or characteristics which are defined as typically Chinese. In sociology, Chineseness refers to cultural phenomena which illustrate Chinese cultural identity. The notion of Chineseness has been studied by different scholars based on their respective backgrounds, for instance literature, diplomacy, politics, history, etc. These different definitions of Chineseness have made it difficult to overview and list each one of the approaches that seek to define the notion. A few examples here will provide an impression of how Chineseness is viewed by different scholars. For instance, Ien Ang (2001) describes that "'Chineseness' becomes an open signifier invested with resource potential, the raw material for the construction of syncretic identities suitable for living 'where you're at'" (2001: 35). Furthermore, Guo Yingjie's (2004) describes Chineseness as a form of cultural identity that has been linked to nationalism since it is "more Han than Chinese, and overlooks the existence of the ethnic minorities" (2004: 47). In some situations, Chineseness is defined as Chinese lineage among non-Chinese populations, as in the example given by Chih-yu Shih (2013) on the thoughts self-discovery of Chineseness opposed to Japaneseness in Meiji Japan. In his study of Chinese diplomacy, Chih-yu Shih (2013) maintains that various studies focusing on Chinese culture are defined by "the observers' identities" and "the identities of 'their' China" (Shih, 2013:1). In other words, the discussion of Chinese cultural identity has been shaped by the identities of different scholars and by what Chinese culture represents to them. They have also been influenced by the impact of Chinese

culture on a global scale. These discussions have inevitably led to questions about the definition of Chineseness—a concept that has until now remained elusive. Basically, what I will refer to as "Chineseness" comprises the cultural elements that define Chinese cultural identity, and I will discuss the debate on Chineseness with regards to two groups of Chinese— those in overseas Chinese communities and those in mainland China.

Furthermore, I would like to present Martha P.Y.Cheung's observations of Chineseness in translation studies. In translation studies, Cheung (2010) was one of the few pioneers of Chineseness in public discourse and in translation studies in China. I consider her research innovative and relevant in making associations between this cultural phenomena and translation studies, as I intend to do here. Cheung's 2010 study on Chineseness from a translation scholar's approach is original in perspective within both cultural studies and translation studies. It provides further opportunity for translation scholars to assess Chineseness from the basis of its inter-culturality.

1.1 Chineseness in overseas communities

Many scholars who are part of the overseas Chinese community argue that the Chinese culture is considered diasporic. To these scholars, Chinese cultural identity is essentially understood as a hybrid cultural identity. Gregory B. Lee (2003), a researcher of Chinese culture, defines the concept of hybridity in cultural identity according to two different aspects:

The *hybrid* [...] is intended in the sense of individuals and communities who have found themselves in mixed and in-between situations in the wake of the history of the colonialism and modernity of the past two centuries. [...] The hybrid also refers to the socio-cultural practices and ways of being and expressing that have developed as a result of, and in response to these new conditions of modernity that individuals and communities have been obliged to accept. (p. vii.)

Lee argues that it is necessary to view Chineseness as hybrid. He suggests that hybridity in Chineseness is due to cultural and social diversity in certain regions, especially Hong Kong. As a result, Lee (2003) recognizes the historical context of Hong Kong as a sign that "historical realities have produced 'non-authentic', hybrid lived realities" (ibid., p. x). He suggests here that Chinese communities abroad have interacted with their host societies and have consequently helped to broaden the scope of Chineseness. Lee (2003) believes the hybrid reality in Chinese culture is "abhorrent to the advocates of purity, authenticity, and nationhood" because "there are cultural and human conditions that can and do only correspond to the state of hybridity, of mixity, of intermingling, of in-betweenness, of liminality, of existing at the junctions of constantly evolving and rapidly converging global histories" (ibid., p. vii). Hence, hybridity is against the notion of authenticity—a notion that is often connected to Chineseness. In fact, the notion of authenticity and its association with redefining Chineseness in contemporary society is a popular debate in sociology.

1.1.1. The debate of authenticity

Based on Lee's explanation of Chineseness, hybridity and authenticity appear to be the two most important notions related to Chinese cultural identity. In addition, the notion of authenticity seems problematic especially when Chineseness is considered a hybrid cultural phenomenon. In her work *Writing Chinese: Reshaping Chinese Cultural Identity*, Lingchei Letty Chen (2006) describes her understanding of Chineseness among overseas communities: "[t]he post first-generation immigrant's sense of cultural origin may be more ambiguous than that of the postcolonial subject's; nevertheless, both must confront how cultural hybridization brings about the impetus to wrestle with authenticity" (Chen, 2006: 99), suggesting the conflict between

hybridity and authenticity. In other words, the conflict with authenticity emanates within a hybrid cultural framework and from different viewpoints.

So far, the notion of authenticity is yet to be clearly defined, but one likely suggestion is that authenticity can be linked to a Chinese lineage, as what Asian studies scholar Chee Kiong Tong (2010) has described: "the association with one's Chineseness rests foundationally on generational lineage, as well as physical attributes" (2010: 6). According to Chen (2006), the idea of authenticity is based on her own experience of Chinese identity, which she describes as:

the fact that I came to accept my Taiwanese identity so readily and easily had a lot to do with a sense of pride and legitimacy I felt when I learned more about my family history. This feeling of pride and legitimacy, in fact, can be summed up under one concept: authenticity. (p. 4)

Interestingly, Andrea Louie (2004) also mentions the idea of authenticity in her study of Chinese cultural identity in Chinese-American culture by affirming the following:

Ideas about degrees of authenticity of Chinese, which are seen as derived from links to territory and knowledge of "traditional" Chinese culture, have become a basis through which diaspora Chinese define themselves in relation to one another. (p. 21)

A comparison of the way the notion of authenticity is understood by Chen (2006) and by Louie (2004) makes it possible to deduce that both scholars are influenced by their background and experience of Chinese culture, referred to as "pride and legitimacy" (Chen, 2006: 4) or "knowledge" (Louie, 2004: 21). In other words, the notion of authenticity supposedly has a direct bearing upon an individual's "traditional, physical, intellectual and spiritual environments" (Lee, 2003:viii).

However, Chen and Lee have noticed, as well, that it is impossible to link history and tradition to the notion of authenticity. On one hand, judging authenticity through history and tradition is ambiguous, as they can be interpreted differently depending on the cultural context.

In her discussion of authenticity, Chen (2006) considers herself an "authentic" Chinese by virtue of the fact that her ancestors emigrated from China to the United States. Based on the way she and her colleagues understand Chinese cultural identity represented in their ancestry, Chen (2006) disputes the ambiguity of authenticity:

I feel 'authentic' by knowing that my family has a clear and long lineage on this island. It is this same feeling of authenticity that made my mainland Chinese colleagues feel so unequivocal about their cultural identity. But the fact that my ancestors were immigrants from China also makes me an "authentic" Chinese. (p.4)

Therefore, Chen (ibid.) questions how far people should look back at their family history in order to determine their authenticity to a particular culture. She also underscores how such a long look into one's ancestral lineage could be a misleading indicator of authenticity, as the information may have been manipulated. For instance, the association between Chineseness and nationalism can be considered a form of such manipulation. One example of this idea can be seen in Guo Yingjie's observations about the revival of Confucianism in Chinese society in which Guo mentions a particular phenomenon: based on traditional Confucian ideas, "[n]ew Confucians continue to make a sharp distinction between the Chinese and the foreign," and they consider that Marxism and Westernism "both want to transform China with an alien culture" (Guo 2004: 85). Furthermore, with regards to history, Chen (2006) concludes from her case study of the relationships between authenticity and hybridity reflected in the works of Chinese writers that:

Historical authenticity for the Chinese who have "too much history" ironically presents itself as a problem or a burden to the construction of an individuated cultural identity; but for the Taiwan people who, in comparison, do not have "enough history", historical authenticity becomes an important ingredient for identity. (p. 76)

Based on Chen's observation, historical authenticity seems to have different effects on the representation of Chinese cultural identity. Here, due to the ambiguity that marks various definitions of "authenticity", authenticity it is not considered as a criterion to define Chineseness.

Lee (2003) also disagrees that authenticity can be assessed based on history and tradition, since the notion of history itself is not authentic either: it is a constructed narrative. Using Hong Kong's recent history as an example, Lee (2003) argues that the city's culture has resulted in a hybrid Chinese cultural identity along with other identities that are "colonised-produced" (2003: ix). This multiple cultural identity status, according to him, indicates that "[n]one of the resultant cultural spaces and practices can be described as 'pure' and 'authentic', rather they represent groups and classes that are found in all modernized industrial societies" (Lee, 2003: ix). As a result, history and tradition are not considered to be the only essential components of authenticity, which brings us back to the question of what can be called 'authentic' and, by extension, what makes Chinese identity "Chinese."

In general, the notion of Chinese cultural authenticity in this study can be understood by examining three fundamental questions: 1) Does authenticity exist in Chinese culture? 2) Is it possible to talk about authenticity given the hybrid nature of Chinese contemporary culture? and 3) What makes Chinese culture authentic? Nevertheless, we need to recognize the influence of history and tradition on Chinese identity since it forms the connections between mainland China and overseas Chinese communities. In other words, "historically rooted discourses continue to tie the Chinese abroad to their ancestral places in China through connections equating race, nation, and culture" (Louie, 2004: 33). This feeling of cultural and historical linkage is probably one of the components of "Chineseness"; as a matter of fact, current place of residence and ancestral

roots have made a significant contribution to consolidating Chinese identity and, especially, to generating the feeling of "in-betweenness" among overseas Chinese.

1.1.2. Chineseness facing multiple standards: the feeling of "in-betweenness"

The concept of "in-betweenness," which I will explain in this section, is caused by multiple cultural standards, especially the cultural interaction between mainland China and overseas Chinese communities. As per the previous section, we know that the Chinese identity of overseas Chinese is a notion that has probably been the most discussed among sociology scholars and is perhaps the bedrock of the overall concept of Chineseness in the multiple culture contexts of overseas Chinese, i.e., Chinese cultural identity. Some scholars have concluded that the notion of Chinese identity among overseas Chinese is understood and expressed differently. For overseas Chinese, most cultural representations are a constant reflection of the procedure of social adaptation, cultural reproduction and cultural identity as a tributary of global interaction.

For instance, Andrea Louie, who has studied the meaning of Chinese cultural identity among Chinese-Americans, affirms that, "the complex and multifaceted flow of media, information, capital and migrants creates new connections between people and places around the globe" (Louie, 2004: 7). Therefore, "[t]hese linkages are changing the ways that 'Chineseness' becomes salient as a social, political and cultural identity in today's world" (ibid.). According to Louie, one of the essential elements of Chineseness is that it is renegotiated across national borders as a result of translational flows that allows Chinese people to interact with one another in new ways around the world (ibid. 19). In addition, what it means to be Chinese has evolved both in mainland China and in Chinese communities overseas. The meaning of being Chinese has further been complicated by the magnitude of social change that has taken place in China over the past twenty years.

However, cultural transmission blurs the notion of cultural identity among overseas Chinese. Among the various studies carried out by overseas Chinese on Chinese cultural identity, those of Chinese Americans appears to be most influential. This is due to the fact that the United States is among the earliest countries to receive a large population of Chinese immigrants, who initially served to assist with the construction of the railway system. Moreover, the United States—together with present-day Canada—is well-known for its ethnic diversity. Furthermore, studies undertaken by Chinese Americans involve the adaptation of a culture to a context where English is used as the principal language of communication. The coming together of Chinese and English-speaking American cultures explains why Andrea Louie (2004) refers to the notion of Chineseness as distorted and distant.

Louie's use of the term "in-betweenness" is based on her observations about Chinese cultural identity among Chinese Americans. In her research, Louie describes the situation of Chinese Americans as follows:

Many American-born Chinese Americans, like myself, felt ambivalent toward China because it was both a place to which we were often attached (both voluntarily out of interest in family heritage and involuntarily when we were racialized as Chinese) and a place that we knew little about. We were not culturally Chinese enough to be considered Chinese by many people in China, yet also not American enough to be seen as Americans by many people in the United States. (2004: 7) ⁶

This feeling of in-betweenness implies that Chinese Americans do not consider themselves culturally Chinese, and this is further revealed in two different ways: the filtered understanding of Chinese culture among Chinese Americans, and the ambivalent feeling of Chinese Americans

⁶ The "in-betweenness" can also be interpreted as how Chinese Americans from immigrant families try to adapt into American culture. One example is American restaurateur Eddie Huang's autobiography *Fresh Off the Boat: A Memoir* (2013). In his work, Huang has described his early memories of how he has tried to blend in and struggle between Chinese culture at home and American culture in school.

towards cultural interaction with China. It can be said that their Chinese originality has been filtered by their immigration to the United States, or by the fact that some of them are actually born there. Popular ideas about Chinese culture are often embedded in the so-called "Chinese tradition," which is actually a cultural phenomenon. In other words, Chinese-American culture "becomes something that is impure, diluted and devolved" (Louie 2004: 106) when compared to Chinese culture in China.⁷ According to Louie (ibid.), "[t]he notion of tradition, custom, food, language, and history is viewed by the broader American public as historically profoundly rooted in a mainland Chinese past, a past about which many American-born Chinese feel they know little" (ibid.). Nevertheless, because Chinese Americans are still regarded as "Chinese people" in the U.S., the broader society still expects them to possess knowledge of the Chinese language and Chinese cultural practices. This, however, is something not all Chinese Americans, especially those of the second or later generations of Chinese immigrants, can achieve, as many of them have adapted their lifestyle to American culture. In other words, many Chinese Americans view Chinese culture with ambivalence, as mysterious, foreign and irrelevant to their everyday lives. They see their own American-Chinese family practices as diluted or as inauthentic versions of the "real" traditional Chinese culture, as compared to popularly accepted views of China and Chinese culture (ibid., p.107). Therefore, for American-born Chinese generations, "Chinese culture" is often learned outside the home and is shaped and takes on meaning as an entity that is consciously learned and explored. Chinese Americans grow up with preconceived notions of Chinese culture since "Chineseness" are often inspired by media-constructed images outside their homes (ibid., p. 99).

⁷ Louie's original remark is to compare Chinese-American culture with "authentic Chinese culture." Given the topic of her observations of how young Chinese Americans perceive Chinese culture in China, she seems to be referring to Chinese culture in China, replacing the usage of authentic because of the concept's ambiguity.

According to Louie (2004), what Chinese Americans consider "Chinese culture" is far from the notion of Chinese culture in China. This is, therefore, the distance that exists between Chinese Americans and the corresponding Chinese cultural identity. This can be attributed to differences in the way cultural identity is perceived by both groups of Chinese. The result of this situation is that, in mainland China, Chinese Americans are not considered culturally Chinese. This notwithstanding, Chinese Americans are still considered to be "Chinese" even though they live in the U.S., they still consider themselves American, and they have a different lifestyle and distinct habits relative to mainland Chinese. In other words, Chinese Americans have not been fully accepted as an integral part of mainstream America despite their familiarity with American Western cultural values. As Louie (2004 :104) puts it:

The emphasis on the inherent difference of Chinese people within U.S. cultural politics is used as a basis to criticize Chinese Americans as less American, while at the same time forcing them to reference China and Chinese culture, about which they know little, as a basis for their identities. Although Chinese Americans are forced to define their differences in cultural terms, the hybrid blend that Chinese American culture has become is not recognized by mainstream U.S. society or by Chinese Americans themselves as legitimately 'Chinese.' Chinese Americans thus are forced to either form a relationship with mainland China or attempt to claim a wholly 'American' identity, something that is difficult if not impossible to do in racialized U.S. society.

The expectation of a cultural association between Chinese Americans and mainland China, according to Louie (2004), is the principal reason for the feeling of in-betweenness. In her words, "assumptions that one is not a citizen, does not speak English well, or insinuations that one should go back to China even if one has never been there, constitute a set of racist behaviours that frame perceptions of all Chinese Americans as perpetually foreign and 'other' to mainstream U.S. society" (ibid. p.11). In addition, the close relationship with Chinese culture doesn't create a sense of historical or cultural pride and belonging to Chinese Americans. As a matter of fact, the redefinition of Chineseness through China's influence, under the influence of globalization, binds

Chinese Americans and "constantly reminds Chinese Americans of their 'motherland'" (ibid. p.101). In addition, the economy, media and cultural values in China have an enormous impact on Chinese Americans to which they, on the other hand, feel themselves reluctantly connected. As a result, Louie (2004) suggests that the reason that Chinese Americans try to trace their Chinese history and culture is not because they must go back and find who they really are; rather, it is to understand their identities of being Chinese Americans through their experience with Chineseness (ibid., p. 48). For some Chinese Americans, these conceptions of their Chineseness "shape their images and attitude toward China as a reservoir of an essentialized Chinese culture and source of family secrets that can be tapped to fill in the holes of their own incomplete and perhaps quirky understandings of their Chineseness" (ibid., p. 100).

Therefore, the notion of Chineseness in the Chinese-American context is a double-edged sword. Lingchei Letty Chen (2006) notices this paradox among Chinese Americans, and she explains in her research how Chineseness makes Chinese-American cultural identity even more complex:

Chinese Americans need to play on the "Chinese" component because doing the opposite—that by emphasizing their "Americanness"—will only make them faceless members in the multicultural society. The irony and paradox here is that the "Chinese" element has been what historically makes Chinese Americans "un-American"—as Asians, they are considered "inassimilable"—and yet this "Chineseness" is precisely what they need to make themselves American. (p.102)

In this case, the "in-betweenness" mentioned by Louie (2004) suggests a special characteristic of Chinese Americans, which manifests itself in their struggle to overcome their ambivalence as Chinese within the American cultural context. It can be concluded that it is important to realize the state of hybridity in the context of Chinese Americans. In other words, "[t]he identity quest

of Chinese Americans can be to clear up their cultural hybridity, whether in relation to their Chinese cultural origin or to their American cultural background" (Chen, 2006: 100).

1.2. Chineseness in mainland China: the challenge of identification

While overseas Chinese search for their roots in China in order to place themselves within American society, mainland Chinese actually struggle to create a new image for themselves as modernized Chinese, particularly after the ongoing cultural impact of China's rapid economic development. In contemporary Chinese society, the Chinese economic reform—including the Open Door Policy⁸—carved out a new path for China's development and modernization that has implications for shaping Chinese identities in new ways. Unlike the policies during the Cultural Revolution,⁹ which attacked capitalist practices, the Open Door Policy encourages investment from Chinese abroad. The economic development of China has increased its worldwide influence. However, such dramatic development in a relatively short time has actually created a gap between the economic situation in China and public understanding of the sudden increase of Chinese influence. In other words, the rapid development of the Chinese economy has contributed to a sudden increase in China's worldwide influence, leaving the public with little time to process or understand the effects and consequences. Such a gap has led to questions regarding the cultural identity of contemporary China, and the question of Chineseness in a globalized world.

⁸ The Open Door Policy used to refer to the United States' policy for keeping China open to trade with all countries with equal privileges in the late 19th century and early 20th century. In recent contexts, the Open Door Policy refers to the economic policy of 1978 that was proposed by Deng Xiaoping (the then leader of China) to open up China to foreign businesses and that has resulted in the economic transformation in China.

⁹ Directly followed by the Chinese economic reform that started in 1978, the Cultural Revolution was a socio-political movement that occurred between 1966 and 1976, aimed at the renewal of the Communist spirit of the Chinese Revolution.

Therefore, in order to describe how mainland Chinese perceive themselves as well as their own cultural identity, we must address the feelings of threat, insecurity and inferiority¹⁰ that appear in Chinese culture, and that are likely caused by the collision between Chinese and Western¹¹ cultural values. Western cultural values penetrate into Chinese society through various means—media, food, lifestyle, etc.—and contribute to a cultural re-shaping and redefining that is perceived as an intrusion. Thus, the perceived threat from the West appears frequently alongside the notion of self-reflection in Chinese discourse, in terms of constructing a Chinese cultural identity.

For instance, Cao Shunqing, a Chinese literary scholar, proposes the term "aphasia" (*shiyuzheng*) in his observations about the identity crisis in modern Chinese discourse (Cao, 1996: 50). The aphasia in Chinese discourse, according to Cao (*ibid.*), indicates the voicelessness of Chinese literary discourse in the face of the dominant discourse of the West: "*Women genben meiyou yitao ziji de wenhua huayu, yitao ziji teyou de biaoda, goutong, jiedu de xueshu guize. Women yidan likai le xifang wenlun huayu, jiu jihu meibanfa shuohua, huoshengsheng yige xueshu 'yaba.'*" [Basically, we do not have our own discourse on literary theory, or an original academic framework for expressing, communicating and understanding discourse. Without the Western discourse structure, we can hardly speak and become 'mute' in academia]" (*ibid.*, 51). What Cao (1996) presents here with regards to the identity crisis in Chinese discourse is the

¹⁰ One example showing these feelings among mainland Chinese is *China Can Say No*, a bestseller published in 1996. The book depicts developed countries'—namely the United States' and Japan's —diplomatic strategies as conspiratorial with case studies such as signs of racism during sports events in US. Cheung (2010) also described a different among Chinese people that Western capitalist countries can "expand and radiate towards the peripheries of the world" causing "the representation of the world became hierarchy organized into the West and the Rest" (Sakai, 2005: 202, cited in Cheung, 2010: 42).

¹¹ The concept of "Western cultural values" mainly refers to the cultural values of developed countries in Europe and North America, usually the major countries in Western Europe and United States. However, in her studies on Chineseness in mainland Chinese social discourse, Martha P.Y. Cheung (2010) criticizes this generalized concept by saying: "As a category, I think that 'the West' is as much of a gross generalization and biased discursive construction as 'the Orient'" (Cheung, 2010: 42).

emphasis on Chinese traditional discourse which is essential for the transformation or creation of a new Chinese image. In his words, "*shidang jiqu dongxifang wenlun yangfen lai jiaoguan ziji de yuandi, peiyu Zhongguo wenlun de cantian dashu* [acquiring what is appropriate in Eastern and Western discourse to water our garden and plant the tree of Chinese discourse]" (ibid., 57). Here, I would suggest that Cao's (1996) stress on Chinese identity, or Chineseness, is an example of how cultural identity reconstruction is viewed by mainland Chinese scholars, particularly in the contemporary Chinese context. What Cao (1996) maintains in his discussion of Chinese discourse likewise reflects his opinion on identity reconstruction.

Cao (1996) acknowledges the desire to revitalize Chinese culture among Chinese elites. However, for some Chinese, this sense of revitalization has evolved into an assertive Chineseness. One example of this assertive Chineseness reflected in social discourse is the unexpected popularity of a book called *China Can Say No: Political and Emotional Choices of the Post Cold War Era* (Song et al., 1996), a bestseller among Chinese readers soon after its release.¹² In the book, the authors underscore Western influence—especially from the United States—within China. In addition, they (1996) propose a hard diplomacy of "saying no" to the conspiracy of Western countries regarding China's diplomatic position (Song et al, 1996: 86). The popularity of the book in the late 1990s¹³, especially where its emphasis on the awareness of China's global influence is concerned, has resulted in what certain media consider a "China-Can-

¹² According to the news report found in *Minzhuzhongguo.org* written by Zhang Yaojie (2014), more than 300 million copies of the book were sold after its distribution in 1996, and it was translated into 8 different languages.

¹³ In his review of *China Can Say No* (1997), Peter Gries explains his idea of the book's popularity by discussing how the authors "fan the flames of militarism throughout the book," and he provides examples from the book to show that "China Can Say No struck a cord with its audience" and became "an instant, and influential, bestseller" (Gries: 1997: 182). Also, an introduction of *China Can Say No* in the *Encyclopedia of Contemporary Chinese Culture* (Davis, 2005) describes the popularity of the book as follows: "Soon after [the book's release], several other books followed on similar themes, with the phrase 'China Say No' included in the titles" (Davis, 2005: 1018).

Say-No" effect¹⁴; and the aggressive perspective of Chineseness has also caused great concern about the risk of an exaggerated nationalism both in the world media and in mainland China. According to Cheung (2010), the book can be considered a trigger for the "grave concern about the assertive Chineseness and excessive nationalism" in mainland China. She further maintains that "there was unease that assertive Chineseness would lead to a surge of belligerent, and hence dangerous, nationalistic sentiments" (Cheung, 2010: 44).

In light of the examples of Cao (1996) and Song et al. (1996), we are able to see the diverse reactions among mainland Chinese to Chineseness and to the reconstruction of Chinese cultural identity—which is different than the traditional Chinese image—in the globalization era. The two scholars' different approaches to Chineseness suggest that the issue of redefining Chineseness is as difficult for mainland Chinese as it is for overseas Chinese. In general, what we have observed so far is merely Chineseness viewed as a cultural phenomenon in sociology in the different cultural contexts of overseas and mainland China. Has the notion of Chineseness, then, been extended to the field of translation?

1.3. Martha P.Y. Cheung and Chineseness: the relationship between Chineseness and translation studies

In translation studies, Chinese scholars are gradually playing an active role in regarding Chinese translation studies. Among translation scholars in China, Martha P.Y. Cheung (2010) is one of those who center their research on the connection between Chinese discourse and translation studies, and examines the notion of Chineseness as a translation scholar. Cheung (2010) believes the notion of Chineseness is necessary for understanding the development of translation studies

¹⁴ Shannon Tiezzi (2014) and Austin Ramzy (2009) have written detailed reports on the "China Can Say No" effect in China's foreign policy, and both were influenced by the book.

in China because one of the principal debates in Chinese translation studies is about "the perennial problem of China's cultural relationship with the world" (Cheung, 2010: 41), and in particular, "whether the 'influx' of foreign translation theories and the wholesale acceptance of these theories has resulted in a loss of identity in Chinese translation studies" (ibid.). Here, the concern about Chinese identity in translation studies coincides with the discussion of Chinese cultural identity in social discourse, and it is this intersection between mainland Chinese social discourse and translation studies that has become Cheung's focus on Chineseness.

1.3.1. Cheung's observations about Chineseness in social discourse

According to Cheung (2010), the notion of Chineseness started in the mid 1980s as scholars belonging to various branches of the humanities became conscious of the impact of foreign culture on Chinese society and academia. Cheung (2010) explains that this awareness was initially a reaction to new theories from other parts of the world (presumably "the West"), transmitted through translation, since these new foreign theories soon became "influential in mainland China after the Cultural Revolution" (Cheung 2010: 42). However, Cheung (2010) argues that the popularity of foreign theories can be regarded "not only as a threat to the indigenous modes of scholarship, but also as reflecting a general loss of confidence in Chinese culture" (ibid.). In addition, this concern about Chinese identity begins to deteriorate due to the popularity of foreign culture in Chinese society, a situation described as "a violent intrusion driven by greed and by thinly veiled cultural imperialism" (ibid.).

The concern with Chinese identity, within both academia and Chinese social discourse, triggered a debate on Chineseness among various scholars. Furthermore, the international success of films produced by Chinese directors fueled the conflict between Chinese and Western cultures (Cheung 2010). The success of Chinese films in global media, argues Cheung (2010),

results in extremely polarized arguments among the Chinese population. Although this success indicates that Chinese directors have carved out a place for themselves in the international arena, the films are also criticized for their cultural images of China. Cheung (2010) states that some Chinese critics feel that the Chinese culture presented in films "was invented by the Western media, imported back into China by the local media, and hyped so repeatedly that it became a myth" (ibid. 44). In academia, this phenomenon is related to the voicelessness experienced by the Chinese in the reconstruction of their own cultural identities in Cao Shunqing's statement of aphasia in Chinese discourse. From a social and economical approach, however, it is associated with the issue of China's soft power. The connection between Chineseness and China's lack of soft power intensifies the debate and results in the complexity of the notion of Chineseness. According to Cheung (2010), when regarded as a theoretical concept, Chineseness has caused "intense introspection on the role Chinese intellectuals should play in the development of Chinese culture" as well as their response to "the theories of post-colonialism, post-structuralism and post-modernism" (ibid.). However, Chineseness can also be interpreted as "a strategic, discursive tool for generating a sense of national cultural identity and national cultural self-determination," which could be used in other ways to "suppress voices of dissent and other 'subversive' activities" (ibid.).

1.3.2. Chineseness reflected in translation studies in China

As far as Cheung (2010) is concerned, in translation studies in China, Chineseness basically revolves around the issues of identity crisis and identity reconstruction. The issue of identity crisis first appeared in the 1980s as scholars began to question the direction of translation studies in China. In her observations about the issue of identity crisis in Chinese translation studies, Cheung (2010) introduces Luo Xinzhang (1983/2009)—a Chinese translator renowned for his

theory and publication of French literature—and his ideology regarding translation studies in China. According to Cheung (2010), Luo (1983/2009) questions whether Western theories are superior to the traditional Chinese discourse, and draws the conclusion that Chinese discourse on translation has a unique system of its own, and he "calls for a concerted effort to preserve the cultural legacy that is formed by the cumulative wisdom of translators across the centuries and to revitalize the Chinese tradition" (Cheung, 2010: 48).

In order to explain the notion of reconstructing Chinese identity in translation studies in China, Cheung (2010) examines contemporary studies and identifies four approaches from traditional textual material in translation studies where Chinese discourse is involved. The first two approaches in Cheung's study involve the use of primary material—some of which, including historical documents and recent archaeological finds, was not previously available—in order to illustrate that a view of Chineseness was "rooted in history" (Cheung, 2010: 49). According to Cheung (2010), the first approach is through total immersion in the theoretical text through careful reading of primary material as source material. In order to trace the development of ancient Chinese translation studies from traditional Chinese discourse, translation scholars draw on reference material written at the same period in which the primary material was produced. Similar to the first approach, the second approach involves the study of historical materials in order to fill in the gaps of current translation studies especially in terms of sutra translation¹⁵ (Cheung 2010).

The third and fourth approach, however, are what Cheung refers to as the reading of Chinese historical material through a contemporary Western view. The third approach is to observe traditional Chinese discourse through the modern framework. An example of this

¹⁵ In Chinese translation studies, translating sutra from Sanskrit to ancient Chinese has been considered one of the earlier forms of translation practices in Chinese discourse. Scholars such as Eva Hung (2005) have proposed ideas for translation methodologies in ancient China through a historical approach.

approach, according to Cheung (2010), is the work of Wang Hongyin (2003)—a translation scholar majoring in translation theory in China—which deals with traditional Chinese discourse.

Cheung (2010) concludes the scholar's argument in her own words as:

...despite its distinctive characteristics, traditional Chinese discourse on translation is weak in inductive thinking, and lacks both the tools of analytical philosophy needed for theorization and a formalized theory of language that could facilitate scientific thinking. [...] in order to revitalize tradition, translation material has to be re-read in a way that makes sense to the contemporary analytical mind and the prevailing mode of theoretical thinking. (p. 49)

Contrary to the third approach, the fourth approach is devised by Cheung (2010) based on her research on Cao's notion of aphasia in Chinese discourse. Unlike the previous three approaches focusing on traditional Chinese discourse, this approach is based on post-colonial studies in the West and involves Cheung's perspective on Chinese discourse in a globalized environment. Nevertheless, Cheung (2010) believes that the problem of aphasia cannot be solved, because attempts made by Chinese scholars using Western translation theories to deal with Chinese translation studies lead to "a reinforcement of the hegemony of the West" (p. 51). Consequently, "[t]he established power structure in translation studies—asymmetrical as it is—will not be changed" (ibid).

Cheung's description of the four approaches in Chinese translation studies suggests the divergent opinions among Chinese translation scholars but Cheung (2010) also reminds us that the approaches to traditional Chinese discourse do not address the question of how Chinese translation studies should face the challenges of Western translation theories. Western theories, in Cheung's opinion, offer views of alternative discourse and possibilities for development, rather than criticism. In addition, Western theories are regarded by most Chinese scholars as a model of the right method for conducting theorization and translation whereas traditional Chinese discourse, as Cheung explains, is dismissed as unscientific and unsystematic by Chinese

scholars (Cheung 2010). Moreover, Cheung observes that Chinese scholars are developing a new means of conducting research: one that is "depoliticized" and "built on the paradigm of disinterestedness." In that case, Chinese scholars regard the notion of Chineseness as "reductive, emotional and unhelpful to the promotion of research in translation studies" (p. 51).

1.3.3. Chineseness in translation studies within a global context

Still, in order to understand Chineseness in translation studies, it is important to know whether Chineseness has been noticed by foreign scholars in the field of translation studies. Cheung (2010) has noticed the relevance of discussing Chineseness within the international translation studies platform and takes it up in her research. She observes that the question of Chineseness is not limited to translation studies, and she takes into account how the notion is understood in China and among scholars internationally. Cheung (2010) believes that the notion of Chineseness has been debated frequently in Chinese translation studies, and she proves this by outlining the multiple appearances of the concept in a number of research publications in English involving translation or discourse on translation in China. In particular, Cheung (2010) cites eight different works written by Chinese scholars focusing on various themes including translation theories in China, Chinese literary translation, translation and globalization, localization, etc., and she points out that what those publications have in common is that they were all published in the first decade of the twenty-first century (Cheung 2010).

However, there is something particular about publications in translation studies in China in the early twenty-first century. These publications demonstrate the active participation of Chinese scholars in the field of translation, a field that used to be, and still is to a large extent, dominated by Western scholars. Cheung (2010) considers that the development of a Chinese perspective in translation studies "indicates that on the international translation studies scene,

Chinese voices are making themselves heard in quick succession" (p. 52). Moreover, the attention drawn by Chineseness, as well as other concepts manifested in Chinese translation studies, reflects voicelessness or the phenomenon of speaking in a voice which is not one's own. This is the case with translation studies in other parts of Asia, in Africa and in Latin America. As a result, Cheung (2010) believes that what Chineseness reveals is a culture in crisis and that "although knowledge, ethnicity, identity and nationalism should be separate and independent concepts, in reality they are often hopelessly entangled" (p. 52).

Therefore, Cheung (2010) believes that discussion on Chineseness, as cultural criteria which define Chinese cultural identity, has implications for the development of intercultural dialogue in China. In addition, the discussion can promote intercultural dialogue, especially in a postcolonial context for China has been undergoing radical changes and is becoming a powerful player in the world. Interestingly, Cheung (2010) also points out, in a positive way, that although the discussion has occasionally given way to "belligerent assertion of nationalistic sentiments," the debate of Chineseness "is equally accompanied by stern warnings against such sentiments and against academic sinocentrism" (p.52). In addition, Cheung (2010) regards the discussion as a representation of China's continuous process of self-constitution and cultural self-translation since China is used to portraying itself as the centre of power for taming and domesticating adjacent countries with its superior civilization, turning them into vassal states. However, Cheung (2010) thinks this image of China as a Middle Empire remains in the current discourse, and she argues that China can be trapped easily as a monolithic entity through either a policy of aggression or cultural imperialism. Cheung (2010) argues that the debate on Chineseness will protect China from the status of monolithic entity by suggesting the necessity of intercultural dialogue in Chinese academia. In her words, Chineseness illustrates the idea that "identity is not

fixed but is an ongoing narrative with a plot criss-crossed with possibilities and an indeterminate end" (p. 53).

By now, we have examined the notion of Chineseness from three different perspectives: in overseas Chinese communities, in mainland China, and in translation studies. The ideologies proposed by various scholars in both the fields of sociology and translation studies provide us with a general idea that Chineseness is by all means complex and divergent. Nevertheless, what inspires me from the scholar's position is the observation of Chineseness as a cultural phenomenon through discourse. Moreover, given by the previous examples that Chineseness can be interpreted in various perspectives, it is possible to assume how Chineseness can be explained in translation studies from observation of specific aspects of Chinese culture, for instance Chinese cuisine. This has led me to the question of how the notion of Chineseness can be perceived in food discourse. Then, will culinary discourse become a reliable means to demonstrate Chineseness? And, more importantly, will it be relevant to translation studies? In order to answer these questions, we must examine the notion of culinary identity, which is one of the fundamental notions of culinary analysis. I will explain my observations about culinary identity in the following chapter and further describe the research model used to analyze Chineseness in food discourse from a translation perspective.

Chapter 2

Culinary identity in food studies and translation studies

This chapter focuses on culinary identity in both food studies and translation studies. Although the notion of culinary identity originated in food studies, it has since made its way into translation studies, where it has been variously examined. On the one hand, scholars in food studies have analyzed culinary studies to determine the connection between food and culture. On the other hand, scholars in translation studies endeavour to underscore the association between translation methodologies and culture. In order to explain how culinary cultural identity has been studied in these two different perspectives, I will provide a few examples of studies involving culinary identity in both food studies and translation studies.

2.1. Studies on culinary identity within food studies

The representation of food as a cultural and social phenomenon is one of the principal objects of investigation in food studies. Scholars in food studies believe that food is a form of cultural identity and they have used the notion of culinary identity in order to examine culture from the perspective of food. For instance, Paul Freedman (2007) maintains that food has been a part of social and cultural values in history, and he provides examples of historical culinary beliefs in ancient societies:

[T]he idea that a society's soul is revealed by its cooking has, in fact, been with us since earliest times. According to Greek classical and also Chinese tradition, barbarians eat raw or crudely cooked meat rather than observing the civilized practices of cooking, and this is an essential aspect of their barbarism. (p. 7)

Freedman's (2007) examples of culinary values in ancient Greek and Chinese tradition fully highlight the relevance of culinary culture in society. What Freedman (2007) emphasizes via examples of culinary accomplishments of various civilizations is that food is part of culture and

culinary identity goes further than mere eating habits. In other words, the notion of culinary identity observed in food reflects social values within a certain culture. Similar to translation studies, food studies is also interdisciplinary. When explaining the boundaries of this subject, food studies scholars Mustafa Koç, Jennifer Sumner and Anthony Winson (2012) have mentioned that it is difficult to define the boundaries since "food is a topic for diverse academic disciplines" (Koç et al., 2012: xii). In addition, the interdisciplinarity of food studies is also influenced by other subjects such as anthropological approaches, cultural studies and women's studies. Since the focus of this thesis with regards to food studies will be culinary identity, the main approach of culinary identity in the thesis will be how culinary identity can represent different cultural phenomena. Also, given the theme of Chineseness in Canadian food culture, the examples will be a small proportion of research made by scholars regarding the cultural issues of food within Canadian.

2.1.1. Culinary identity as reminiscence

In his essay on culinary identity throughout history, Freedman (2007) maintains that the food culture of a society can be a source of great attention resulting from people's reminiscences. His examples, such as Proust's description of the pleasurable experience of the Madeleine in his childhood (2002) and Patrizia Chen's recollections of the bland food served to her grandparents and of their cook's creations in her memoir (2007), reflect the miraculous connection between food and typical memories (Freedman 2007). Freedman's examples suggest that the representation of culinary identity tends to express deeper feelings.

One of scholars who has observed similar phenomena in food studies is Sneja Gunew, a postcolonial and multicultural studies scholar in English literature who has analyzed food discourse in Canada written by Chinese-Canadians. In her study, Gunew (2009) argues that

culinary identity in certain Chinese-Canadian literary works serves as a medium for going back to the past. In her analysis of Fred Wah's *Diamond Grill* (1996), a semi-fictional biography written by a Chinese-Canadian author and based on his own family experience during the 1950s, Gunew (2009) observes that several of Wah's poems incorporate recipes which seem to produce an effect whereby food seemed to "[allow] entry into a sensorium where time functions in non-linear ways and taste and smell transport one to a past in the present" (Gunew, 2009: 252). Some of the poems, based on Gunew's observations, illustrate Wah's father's recollections of forgotten meals from his sojourn in China (Gunew 2009). Furthermore, one of the poems in Wah's work (1996) includes a recipe for rice—the recipe referred to a soup made with burnt rice crust and enjoyed by his Chinese grandfather (ibid.). Interestingly, Wah's description of food as a sign of reminiscence is quite commonplace in Chinese culture. A study conducted by Joanna Waley-Cohen (2007), a scholar renowned for her research on the culinary history in ancient China, includes a similar example of a Chinese scholar's memoir, which reflects how culinary identity represents a sense of nostalgia. According to Waley-Cohen (2007), the Chinese scholar describes in his memoirs the delicacies he used to enjoy before the chaos of the late Ming Dynasty which brought him poverty and hunger (Waley-Cohen 2007). Here, Wah's (1996) description of the reminiscence evoked by food is strikingly similar to Cohen's (2007) example as both cases demonstrate how cuisine triggers recollection and further suggests that the reminiscence of Chinese cuisine has extended from mainland China to overseas Chinese communities.

However, Gunew (2009) maintains in her study that recollections through culinary identity are related to the sense of otherness instead of a pure reminiscence of the good old times. Supported by other scholars' work on nostalgia reflected through food and on racial memory, Gunew (2009) suggests that culinary identity is a type of abjection "in the form of homesickness

and nostalgia," and "may carry within it the seeds of what will form collectivity in diaspora" (ibid., 2009: 253). Meanwhile, such abjection also evokes racial melancholia, which contains a combination of two different feelings: the sense of rejection of the ethnic cultural identity an individual is related to, and the individual's longing to become assimilated into the mainstream culture. In addition, the racial melancholia enhances the individual's sense of being an outsider in the mainstream culture. The sense of nostalgia in Wah's (1996) representation of culinary identity here illustrates the author's feeling that his Chinese family background is different from that of mainstream Canadians. Moreover, Wah's (1996) expression of nostalgia in his culinary identity illustrates his opinion that the Chinese culture is foreign rather than familiar.

2.1.2. Culinary identity as cultural heritage

In addition to the connection between food and individual or collective memories, culinary identity is also connected to history. In other words, culinary identity is a means of illustrating the development of food and culture. This historical facet of culinary identity creates the image of food as a particular artefact of a certain culture. Thus, culinary identity eventually becomes a way of expressing one's cultural heritage. In her study of Canadian national identity through the cookbook, Sara Wilmschurst (2013) conducts a study of how cookbooks published between 1966 and 1967¹⁶ demonstrate the connections between culinary culture and history in order to express a sense of national pride and cultural heritage.

In her analysis, Wilmschurst (2013) describes how national identity can be expressed through food in terms of historical reference, and the historical relevance of culinary identity becomes a form of cultural heritage. According to Wilmschurst's (2013) analysis of *Chatelaine Centennial Collection of Home-Tested Recipes*, a cookbook published in 1967, 175 recipes

¹⁶ This particular period is known as the Canadian centennial year, when the notion of Canadian identity was proposed and questioned by the public discourse, especially due to the influence of Expo 67 held in Montreal.

among the whole collection of 363 recipes are marked as heirloom items, meaning that they are authentic recipes from Canadian pioneers. The emphasis on heirloom recipes in the cookbook is explained as a memento of the Canadian centennial year and they are considered as a heritage of Canadian culinary culture. Furthermore, Wilmshurst (2013) finds similar descriptions in *Food – à la canadienne*, a cookbook published by the Federal Department of Agriculture in 1967, where food is described from a perspective of Canadian history. In addition to the practice of presenting conventional recipes as a form of Canadian culinary heritage in the *Chatelaine Centennial Collection of Home-Tested Recipes*, Wilmshurst's (2013) observations show that there are other ways to demonstrate how culinary identity translates into national identity. For instance, according to Wilmshurst's analysis (2013), the cookbook *Food – à la canadienne* portrays how culinary identity is connected to history through numerous anecdotes about how food helped early Canadians survive. One example mentioned by Wilmshurst is a section of pork recipes describing how pigs are considered one of the major financial sources for early Canadians (Wilmshurst 2013). Another similar example is a description of Saskatoon berries as part of the emergency rations for early Canadian settlers (ibid.). Such examples, as Wilmshurst (2013) argues, do not point to the historical aspects, as in the case of the heirloom recipes in *Chatelaine Centennial Collection of Home-Tested Recipes*; instead, they illustrate how Canadian dishes and ingredients are linked to Canadian history.

Likewise, Wilmshurst (2013) assumes that the representation of culinary identity from a cultural heritage perspective implies a certain attitude of emphasizing the past with regards to national identity. Wilmshurst's (2013) interpretation of the emphasis on historical association in Canadian cuisine is connected to the uncertainty of the future. The cookbooks' emphasis on food as cultural heritage, argues Wilmshurst (2013), is a notable departure from the messages of Expo

67¹⁷ regarding a futuristic approach in the definition of Canadian culture (Wilmschurst 2013). Therefore, the cookbooks' perspective, which glorifies culinary identity and considers it a heritage, is understood by Wilmschurst (2013) with a certain amount of skepticism about the future. In her words, the cookbooks could lead readers to assume that "in 1967, Canada's future was a challenging, enigmatic, or even undesirable destination" (Wilmschurst, 2013: n.p.).

2.1.3. Culinary identity as collective cultural image

Wilmschurst's analysis (2013) of culinary identity as a representation of Canada's national identity during Expo 67 is also an example of culinary identity being understood as an image of Canadian culture. From Wilmschurst's explanation, we are aware that cookbooks published around 1967 attempt to portray an image of a settler-oriented Canadian culture through their description of food and recipes. The use of food discourse in constructing a cultural image has also been of interest to researchers and scholars of food studies. One particular example is research by translation scholar Renée Desjardins (2011) on the representation of Québécois culture through menus and translations.

Desjardins' research is based on her examination of archived menus from Château Frontenac, a renowned grand hotel located in Quebec City. She argues that culinary identity through culinary discourse is also a medium for representing culture, as she describes the connection between cultural identity and Québécois food items:

Ces plats populaires « traduisent » les normes et les valeurs souvent associées au discours identitaire « authentique » du « nous » québécois : dans le cas du pâté chinois, on y voit la famille, l'hospitalité et la convivialité, et, dans le cas de la poutine, la fête, la jeunesse et la fierté (qui s'illustre plus précisément par le choix d'ingrédients québécois). (n.p.)

¹⁷ Expo 67 refers to the 1967 International and Universal Exposition held in Montreal, Québec, Canada from April 27 to October 29, 1967. The theme of Expo 67 was "Man and His World."

The association between food and collective cultural images is interpreted by Desjardins as a colourful exhibition of Québécois cultural identity and cultural values. The menus of Château Frontenac, argues Desjardins, are an example of how food discourse constructs identity, by representing cultural norms and values. In her analysis of the corpus (which spans from 1926 to 1992), Desjardins suggests that some of the menus portray the humorous qualities of Québécois culture—e.g., "les Québécois partagent et s'amuse à table" (ibid.)—and present them not only through food itself but also through food presentation. Such food presentation can be seen from Desjardins' example of the menu's construction of lexical choices and word play. The examples reveal a considerable amount of wordplay in the menus' rhetoric. For instance, a menu dating back to 1940 uses phonetic puns of celery in its menu: "C'est le ris des joyeux Gagnon." Similarly, a menu from 1958 for a dinner party for Dr. Willie Verge by la Société Médicale du Québec and doctors from l'Hôpital de l'Enfant-Jésus contains dish names featuring professional jargon such as "Pommes St-Jean Traitées à l'ambulance." Desjardins maintains that the playfulness in the Château Frontenac's menus indicates how culinary identity reflects the particular cultural image of conviviality in Québécois culture, which is something contemporary menus in the same corpus do not share. Furthermore, this shows how food discourse has changed over time which more or less influencing the cultural norms and values, and vice versa.

In addition to noting the collective image reflected in the menus' discourse reflected in the menus' discourse, Desjardins (2011) points out that the menus also display the multicultural aspect of Québécois culture through the diversity of food items and dishes available. In Desjardins' analysis, the variety of food in the Château Frontenac menus is a representation of fusion cuisine¹⁸, combining conventional British and French cuisine but with an emphasis on

¹⁸ The term "fusion cuisine" is to describe cuisine which blends culinary traditions of two or more nations, for instance, Pacific Rim cuisine and Tex-Mex cuisine.

local ingredients. The fusion cuisine in the menu is represented by the multi-regional food items and ingredients: Welsh rarebit and trifle from British cuisine, Béchamel sauce and Soubise sauce from French cuisine, and local ingredients such as Valcartier turkey, maple syrup and Oka cheese (Desjardins 2011). Desjardins interprets the cultural diversity as how culinary identity reflects to the constant changes in culture. The culinary diversity portrays Québécois identity as capable of absorbing new and foreign cultures while, at the same time, preserving the tradition and the identity of being Québécois (ibid.). The examples of an ever-changing Québécois identity, if viewed from a different angle, demonstrates how culinary identity can represent a certain culture through food since cuisine has become a means of expressing the collective image of cultural identity.

2.1.4. Culinary identity as cultural otherness

Desjardins' (2011) analysis of Québécois cultural identity in menu discourse illustrates a mixed culinary culture. Her analysis provides us with a culinary representation of identity, in which new ideas and traditions merge with each other to construct new cultural identities. However, there are circumstances where cultural transmission via food leads to a sense of foreignness, specifically when a typical regional or national cuisine blends with a different society. The foreignness of culinary identity can be seen in actions such as refusing to eat certain types of foods or in preconceptions about certain foods and their corresponding ethnic groups.

Such is the case in Sneja Gunew's research on cultural otherness in the food discourse of Chinese communities in Canada. Gunew (2009) maintains that culinary identity can be regarded as a sign of cultural otherness, since food can signal a "feeling of difference" (Gunew, 2009:245). Regarding cultural otherness, Gunew notices a growing tendency towards using food to convey issues of not belonging in diasporic histories. In her analysis of Wah's *Diamond Grill*

(1996), Gunew (2009) observes that the notion of cultural otherness is represented by the author via his refusal of food. In his work, Wah has described his refusal of ginger in his father's cooking by claiming that:

Dad doesn't cook much with ginger but whenever I accidentally bite into a piece of ginger root in the beef and greens, I make a face and put it aside. This makes him mad, not because he doesn't think ginger is bitter but because I've offended his pride in the food he prepares for us. Ginger becomes the site of an implicit racial qualification. (p.11, cited in Gunew, 2009: 250)

Ginger, in Wah's description, becomes a symbol of foreignness which he has tried to reject. In addition, by refusing ginger, he expresses that he is perceived in society as a visible minority. For Wah, his father's cooking is a kind of cultural phenomenon that contrasts with the mainstream culture to which he wishes he belonged. This rejection illustrates that the food cooked by Wah's Chinese-Canadian father is something foreign; Gunew (2009), for her part, observes that the rejection is not simply "a battle about food and taste but about assimilation as the price of belonging" (Gunew, 2009: 250).

In addition to the example of cultural otherness represented through food refusal, cultural otherness can also be observed in preconceived ideas—typical food items or foodways which a cuisine is expected to have—whereby culinary identity is associated with cultural stereotypes. In her analysis of Canadian national identity represented through the food discourse in Canadian cookbooks, Wilmshurst (2013) analyzes the phenomena of stereotypical descriptions of Canadian ethnic cuisine. For instance, Wilmshurst (2013) states that, in Pierre and Janet Berton's *The Centennial Food Guide: A Century of Good Eating* (1966), the authors' view of Aboriginal cuisine is heavily stereotyped. According to her analysis, the authors quote Doug Wilkinson—a Canadian filmmaker recognized for his films of the Eastern Arctic—and provide readers with a description of "Eskimo" dishes made with raw meat and badly cooked or spoiled food

(Wilmshurst, 2013: n.p.). Wilmshurst considers that the Bertons' representation of Aboriginal cuisine as a "morbid fascination" indicates the authors' presuppositions of Canadian ethnic cuisine. These presuppositions "represent Aboriginals as a foreign, exotic people with shocking habits" (ibid.). Here, the Bertons have developed ideas about Aboriginal Canadian culinary identity based on their own assumptions, and this has resulted in a stereotypical illustration that further magnifies the otherness of Canadian culinary identity.

So far, we have described the studies undertaken by Sneja Gunew (2009), Sara Wilmshurst (2013), and Renée Desjardins (2011) on culinary identity in discourse, as well as the representation of culinary culture and cultural values. Their studies reflect the link between culinary identity and other academic fields since their observations about culinary identity are not mere representations of certain food cultures but images of the cultures themselves. Gunew (2009) examines culinary identity in relation to racism and the deprivation experienced by Chinese-Canadians in the mid 1950s. Wilmshurst (2013) analyzes culinary identity in relation to Canadian national identity during the centennial year, and Desjardins (2011) examines the construction of Québécois cultural identity through menu discourse. These three approaches are but a few examples of the numerous perspectives adopted in food studies. The question that needs to be answered at this juncture is whether culinary culture can be studied from a translation studies perspective.

2.2. Studies of culinary identity within the field of translation studies

In translation studies, the approach in regarding to culinary identity is the cultural perspective of translation activity. The cultural approach in translation studies allows translation scholars to research a wide range of topics within the humanities, where translation is involved in human activity and related to cultural values. Therefore, culinary identity becomes an emblematic topic

to which translation scholars can apply translation theories to translation issues where culture is involved. This connection between culinary identity and translation studies is especially clear when we consider issues of ethnic cuisine where culinary identity is considered foreign or exotic relative to local culinary practices. Culinary practice thus becomes a kind of site of reception for foreign culture and is therefore relevant to translation activities. In other words, culinary identity is linked to the translation, and, in turn, the practice of translation is a means of representing culinary identity.

2.2.1. The Need for translating culinary identity

The idea of culinary identity as cultural representation has become a focus within translation studies especially in terms of cultural transmission from a translational perspective. For instance, Marc Charron and Renée Desjardins (2011) have studied culinary identity through the contrastive notions of familiarity and resistance. According to Charron (2014), resistance in culinary identity refers to a situation where "translation-based and food-related narratives are partially constructed on presuppositions or preconceptions of the cultural elements regarded as other in comparison to the local culture" (Charron, 2014: n.p.). In order to illustrate the notion of resistance and how culinary identity results in cultural presuppositions, Charron and Desjardins (2011) describe Charlene Elliott's research on cultural representations in food packaging. Elliott (2008) argues that emphasizing exotic cultural elements on the packaging of international food products promotes foreignness. However, the representation of foreignness is in fact an illustration of cultural stereotyping. Instead of emphasizing the cultural and social bonds between the products and the original culture, these products "offer a romanticized, stereotyped rendition" of the culture being sold (Elliott, 2008: 186). The illustration, according to Elliott, becomes a form

of "limited imaginary" that "present[s] stereotypical perceptions of the Other to the Western gaze" and hints at what Canadian consumers "already believe the Other to be" (ibid.).

Charron and Desjardins maintain that Elliott's research is similar to certain translation ideologies with regards to the notion of otherness. These translation scholars interpret otherness as foreignness and claim that it is inevitable for the notion of foreignness to be rendered by familiarity. In other words, familiarity is illustrated as something spontaneous in the receiver's mind, and the products do not "substitute signs of the real for the real" but replace "the real" (Elliott, 2008: 189). Thus, Charron and Desjardins maintain that the foreignness should be translated based on Elliott's example and Filipe Fernández-Armesto's (2003) idea of the consumer's bias of familiarity:

For one to resort to that which is "familiar" in lieu of feeling dispossessed before something unrecognizable recalls the very function of translation, and is guided by many of the same rules that have guided the episteme of translation throughout its history. Despite its powerful attractions, the "foreign" must be subjected to the test of familiarity in both kitchen and library; it must be translated. (n.p.)

The different attitudes towards familiarity and otherness, i.e., resistance, bring to mind the notions of domestication and foreignization proposed by Lawrence Venuti (1995), which focus on the rendering of the source culture during translation into the target language discourse. According to Charron and Desjardins, "[i]n translation studies this dialectic manifests itself in the domestication or naturalization of a source text; translators may attempt to reassure the target audience by presenting the reader with a foreign text in a linguistic form they recognize" (n.p.). In Venuti's words, the necessity of domestication—a process whereby the foreign text is "imprinted with values specific of the target culture" (Venuti, 1995: 49) — is explained by as follows:

The foreign can only be a disruption of the current hierarchy of values in the target-language culture, an estrangement of them that seeks to establish a cultural

difference by drawing on the marginal. Translation, then, always involves a process of domestication, an exchange of source-language intelligibilities for target-language ones. (Venuti, 1995: 203)

Similarly, other translation scholars also notice the foreignness represented in culinary identity. In her study of how ethnic cuisine is represented in UK food discourse, Delia Chiaro (2008) comments on the foreignness portrayed by food that "is so inextricably linked to culture that its transposition will inevitably display physical diversity in comparison to the original and it will always remain somehow 'foreign'" (Chiaro 2008: 196). However, according to Chiaro, local culinary habits still influence people's food habits in such a way that "despite the presence of multinational products on retailers' shelves, different cultures purchase diverse foodstuff in order to comply with individual culinary habits" (ibid. 197).

The influence of local culinary habits, according to Chiaro, results in the appearance of cultural stereotypes in the representation of cultural otherness, which she defines as "imaginary otherness" (ibid., 199). According to Chiaro, imaginary otherness refers to the idea of clichéd, stereotyped images of food in society, which sometimes do not even exist in the nation's cuisine (Chiaro 2008). One of Chiaro's examples of the imaginary otherness that is portrayed in food discourse is an analysis of *Mrs Beeton's Book of Household Management* (1861), written by Isabella Mary Mayson. According to Chiaro's descriptions of the cookbook, the contents demonstrate the author's biased comments on Italian cuisine, which possibly suggests the belief pattern of ethnic cuisine at that time. For instance, Mayson comments on Italian cuisine by saying that "modern Romans are merged in the general names of Italians, who, with the exception of 'macaroni' have no specific characteristic article of food" (Mayson, 1861:251, cited in Chiaro, 2008: 200). Another example is the illustration of curry and chutney recipes in Mayson's cookbook: the recipes originating from India have been simplified and already adapted

to British tastes (Chiaro 2008). Moreover, the stereotypical representation of culinary identity continues to appear in food discourse in the 20th century, as illustrated by Marguerite Patten's recipe cards, a culinary reference on international cuisine popular in the UK during the 1960s and 1970s. Chiaro considers Patten's description of pizza—an Italian pie made of cheese and tomato—a sign of the general tendency to domesticate otherness in foreign cuisine in the mid 20th century in British food discourse: e.g., "a teaspoon of curry powder would create an Indian dish and a tin of tomatoes would allow a dish to be labeled 'Italian-style'" (Chiaro 2008: 201).

In her analysis of the representation of foreignness in food discourse, Chiaro argues that the reception of foreignness in food among consumers tends to be associated with expectations of a cultural bond between the product and the source culture. Interestingly, this expectation is once again linked to Venuti's notions of domestication and foreignization (ibid. 198). When viewed from the perspective of familiarity, the expectation of foreignness in the representation of culinary identity reminds us of what Charron and Desjardins (2011) have proposed as the necessity of translation. Based on the studies by Chiaro (2008) and by Charron and Desjardins (2011), culinary identity becomes cultural presupposition. In other words, the otherness in culinary identity results in the rendering of the foreignness into something perceived by local discourse as "foreign" or into a more familiar concept based on local cultural values.

2.2.2. Culinary identity and translatability

In the previous section, we discussed how translation studies approaches the rendering of cultural otherness in culinary identity. It seems that cultural stereotyping can represent culinary identity in a certain way.¹⁹ However, it would be interesting to find out whether there exist other means

¹⁹ To some extent, stereotypes are a simple way of providing people with concepts about a certain issue, because stereotypes "represent schemas which simplify perception and cognition and help to process information about the environment in a uniform and regular fashion"(Rapport & Overing, 2007: 392).

of illustrating the cultural otherness of culinary culture. What about culture-specific elements that cannot be translated, rendered or expressed by local cultural values?

In her study of cultural representation in British culinary culture, Chiaro (2008) mentions another type of otherness in food discourse which involves the integration of foreign culinary elements into local culinary practices. Chiaro (2008) provides an example found in Elizabeth David's *Italian Food* (1945), a Italian cuisine cookbook for British readers. Chiaro (2008) considers David's description of Italian cuisine to be "more the work of a careful researcher than an expert in household management," as David does not approach the subject with preconceived ideas (Chiaro: 2008: 202). According to Chiaro, David's description contains recipes from her own travel experiences in Italy as well as meticulous descriptions of the cultural background of Italian cuisine (Chiaro 2008). Moreover, what attracts Chiaro's attention is David's attitude towards her own descriptions of Italian cuisine: David observes that, although she has planned to rewrite recipes due to the culture-specific notions in the original Italian version, she has found herself at the risk of divesting the recipes of their cultural identity by "over-anglicizing" them (David, 1954:25 cited in Chiaro, 2008:202). What Chiaro observes in David's comment is that the representation of otherness in Italian cuisine resembles certain translation concepts in terms of issues of culture-specificity and the translator's position.

The translation concept Chiaro refers to in her study of culinary culture is translocation. Translocation is primarily used to describe the trend among global citizens whereby they acquire property in places other than where they used to be, but without any awareness of the linguistic and cultural obstacles until they attempt to adapt to a new lifestyle (Chiaro 2008). Chiaro argues that this cultural phenomenon also applies to food transmission in the UK since food is necessary in everyday life, yet "like language itself, food is so inextricably linked to the culture that its

transportation will inevitably display physical diversity in comparison to the original and it will always remain somehow 'foreign'" (Chiaro 2008: 196). Moreover, Chiaro maintains that the cultural difference reflected in culinary identity has become even more prominent under the influence of globalization:

A positive side of globalization is that digital technology and cheap, high-speed transportation have led to the discovery of gastronomic difference. Yet, in its translocation from source to target culture, changes will inevitably occur in the cook's (translator's) quest for equivalence. (p. 197)

The solution to the quest for equivalence, Chiaro states, varies according to the situation. The individuals, either as translators or trans-creators of a "foreign" culinary culture, need to find an equivalent or apply substitution strategies if the culinary concept is untranslatable. In this regard, the individuals will self-censor the food if it fails to satisfy the recipients, or they will re-invent the recipe in order to acquire "a gastronomic equivalence of an intersemiotic translation"²⁰ (ibid.). Therefore, Chiaro believes David's idea that her recipes reflect the translation strategies used during the search for equivalence. Chiaro therefore sees the dilemma between the concepts of familiarity and resistance in translation as 'translocation,' as suggested by David:

Thus, translation is truly seen by David as 'translocation': she imports food and flavours but when these foods (words) are not to be found in their new location (i.e. the UK), she is forced to negotiate. At the same time, she is also a purist and unwilling to substitute elements with what may be considered familiar. (p. 203)

In Chiaro's words, David "walks the fine line between authenticity and domestication and she (inadvertently) discovers the ethical aspect of her role as translator" (Chiaro, 2008: 202).

By now, examples of research conducted by translation scholars on culinary identity reflect how the latter has been studied in terms of their culture-specific nature. Judging from the examples given in this section, cultural specificity in culinary identity can be viewed as a

²⁰ In *On Linguistic Aspects of Translation*, intersemiotic translation is defined by linguist Roman Jakobson as "an interpretation of verbal signs by means of signs of non verbal sign systems" (1959: 114). My understanding of the quote is that the reinvention is to interpret a certain food according to the recipients' culinary habits.

negotiation between otherness and local cultural practices. The question here then becomes whether the notion of cultural otherness is the only means by which to associate culinary identity and translation. Therefore, I would like to propose that cultural otherness is not the sole aspect reflected by culinary identity and applicable to translation. I anticipate that other culture-related issues such as Chineseness can also be observed in culinary identity and, at the same time, can be explained from a translation perspective.

2.3. Culinary identity as a means to studying Chineseness from the point of view of translation

In the previous sections, scholars in the fields of both food studies and translation studies have demonstrated how culinary identity can be represented through their research on food discourse. According to these scholars, food is a representation of how certain social groups develop. Furthermore, the studies conducted by translation scholars on culinary identity illustrate how food studies intersects with translation studies with regards to cultural identity.

My research model for studying Chineseness through culinary identity is a variation on the observation of the cultural phenomenon represented in food discourse from a translation studies approach. Based on the discussion of Chineseness and Chinese identity in Chapter 1, the concept of Chineseness seems fairly problematic for helping us to understand Chinese cultural identity. Furthermore, I would suggest that the attempt to understand Chineseness becomes even more complex when used in the context of Chinese cultural identity within different overseas Chinese communities and in mainland China. Chineseness has already been examined in observations of culinary identity in Chinese-Canadian context as we have seen in the examples of Gunew (2009). In fact, Chinese culinary culture has been regarded as one of the topics that translation scholars have used to study the role of culture in translation. But cultural identity of

Chinese cuisine is not yet being noticed in research on Chinese culinary culture, and this inspires me to try to shed more light on culinary identity from a translation studies perspective.

2.3.1. Current translation research on Chinese culinary culture

Among the numerous topics in translation studies in China, Chinese culinary culture is one of the subjects that has been of interest to Chinese translation scholars. This is because it has to do with the translation of Chinese cuisine in a different language, particularly English. However, what has been discussed in translation with regards to Chinese culinary culture is the translation of dish names since Chinese dish names are renowned for their cultural specificity. The focus on dish name is because that they have both functional and aesthetic values: these dish names serve not only as a description for a dish but more importantly as a reminder of historical events or as a platform for poetic metaphors. For instance, in her cookbook *How to Cook and Eat in Chinese* (1949), Buwei Yang Chao claims that during the 1940s, Chinese dish names were associated with the Second Sino-Japanese war. She illustrates her argument using several names such as "Depth Charges" for dropped eggs and "Bomb Tokyo" for sizzling rice toast in soup. A different example illustrating the rhetoric of Chinese dish names is a soup made of tofu, spinach, and rice, known as "the soup of white jade, green jade and pearl."

In the field of translation studies, however, the cultural elements in Chinese cuisine dish names coincide with the notion of translatability. One example that might explain the connection is the case study that Congjun Mu conducted of the English translation of Chinese dish names in menus. In his research, Mu collects English translations of certain Chinese dishes in Chinese restaurants in China to use as his corpus; then he analyzes the translation quality—i.e., how the English translation is understood by the receiver—by interviewing English-speakers. In his analysis, Mu (2010) identifies several translation strategies from the English translation and

notices the inseparable connection between culture and translation. According to Mu (2010), translating dish names are more than renderings of the meanings of the words: he maintains that "[a] good translator should be familiar with both languages and, most importantly he or she should be acquainted with the culture of both countries" (Mu, 2010: n.p.).

I believe Mu's research has its limitations. Similar to Mu's study, a large proportion of research performed by Chinese scholars about Chinese culinary identity is based on the textual analysis of menus.²¹ Unfortunately few to no scholars have so far considered examining other forms of food discourse, such as cookbooks, as a means to analyze the translation of Chinese cultural identity. Indeed, menus are an excellent type of food discourse if regarded as a representation of foodways, i.e. "[t]he system through which food is sourced, prepared, served and consumed" (Koç et al., 2012: 385). In her study of the menus of the Château Frontenac, Renée Desjardins (2011) argues that "le menu représente nécessairement des tendances gastronomiques actuelles; les restaurants ne subsisteraient pas s'ils n'arrivaient pas à combler les demandes du marché." (Desjardins 2011). However, cookbooks are also a good tool for observing culinary identity. For instance, studies by Sara Wilmschurst (2013) and by Delia Chiaro (2008) demonstrate that cookbooks are equally capable of reflecting different cultural phenomena and can even intersect with translation methodologies. I would also consider Mu's study (2010) problematic because it focuses too much on dish names. The culture-specific characteristic of dish names is fascinating in terms of translation, but the culture-specific issues observed through linguistic and semiotic transfer as they appear in the names of dishes are not sufficient for the study of culinary identity. For instance, the cultural linkage between Chinese

²¹ A few examples of how translations of Chinese dish names are studied by Chinese scholars include: Kuang Jianghong's observations about metaphor-loaded dish names and their translations (2009), Wang Lijun's discussion of untranslatability in Chinese dish names (2008), and Ye Ying's use of functionalist theories to analyze Chinese dish name translations (2009).

cuisine and various perspectives of Chinese culture (e.g. medicine, well-being, history) cannot be observed through textual analysis of dish name translations. Chinese scholars' research on translations of Chinese dish names appears to emphasize the cultural context—i.e., historical events, anecdotes, cultural traditions, etc.—of translation, but I would also suggest that the observation of translating cultural context is also possible beyond the linguistic perspective. The cultural-specific notions observed studied by Chinese translation scholars is also a means to interpret translation in a broader sense. I believe that the translation of Chinese cuisine can be studied in a broader sense of culture, and studying Chineseness in food discourse will serve as one of such possibilities.

2.3.2. Research framework and research questions

Thanks to my analysis of research on Chinese culinary culture that has been carried out by Chinese translation scholars, I have decided to focus on the notion of Chineseness in Chinese culinary identity. I am further motivated to investigate this topic because it has so rarely addressed in research. My analysis of current research on Chinese cuisine names in English has also allowed me to understand that there is a need to broaden the perspective from which Chinese culinary identity is examined. Therefore, I believe that, in order to study Chinese culinary culture from a translation studies point of view, we must be aware of the variety of existing food discourses (cookbooks, menus, chef's memoirs, etc.). I also believe that my approach to studying Chineseness—that is, by analyzing culinary identity presented in food discourse—is an innovative way to study Chinese cultural identity in translation. I have decided to create a research framework based on the discussion of Chineseness associated with food studies and translation studies. Informed by research conducted by scholars in both fields, I have built a research model that brings together two disciplines. I recognise that certain questions,

such as how to analyze the notion of Chineseness from a multi-dimensional approach through translation studies, still need to be answered.

The main research questions are: 1) How can we explain Chineseness in the culinary identity presented in food discourse? and 2) How does translation, as an episteme, apply to my analysis? The answers to these two questions can be approached by following three different steps. First of all, I will clarify the notion of Chineseness. Secondly, I will compare my observations of food discourse with the discussion of Chineseness. Last but not the least, I will relate my analysis and observations to current theories in translation studies. I will proceed each of these steps in the next chapter.

Chapter 3

Analyzing Chineseness in terms of Chinese culinary identity in Canada

The main focus of this chapter is to establish that the notion of Chineseness is part of Chinese culinary identity in Chinese-Canadian food discourse, i.e., food discourse written by first-generation Chinese Canadians. I believe that, in doing so, it will be able to answer the main research questions on how Chineseness is represented in Chinese-Canadian culinary discourse, and how this representation can be explained through translation theories. In this chapter, the research question asked at the end of Chapter 2, organizing the discussion into the following three sections: 1) What is Chineseness in the discourse written by Chinese-Canadian authors when they express their culinary identity? 2) Are there any differences between this understanding of Chineseness and our discussion of Chineseness? 3) How can translation theories and methodologies be applied to our research on Chineseness in Chinese-Canadian culinary discourse?

3.1. Research material and theoretical framework

In order to study Chineseness in culinary identity, I have decided to analyze the food discourse presented in cookbook writing by selecting one cookbook. Cookbook writing is a relevant object of study for several reasons. One of that cookbooks are considered authoritative sources of food discourse, especially since a large proportion of cookbooks are written by chefs whose professionalism has been acknowledged by readers and publishers, and whose culinary knowledge ensures recipe authenticity. Such authority in cookbooks mainly resides in the authors' cooking experience, as cookbooks "offer knowledge garnered from practical experience, and invite readers to accept their authors as authorities because of their experience" (Cooke,

2012: 41). Another reason is that cookbooks are relevant to this research is that cookbook writing is connected to the practice of translation, especially where the issue of ethnic cuisine is connected. In some cases, translators will participate in the process of performing a linguistic rendering of the recipes, but there are also circumstances where the translation is done by the authors, who rewrite the recipes in the target language, referring to such cultural reference points as the culinary practice or cultural background of the target readership. One such example, which appeared in the previous chapter, is Elizabeth David's *Italian Food* (1954), as it contains recipes rewritten by the author for a British audience. Clearly, both situations are related to translation from either a linguistic or a cultural point of view. Last but not the least, cookbooks are a reflection of the changing view of cuisine in society. No longer confined to conventional kitchen references—as with cookbooks that predominantly provide practical information about cooking—cookbooks are becoming a reflection of culinary culture as authors increasingly add detailed descriptions of recipe backgrounds as well as their own culinary experience and expertise. A few examples of this type of cookbooks with different themes Marcus Samuelson's *Marcus Off Duty: The Recipes I Cook at Home* (2014), Fuchsia Dunlop's *A Treasury of Authentic Sichuan Cooking* (2003), and Lucy and Greg Malouf's *Turquoise: A Chef's Travel in Turkey* (2008).

The connection between cookbook writing and translation in a cultural context has contributed to my choice of cookbooks on Chinese cuisine in the Canadian context. Considering the fact that cookbook authors rewrite their recipes for a designated readership, the cultural elements of Chinese cuisine inevitably require adaptation when introduced into another specific culture. These elements need to be adjusted to suit the cultural values of the target culture as what Charron and Desjardins' (2011) has mentioned of how foreign elements have to be familiar

to the readership. From a translation studies perspective, the notion of adaptation brings to mind David Katan's (2004) idea of culture as a system of frameworks. According to Katan, culture "is a system of congruent and interrelated beliefs, values, strategies and cognitive environments which guide the shared basis of behaviour" (2004: 26) and is "one of the filters responsible for affecting behaviour" (ibid. 2004: 57). An author's rewriting of Chinese recipes therefore demonstrates how Canadian cultural values affect Chinese culinary culture. Culturally speaking, the rewriting of Chinese recipes by authors can be viewed as the "translation" of Chinese cuisine into the Canadian culinary context.

In addition, the choice of cookbook written by a Chinese-Canadian author relates to our previous discussion of Chineseness in Chapter 1. Renowned for its multiethnic population, Canada is one of the few countries that has accepted Chinese culture as participating in its mainstream cultural values.²² Also, Chinese cuisine has been developed in Canada through Chinese restaurants and Chinatowns.²³ This has resulted in the construction of a hybrid, borderless Chinese cultural identity within the Canadian culture and, consequently, the cookbook constitutes an original means through which to observe the construction of Chineseness in overseas Chinese communities. From the perspective of translation studies, the notion of Chineseness is also related to the translatability and hybridity of culture. I believe that this particular way of examining Chineseness in culinary identity through food discourse will likely

²² According to Elizabeth Driver (2008) in her cookbook index *Culinary Landmarks: A Bibliography of Canadian Cookbooks, 1825-1949*, she mentions that "by 1947 or so, adventurous Calgarians could prepare dishes such as Won Ton Soup or Cantonese Shrimp from *Chinese Recipes*, a free promotional booklet for Rosedale Cleaners run by brothers in the Ho Lem family" (2008:1030). In addition, Driver's (2008) index has recorded two Canadian cookbooks dated in 1900 and 1927, both containing information on "Chinese cookery."

²³ In their study of Cantonese food culture in Edmonton, Canada, Caroline Lieffers and Jason C.S. Wong (2014) have stated that dim sum is already familiar to Canadian diners as "[o]ne local restaurateur clearly recalls eating dim sum at Edmonton's New World Chop Suey Parlor as early as the 1950s" and that "[s]erved only on Sundays—a break from Western and Westernized Chinese fare that dominated the menu at this Chinatown establishment—dim sum was an intimate and casual experience for the city's small Chinese community" (2014: n.p.).

open up a new avenue for examining the connection between food studies and translation studies.

3.1.1. The selected cookbook

The cookbook²⁴ I have selected for is Stephen Wong's *HeartSmart Chinese Cooking* published in 1996. Known as part of the HeartSmart Library²⁵, this cookbook has been supported by the Heart and Stroke Foundation of Canada, an organization that aims to improve the health awareness of heart disease and stroke in Canada. Stephen Wong is a Hong-Kong born chef who arrived in Canada during the 1970s. He is also known in Canadian culinary media as the restaurant consultant and writer who brought his creative ideas of Pacific Rim Cooking—a combination of Eastern and Western cuisine—to Canada. *HeartSmart Chinese Cooking* is also a cookbook that educates Canadian readers on issues of health. The cookbook contains 104 recipes created by Wong as well as health-related tips and information. The book generally intends to promote healthy, low-fat and low-sodium dietary habits while introducing easy, time-saving, but by all means, Chinese cuisine which epitomizes "the exotic and enticing flavours of China" (Sutherland, 1996: v).

The first reason that I selected *HeartSmart Chinese Cooking* as the only cookbook through which to analyse Chineseness in culinary identity is that it is essentially a cookbook on Chinese cuisine. The main goal of the book is to teach readers how to cook Chinese cuisine using a different set of techniques—namely, as Steven Wong puts it "new HeartSmart ways of cooking old standbys"(1996: vi.). The second reason for choosing this book is that it is written by a Chinese-Canadian author and dedicated specifically to Canadian readers. Wong is a first-

²⁴ I have chosen only one cookbook because I believe that studying one specific cookbook in regard to the topic will allow me to perform a detailed analysis of Chineseness through discourse.

²⁵ HeartSmart Library is a collection of books selected by the Heart and Stroke Foundation of Canada to promote awareness of heart disease and stroke.

generation Canadian immigrant. and the description of his experiences and memories both in Hong Kong and in Canada are vital to his cookbook so that the cookbook may contain dishes that remind him of his childhood in Hong Kong childhood and the culinary influences that he experienced in Vancouver. In this sense, he can be considered a mediator between Chinese and Canadian cultures. This role of mediator is also reflected in Wong's professionalism as a restaurateur and his popularity. He is known as the master of Pacific Rim cooking, which suggests his in-depth knowledge of both Chinese and Canadian cuisine. In addition, the theme of the cookbook—Chinese cuisine cooked in a low fat and sodium style for Canadians—is emblematic of our approach to Chineseness. This practice is a rare in mainland China as most Chinese regional cuisines still preserve the tradition of cooking without the awareness of low fat and low sodium.²⁶ As a result, HeartSmart cooking serves as an example of how Chinese culinary identity has adapted to Canadian culinary practices.

More importantly, these criteria are relevant to translation methodologies. For instance, Wong's identity as a first-generation Canadian immigrant correlates, from a translation studies standpoint, with the thinking of Antoine Berman (2004). In his work *Translation and the Trials of the Foreign*, Berman emphasizes that translation should be "receiving the foreign as foreign" (Berman, 2004: 285-286), whereas the actual translation practice is influenced by the system of deformation including the idea that only languages that are "cultivated" can translate themselves and resist the foreignness in translation practice through censorship (ibid. 286). We can extrapolate from Berman's thinking and suggest that Wong's cookbook is nothing short of a "direct" translation of Chinese cuisine for the Canadian reader. On the one hand, when compared

²⁶ In some Chinese cookbooks intended for an English-language audience, for instance Leeann Chin's (1981, 1990) *Betty Crocker's Chinese Cookbook* (1981) and *Betty Crocker's New Chinese Cookbook* (1990), and Bill Jones and Stephen Wong's *New World Chinese Cooking* (1998), practices such as deep frying and using dark soya sauce, which contains richer sodium, still appears as a habitual practice in appetizers and meat dishes.

to Chinese-Canadians of later generations²⁷, Wong's identity allows him to portray Chinese culinary culture authentically. He is therefore capable of depicting the foreignness of Chinese cuisine as the source culture and presenting the foreign as foreign (Berman, 2004). On the other hand, Wong's cookbook can be considered an initial translation of Chinese cuisine devoid of any losses that could potentially have resulted from multiple translations. Since Berman (2004) has argued that languages could be censored during the translation practice, it is probable that the more a text is translated, the higher the probability that information is censored and lost in translation. In other words, the cultural context in the source culture will gradually be filtered and possibly lost over multiple translations. If we were to relate this to food discourse written by Chinese-Canadian authors of later generations who "retranslate" Chinese culinary culture, the contents of Chinese culture would inevitably be filtered during the process and this may have an impact on the way the Chinese culture is presented.²⁸

Furthermore, my decision to choose *HeartSmart Chinese Cooking* is based on David Katan's reflection on the role translators are expected to play. Katan (2004) emphasizes the importance of translators as cultural mediators. He maintains that translators should not only understand both the source and target culture: they should also be capable of switching their cultural orientation when performing translation. In other words, "a cultural mediator will have developed a high degree of intercultural sensitivity" (Katan, 2004: 18). Wong, therefore, can be regarded as a cultural mediator located in-between Chinese and Canadian cuisines: his professional knowledge as a chef legitimizes his authenticity in representing both Chinese and

²⁷ The usage "Chinese-Canadian in later generations" refers to Chinese-Canadians who are descendents of Chinese immigrants.

²⁸ Furthermore, the reason that I have decided to use a cookbook written in 1996 instead of a more recent one is that Wong has preserved several culinary practices which can be traced back to traditional culinary practices in cookbooks published around the 1950s, for instance Doreen Yen Huang Feng's (1952) *The Joy of Chinese Cooking*. In other words, Wong's cookbook reflects the ethnicity in Chinese cuisine, which is related to my study of Chineseness.

Canadian culinary cultures, and his experience in Hong Kong and Vancouver enables him to switch his cultural orientations. From a translation perspective, the reasons above justify the selection of Wong as an interesting object of study in terms of the "translation" of Chinese cuisine in contemporary Canada.

The notion "HeartSmart Cooking" is a useful one for understanding Chineseness from a non-Chinese perspective. Indeed, HeartSmart cooking is rare as a culinary habit in most regions of mainland China. As a matter of fact, high-sodium diets are surprisingly popular in several regional Chinese cuisines²⁹. This typical culinary habit thus becomes the key point for studying how the characteristics of Chinese cuisine have been developed within Canadian cultural values. This will eventually extend to my question on the representation of Chineseness and its influence on translation studies. In other words, as the main theme of the cookbook, HeartSmart cooking represents Chinese cuisine through Canadian cultural values. It also explains my interest in Chineseness from a culinary identity perspective within the Canadian context using a translation studies' methodology. Wong's cookbook therefore becomes emblematic in terms of cultural transmission and of Chineseness within the Canadian hybrid cultural framework.

3.1.2. Theoretical framework

A major part of my research on Chineseness as a cultural phenomenon involves translation theories and methodologies related to cultural-specific issues. The shift in perspective in translation studies, which is known as the "cultural turn"³⁰ (Snell-Hornby, 2006: 47), has "led to a fundamental change in paradigm" (ibid.). Translation theories involved in the shift, such as

²⁹ Several Chinese newspapers, for instance *China Daily* (2014), report a high salt intake in Chinese diets. In some regions, the average amount even triples that of the WHO standard (NMGNews 2014).

³⁰ In *The Turn of Translation Studies: New Paradigms or Shifting Viewpoints?* (2006), translation scholar Mary Snell-Hornby introduces the notion of the cultural turn and defining it as "a development that several of the various camps of the now generally (if grudgingly) accepted band of translation scholars like to claim as their own" (2006: 47).

Gideon Toury's descriptive translation studies (1995) and the functionalist approach (Nord, 1997), were different from the "then linguistic dogmas" (Snell-Hornby, 2006:65). The cultural-specific approach in translation studies was then integrated by translation scholar Mary Snell-Hornby (2006) through the culturally oriented approach³¹ and has developed into an "interdiscipline" (Snell-Hornby et al., 1994, cited in Snell-Hornby, 2006: 71). This development in translation studies provides the opportunity to study the activity of translation from a more cultural approach, and it also appears to be the intersection between translation studies and other academic disciplines. Moreover, it also allows us to analyze the practice of translation from a cultural perspective—i.e., the approach adopted in this study to analyze the Chineseness in food discourse.

In my research, however, the notion of translation refers to the "translation" of Chineseness by Chinese-Canadians through culinary identity, rather than just being a linguistic rendering between languages. My theoretical framework is therefore based on the notion of cultural translation, a concept in translation studies that originated from, among others things, the cultural turn. In Mona Baker and Gabriela Saldanha's *Routledge Encyclopedia of Translation Studies* (2009), cultural translation has been used to refer to literary translation practice which "mediate cultural difference, or try to convey extensive cultural background, or set out to represent another culture via translation" (2009: 67). In that case, cultural translation focuses on culture-specific issues in translation practice being "a perspective on translations that focuses on their emergence and impact as components in the ideological traffic between language groups" (ibid.). In other words, cultural translation focuses on the issues of the interaction between

³¹ In her description of the cultural turn in 1980s, Snell-Hornby (2006) explains: "At the end of the 1980s however, there was still a noticeable gap between the varying sub-fields of the newly emerged field of Translation Studies, and no significant attempt has been made to bring them together. I saw a solution in my integrated approach of 1988. This then referred specifically to the linguistic as against the literary operation, which I through would be overcome by the culturally oriented approach"(2006: 67).

different cultural phenomena through translation activities and the translatability of cultural contexts behind the discourse. According to Baker and Saldanha (2009), cultural translation, if understood as the translation of culture, originated in the field of cultural anthropology and was then applied to the field of translation studies (Baker and Saldanha, 2009: 67). Furthermore, from a postcolonial studies approach, translation is considered as a tool used to alter the cultural contexts in which "'translation' is not meant as inter-lingual transfer but metaphorically, as the alteration of colonizing discourses by the discourses of the colonized and vice versa" (ibid., 2009: 69). Cultural translation is furthermore developed in the postcolonial perspective into a model of intercultural translation with the example of Michaela Wolf's proposal of a "mediation space" (2007: 109) based on the notion of "the third space" by Homi Bhabha (1994). With this in mind, I expect that the notion of cultural translation will provide a subtle framework for the observations about the cookbook.

3.2. Analysis results

In my research, I have conducted a contextual analysis of the cookbook including both the text and images in order to comprehend the notion of Chineseness in Wong's discourse. In my analysis, Chineseness refers to the representation of Chinese cultural identity through discourse, i.e., the issues that Wong sees as elements of Chinese culture. Throughout my analysis of Chineseness presented in Wong's culinary identity, I have realized that Wong's idea of Chineseness reflects an opinion that is somewhat different than the previous discussions on Chineseness. The results of how Chineseness is represented within the Canadian cultural sphere resemble but also contradict our discussion on Chineseness in the first chapter on how Chineseness can be translated as a cultural-specific notion.

3.2.1. Wong's presentation of Chineseness: a Chineseness filtered and hybridized by Canadian cultural values

Although the cookbook aims to provide readers with a sense of Chinese cooking as exotic, enticing and original, as introduced in Sutherland's (1996) preface, what readers will probably recognize in Wong's cookbook is a filtered Chineseness that is influenced by Canadian, or perhaps North American cultural values and especially by the multicultural structure of Canadian society. Chineseness in Wong's demonstration represents not only the intersection between Eastern and Western culinary culture but also what Chinese-Canadians and Canadian readers consider as "Chinese."

A distinct feature in the expression of Chineseness in Wong's cookbook is probably the scientific descriptions of his recipes. All the ingredients and condiments are strictly measured with both imperial and metric measurements. The recipes also offer detailed cooking instructions in both written texts (e.g. "diagonal crisscross", "2-inch/5cm pieces", etc.) and flowcharts (e.g. illustrations on how to make chicken rolls using a Vietnamese rice wrap or similar wraps), and information on the required cooking time. The detailed and systematic instructions in the cookbook are totally different from the vague practice of their Chinese counterparts. In Chinese recipes, instructions on how to prepare meals are much simpler and greater emphasis is placed on the outcome rather than on the preparation process (e.g. fry until cooked through, golden brown, etc.) or on a specific time frame (e.g. bake for 15 minutes). In contrast to the metric system used in today's Chinese recipes, traditional recipes used to apply the measurement of *jin* (the equivalent of 500g), *liang* (the equivalent of 50g), and *qian* (the equivalent of 5g), which are widely used in Chinese medicine. Moreover, recipes that follow traditional formatting do not have a precise description of the condiments: the amount of condiments is either omitted or

simply roughly described as "a little" (*shaoxu*). For instance, in *Tiao Ding Ji* ("a Record of Harmonious Cauldron"), a cookbook containing recipes dated back to the 18th century³², a recipe of plum sauce is written in ancient Chinese as follows: "*Wumei yijin, xijing lianhe dasui, ru shatang wujin, banyun, getang zhu yizhuxiang, futian quyong xiaoshu*." [Take 1 *jin* of plums, wash and crush them with their pits, add 5 *jin* of sugar, stir properly, double-boil the plums for the time for burning a small stick of incense, serve it during midsummer for refreshments.] (Zheng, 2006: 3) Such practice still exist in Chinese cookbooks published in the 1970s. One example is a recipe for cream tomatoes found in *Dazhong Caipu* ("Recipes for the Public") (1972)³³ with a ingredient list of "*fanqie banjin, xianniunai erliang, jiyou erqian*." [half *jin* of tomatoes, 2 *liang* of fresh milk, 2 *qian* of chicken fat.] (The Committee of *Dazhong Caipu*, 1966: 17)

This striking difference between Chinese and Canadian recipes suggests that cooking methodologies differ from one culture to another. In Chinese culinary culture, cuisine is often related to medication and the condiment amount often depends on the cook's preference. Recipes therefore generally serve as reference guides. The cook's personal interpretation of the recipe and his or her level of experience could possibly make or break the flavour of the dish. Contrary to the experience-based practice of Chinese cuisine. however, Western culinary practice in cookbooks published during the 1960s and the 1980s³⁴ emphasizes readers should follow recipes

³² *Tiao Ding Ji* is a cookbook which keeps a record of traditional Chinese recipes during the Qing Dynasty (1636 - 1912) and is assumed to be published around 1765 edited by Tong Yuejian. The edition referred to in this thesis is a reproduction of the original copy revised by Zhang Yannian and published in 2006.

³³ *Dazhong Caipu* was a second edition of *Dazhong Shitang Caipu* ("Cookbook for public canteens"), a cookbook published in 1966 shortly after the Great Chinese Famine occurred during the years 1958 and 1961. The 1972 cookbook aimed at providing readers with more culinary ideas with a category of 264 dishes from various regions made of cheap and local ingredients.

³⁴ A few examples (but not limited to them only) of cookbooks with detailed instructions and ingredient lists include *Family Circle Great Chicken Recipes* edited by Patricia Curtis (1968) and *Smart Cooking: Quick and Tasty Recipes for Healthy Living* by Anne Lindsay (1986), and *The Canadian Living Cookbook* by Carol Ferguson (1987).

closely and ingredients and cooking procedures need to be described in detail by the chefs.³⁵ *HeartSmart Chinese Cooking* provides a list of measured ingredients and detailed descriptions. This is probably derived from the traditional practice of baking in Western cuisine where the amount of ingredients need to be strictly controlled³⁶. The difference between the culinary practice in the two cultures can be understood as a cultural phenomenon. The practice ultimately influences the description of recipes and therefore translates Chinese cuisine into the scientific system of Canadian baking. When the Chinese culinary practice is omitted from the recipes, the cultural associations in Chinese recipes—i.e. the connection between food and medication and the emphasis on the chef's experience—are diluted.

In addition, the scientific description of the recipes ties in with the notion of a heart-healthy diet. The conventional practice of precise measurements used in baking explains the precision in measuring condiments in heart-smart cooking. In order to reduce the risk of heart and stroke disease, the recipes are modified to fit in a diet of low fat and sodium. This emphasis on low fat and sodium intake suggests why all condiments in the recipe are clearly marked. In addition, such practice is evident not only in the changes of the condiments, but also in the cooking methods. In his cookbook, Wong has contributed six recipes specifically for stocks in order to replace oil and salt in the usual cooking practice and this is rarely used in conventional Chinese cuisine. Moreover, apart from the intentionally reduced amount of fat and sodium, the emphasis on health awareness can also be found in other contents in the cookbook. For instance, there is an additional section containing vital nutritional information. Each recipe contains a

³⁵ However, there also exist chefs and recipes which encourage readers' experience, for instance celebrity chef Michael Smith (2011) has maintained his approval of experimental cooking: "A recipe is merely words on paper; a guideline, a starting point from which to improvise. [...] Of course when you cook it once, it becomes yours, so personalize it a bit. Add more of an ingredient you like or less of something you don't like. Try substituting one ingredient from another. Remember words have no flavour, you have to add your own!" (2011: n.p.)

³⁶ Janice Lawandi (2013), an experienced baker, has written a blog on the importance of precise measurement in baking, in which she shows a set of illustrations of cakes baked in different amounts of the same ingredients, along with the result of various appearances.

nutritional value table which includes information on the dish per serving measured by a registered dietician. Again, the appearance of nutritional information represents the message behind the recipes: the importance of eating healthily. It can therefore be deduced from the book that Chinese cuisine serves as a means to promote healthy eating based on Canadian nutritional values, especially the awareness to eat healthily. In other words, the Chinese cuisine in the cookbook is a result filtered by the Canadian cultural value in the form of heart-smart cooking and is modified in order to fit in the health-diet promotion of the Heart and Stroke Foundation of Canada. As a result, the notion of Chineseness depicted in the cookbook becomes more or less the image of Chinese culture in Canada.

However, the emphasis put on HeartSmart cooking by the Heart and Stroke Foundation of Canada is not the only evidence of Canadian cultural values. Wong's adaptation of the recipes also illustrates the filtering of Chineseness. In other words, the cultural identity of Chinese cuisine has been adapted by Wong as he instructs his Canadian readers how to prepare Chinese meals. As an illustration, Wong maintains his opinion of Chinese cuisine as "a new world of food in the Asian markets and ethnic aisles in your supermarket" (Wong, 1996: vi.). This distinct feature appears frequently throughout the cookbook as the author constantly encourages his readers to replace ingredients whenever it is necessary and recommends ingredients that are more available in Canadian or North American markets. For instance, Wong suggests to his readers that gailan (also known as Chinese broccoli) can be substituted with rapini and broccoli because the latter are readily available and would also be preferred by his readers. Likewise, some suggestions are made on issues of a general nature. For instance, Wong recommends to his readers to use Christmas turkey leftovers in his recipe "Tomato Eggplant Salmon Soup" and "Chopped Chicken in Lettuce Wrap" since it is common for families in Canada and North

America to reuse leftover parts of the bird after having a large turkey dinner during Thanksgiving and/or Christmas.

Moreover, the practice of fusion in Wong's cookbook also suggests his adaptation of Chineseness. In his cookbook, the frequency of fusion food portrays the image of a multinational Chineseness which somewhat resembles the multicultural Canadian society. This culinary fusion is shown in Wong's cookbook from two aspects: the blend of items and culinary ideas from other ethnic cuisines. On the one hand, Wong attempts to substitute typical food in Chinese cuisine with items from other ethnic cuisines existing in Canada. For instance, in his recipe "Lamb and Leek Rolls", Wong explains his replacement of Chinese flour pancakes with flour tortillas arguing that "[t]he original pancakes are painstaking to make, so flour tortillas have become the stand-in at my house" (ibid., 1996: 98). We can also observe other culture-specific food items in Wong's cookbook such as Vietnamese rice wraps, Vietnamese-style chili sauce, and Japanese seven-spices. On the other hand, influenced by the Pacific Rim culinary style, Wong's repertoire of Chinese cuisine is frequently inspired by other national cuisines. Some of his recipes have traces of Japanese and Thai cooking, such as "Baked Twin Lobsters in Coconut Curry" and "Miso Pork and Water Chestnuts and Snow Peas". There are also elements borrowed from French or Italian cuisine such as "Veal Demi-glace", "Chinese ratatouille" and "Chinese frittata". This colourful representation of Chinese cuisine somewhat reflects the multicultural demographic constitution of Canada. It also demonstrates how the Canadian multicultural landscape has influenced Wong's illustration of Chineseness.

In terms of both form and content, the Chineseness described by Wong through his illustrations of Chinese cooking is framed in the Canadian context and is filtered through Canadian cultural values. Seen from the cookbook, Wong's notion of Chineseness is the result of

adaptation. It also illustrates the extent to which Chineseness has lost its region-specific characteristics and has been redefined in different host cultures by individuals like Wong. However, this does not imply that Chineseness in Canadian discourse has been severed from Chinese culture. As a matter of fact, Wong's presentation of Chineseness in *HeartSmart Chinese* suggests that Wong regards Chinese culinary culture as something utterly special: to him, it is part of his life experience, as well as his cultural identity as he shares his Chinese cuisine experience and its recipes with his readers.

3.2.2. Chineseness as a life experience: recollections in the cookbook

The cookbook contains a large amount of information involving the author's own experience, especially his recollections of Chinese cuisine. Wong's recollection of his own life experience about Chinese cuisine is a different way of representing Chineseness since it shows that Chineseness can be viewed as a typical life experience or perhaps a special cultural heritage. Furthermore, if Wong's recollections can be regarded as a reference to mainland Chinese culinary culture, then it is a suggestion that certain aspects of that Chinese culture cannot be "translated" through Canadian cultural values. Although a large part of Chineseness in Wong's discourse has been adapted into the Canadian cultural value system through cultural translation, there still remain some portions which have been preserved and cherished by Wong as he recalls his culinary experience in his recipes.

In his cookbook, some of Wong's memories are related to his family and his childhood in Hong Kong. For instance, in his recipe "Fish Ball and Seaweed Soup", Wong explains the soup as a typical cuisine in Chiu Chow, a region in southern China where his parents came from. Similarly, in the recipe of fish balls required in the soup, he adds his own memory of the food, "I still have fond memories of Mother Chang, who came to the back gate of our school in Hong

Kong with her little pushcart, rain or shine, proffering steaming fish balls dipped in soy sauce," (ibid., 1996: 25). He describes other memories of his culinary experience in different areas in China. For example, Wong explains in his recipe of "White and Green Jade Soup" that the soup was initially a culinary discovery in a restaurant during his demonstration of Canadian Cooking in Shanghai (ibid., 1996: 20). Another example is a description in his recipe of "Spicy Garlic Prawns" in which Wong recollects visiting a floating restaurant in Hong Kong on his birthday and commenting: "All these years later, the sight of live prawns still sets my taste buds tingling" (ibid., 1996: 62).

An analysis of Wong's memories shows that he is mostly reminiscent of his cultural identity in presenting his culinary experience. In Wong's view, his particular Chinese cuisine experience testifies to his immigrant status, and his recollections demonstrate his close connection to Chinese culinary culture, which he shares with his readers. Furthermore, Wong's memories suggest that he regards Chinese culture as part of his identity, or perhaps a cultural heritage, as he expresses his affinity with Chinese culture in the cookbook. Interestingly, this phenomenon of how culinary experience is essential to Chinese culinary identity in Wong's cookbook can also be perceived in the culinary styles of some overseas Chinese chefs. For instance, the Asian-fusion style of the renowned Chinese-Canadian chef Susur Lee is also influenced by his culinary experience in Hong Kong, where he was born and grew up.³⁷

Unlike Sneja Gunew (2009) whose study on the recollections of food in Chinese-Canadian discourse suggests cultural otherness, Wong's recollection is no longer the sign of cultural otherness but the respect of a cultural heritage. In other words, Wong's presentation of

³⁷ In *Susur: A Culinary Life*, Lee's culinary style is described by the book's coauthor Jacob Richler (2005) as "Susur's aesthetic is distinguished by two major influences: the food of France, the standard of technique and nuance, and the food of China, where flavors and textures are juxtaposed for dramatic effect," (2005: 15) and Richler (ibid.) explains to the reader how to understand the culinary experience found in Lee's cooking as "you must first travel to Hong Kong, where Susur Lee was born in 1958" (2005: 16).

Chineseness reflects his pride of his Chinese identity, and his desire to share his cultural experience with his non-Chinese readers. Thus, Wong's discourse suggests his role as a cultural mediator between the two different cultures as he ingeniously balances his identity between the two cultures in the cookbook.

3.2.3. Wong's emphasis on Chinese cuisine: the exotic side of Chineseness

While the recipes in the cookbook contribute to intergrating Chineseness into the Canadian cultural sphere and illustrating Chineseness in forms of reminiscence and cultural pride, the recipes also present Chinese cooking as an exotic cultural phenomenon. Regarding the association between Chinese cuisine and traditional Chinese culture, Wong attempts to present what he considers as the "original authentic" Chinese cooking to his readers. We can find such attempts in the cookbook in both text and illustrations. As far as textual representation is concerned, Wong demonstrates the exotic nature of Chinese cuisine by introducing notes and anecdotes where necessary. For illustrations, he presents visual images to suggest a potential cultural atmosphere within the cookbook that paints a picture of Chinese cuisine and highlights the cultural difference.

As far as textual representation is concerned, the notion of Chineseness perceived in Wong's cookbook that might be perceived in the recipes as "foreign" can be further approached in terms of two additional factors: 1) the reference to Chinese traditional culinary practices and 2) the emphasis on a multi-regional and ethnic image of Chinese cuisine. In his cookbook, Wong introduces Chinese culinary culture to his readers, emphasizing the association between Chinese cuisine and traditional Chinese culture. For instance, in his recipe of "Steamed Whole Rockfish", he explains the cultural image of fish in Chinese cuisine by claiming that fish "signifies

abundance and completeness" in a Chinese New Year banquet (ibid., 1996: 50).³⁸ We can find similar examples in Wong's other recipes including instructions on the balance between hot and cold elements in traditional Chinese cuisine in the recipe "Winter Melon Soup" (ibid., 1996: 18) and the history of Kung Pao Chicken outlined in the recipe of "Kung Pao Turkey with Toasted Almonds" (ibid., 1996: 80).

The other approach found in *HeartSmart Chinese Cooking* is representing Chinese cuisine by specifying the multi-regional and ethnic trait, which once again portrays Chineseness as something "foreign". The complexity of Chinese cuisine in mainland China is largely the result of regional diversity. In the system of Chinese cuisine, the cooking practice varies in different regions, and among the numerous regional cuisines there are eight that particularly stand out. They are known as the Eight Culinary Cuisines³⁹ of China. However, the image of Chinese cuisine overseas is in fact a mingled vision heavily influenced by Cantonese cuisine, since most of the early immigrants overseas came from the Southern provinces of China, namely Guangdong.⁴⁰ One example showing the proportion of Cantonese cuisine in Chinese cuisine adapted in Canada is Janice Wong's *Chow*, a combination of cookbook and biography showing her parents' life in Canada as Chinese-Canadians with a collection of her father's recipes. Although Wong states her father's cooking as "traditional village-style Chinese dishes" (Wong, 2005: 143), most of the recipes is more or less focus on Cantonese cuisine style, which indicated by the use of Cantonese in the dish names. Wong's cookbook, on the other hand, includes an

³⁸In the descriptions of Wolfram Eberhard's (1986) *A Dictionary of Chinese Symbols: Hidden Symbols in Chinese Life and Thought*, fish is considered as a symbol of wealth since its Chinese pronunciation is a homophone of the Chinese word for abundance and affluence.

³⁹The Eight Culinary Cuisines refers to the regional cuisines from eight provinces in China which are influential in Chinese cuisine. They are Anhui cuisine, Cantonese cuisine, Fujian cuisine, Hunan cuisine, Jiangsu cuisine, Shandong cuisine, Szechuan cuisine and Zhejiang cuisine.

⁴⁰ In regarding to early Chinese immigrant population, it is said that "[m]ost Chinese immigrants to Canada in the last half of the 19th century came from one small area near the southern port of Guangzhou, in China's Guangdong province." (Library and Archives Canada, 2010: n.p.)

inventory of different regional dishes such as "Moo Shu Prawn", a variation of "Moo Shu Pork" which originates from Shanghai; "Squid with Hot Bean Sauce," which originates from Szechuan; and "Stir-fried Clams with Black Beans," which is a popular dish in Cantonese cuisine, etc. Chinese ethnic cuisine is also introduced in Wong's cookbook as he explains Buddhist-style cooking in China—which originated from Chinese Buddhism—in his recipe of "Tofu with Lily Buds and Lotus Roots". Despite the fact that fusion food is essential in Wong's cookbook, its presentation of Chinese cuisine in no way suggests that Chinese cuisine is just a fusion of one or two regional cuisines in China. This is unfortunately what is recognized as Chinese cuisine. On the contrary, what Wong tries to explain in his multi-regional recipes is the idea that Chinese cuisine is a collection of numerous regional cuisines across China while each of them has its own regional characteristics or culinary habits. Such a multidimensional approach reflects Wong's attempt to preserve Chinese culinary culture in Canada and in the process create a sense of foreignness in his description of Chinese cuisine.

Similar to textual descriptions, the images appearing in *HeartSmart Chinese Cooking* can also be considered as a visual representation of Chineseness. Because the illustrations represent Chineseness from a different perspective, it may be relevant to analyze them in two additional factors: food photography and decorative illustrations. According to scholars of food studies, food photography reflects culinary identity as well as the author's understanding of the culinary culture.⁴¹ Hence, the food photography in Wong's cookbook represents Chineseness and, at the same time, Wong's acknowledgement of Chinese cuisine. In the photos, the cultural otherness of Chineseness is depicted in the visual composition, which includes interesting details. One of the details indicating cultural otherness is the frequent appearance of the colour red either in the

⁴¹ See more in the research article *Food, Photographs, and Frames: Photo Elicitation in a Canadian Qualitative Food Study* performed by Sonya Sharma and Gwen Chapman (2011) .

background of the photo or in the ingredients of the food. This helps to highlight the relative importance of red as a colour in China. Red is the most popular colour in China and it symbolizes joy and prosperity.⁴² Another detail is the large variety of bright colours that appear in the photographs: the colours of different ingredients, for instance yellow, white, green, brown, etc., create a colourful vision in contrast to the background. This is also a typical phenomenon with Chinese cuisine, because a vibrant collection of colours is one of the criteria for good cooking. In addition, the photographs also include chopsticks (either in wood or covered with red paint) and a bottle of condiment labelled Lee Kum Kee, an Asian sauce. Again, such details suggest cultural otherness and make the notion of Chineseness stand out from the English discourse. The adaptations, at the same time, demonstrate that the Chinese culinary identity is a unique element in the cookbook.

Other than the food photography, the graphic details in the cookbook also show signs of Chinese cultural identity. If food photography illustrates Chineseness through its direct visual effects, then these decorative designs paint a Chinese cultural atmosphere throughout the entire cookbook in an indirect way. For instance, a Chinese-style stamp based on the Chinese blessing "long life" is used as an essential pattern in the cookbook's graphic design. Other designs such as the image of chopsticks in each section's table of contents and designs of typical Chinese ingredients (including slices of lotus roots, ginger, and mustard greens) dotted across the pages in the cookbook illustrate Chineseness by giving a Chinese cultural flair to the cookbook.

Compared to the way the text reveals how Chineseness has been presented, the images of Chineseness contribute to the exotic view because instead of showing how Chinese culinary culture has been adapted to the Canadian cultural context, as suggested by the title, the

⁴² According to Eberhard (1986), in Chinese culture the colour red is associated with fortune, for instance the red outfit of the Chinese god of wealth. Red is also the colour of happiness in Chinese culture since it is a symbol of fire and wards off evil spirits in Chinese mythology.

introduction or the description of recipes in *HeartSmart Chinese Cooking*, the illustrations depict the originality and cultural otherness of Chineseness referring to the cultural background of Chinese cuisine. Furthermore, unlike the sense of familiarity in Wong's recollections, demonstrating the exotic with illustrations, either dramatic or subtle, highlights the foreignness in Chineseness. Such a representation of Chineseness in *HeartSmart Chinese Cooking* is a considerable example of Chineseness represented through culinary identity by Chinese-Canadian authors in a Canadian context. It is also a reminder of the discussion centering on the notion of Chineseness within academia and its possible relation to Chineseness and translation studies. The question that will need to be answered is whether Wong's representation of Chineseness reflects the notion of Chineseness proposed by scholars and whether a link can be established between Wong's presentation of Chineseness and translation studies.

3.3. The connection between the analysis and the notions of Chineseness

So far, the analysis of how Stephen Wong represents Chineseness in *HeartSmart Chinese Cooking* reflects two different perspectives of Chineseness: Chineseness is both depicted as a notion infiltrated by Canadian cultural values and as a sign of cultural otherness. This combination of familiarity and foreignness brings us back to the discussion of Chineseness by scholars with regard to hybridity and authenticity, and it is important for us to understand how Chineseness is presented in the contemporary culinary discourse written by Chinese Canadians and whether the ideas of Chineseness in overseas Chinese communities proposed by scholars are relevant to our analysis. More importantly, it is necessary to compare the results to Martha Cheung's (2010) research on Chineseness. The results will show how Chineseness has been studied in the fields of translation, and this approach of Chineseness in translation studies will support our analysis by the way of translation theory.

3.3.1. Comparing the results to the discussion of Chineseness in sociology

The phenomenon of Chineseness represented in Chinese-Canadian food discourse as a filtered notion somewhat resonates with Louie's (2004) comments on distorted Chineseness. According to Louie (2004), contextualizing Chinese culture is a complicated matter for Chinese Americans of later generations since the images about Chinese culture and China in their society are both multiple and conflicting. Furthermore, this complexity makes it difficult for them in the broader American cultural spectrum to assert their own cultural values within their families and community. Eventually, Chinese Americans of later generations try to resolve their problem from what they have learned in the public discourse: media, school textbooks and popular culture (Louie 2004). In other words, cultural values presented in American public discourse have an impact on the way later generations of Chinese Americans understand their cultural identity, that is, American values have somewhat filtered the cultural identity of Chinese Americans.

Consequently, a comparison of the influence of U.S. cultural values on the understanding of Chineseness among Chinese Americans in Louie's work and the representation of Chineseness in Wong's cookbook shows striking similarities because the Chineseness presented through the cookbook has been adapted to the culinary practices in Canadian society. The cookbook illustrates how the conventional culinary practice has been tailored to blend in with the cultural values of Canadian readership. In the cookbook, the cooking methods have had to be adjusted to the low fat and sodium culinary style among certain readers and the experience-based descriptions in typical Chinese recipes have had to be modified to correspond to the format in North American cookbooks. Also, the ingredients have been altered according to the supply of local grocery or convenient stores, etc. This is different from Louie's (2004) situation however. The readership of Wong's cookbook will most likely be Canadians or North Americans who

would like to acquire information on health conscience as well as Chinese cuisine. Yet the "distorted" Chineseness in Louie's (2004) analysis reappears as Chineseness and has been reconstructed by Wong through changes in culinary practice and the cultural values of Canadian society. This representation eventually influences the readers' knowledge of Chineseness through the healthy image of a hybrid Chinese cuisine influenced by Wong's Pacific Rim style or probably a presupposition drawn from the cookbook suggesting that the original Chinese cooking is high in fat and sodium⁴³.

Another issue observed and compared with my analysis in Louie's (2004) study is the notion of in-betweenness and the feeling of Chinese Americans as a result of the complexities inherent in understanding their Chinese identity. Again, Louie (2004) points out that the image formed by cultural values via social discourse is not the only reason responsible for the feeling of distance and in-betweenness among Chinese Americans. The development of China and its international influence also plays an important role in the feeling of distance, since China's worldwide influence through transnational flows makes Chinese Americans "unwillingly reattached to their homeland" (Louie, 2004: 101). In addition, the popular habit of associating Chinese Americans with Chinese culture only helps to widen the gap between Chinese Americans and Chinese culture. The distance "from China combined with the pressure to know and identify with China," (ibid. 2004: 102) have contributed in confusing younger generations of Chinese Americans and reinforced their in-betweenness.

Nevertheless, it appears that Louie's (2004) observation is one of the many voices in regarding to Chineseness, as Wong suggests his opinion on Chineseness in his cookbook in a

⁴³ In her book review of Wong's *HeartSmart Chinese Cooking* in the journal *Flavour and Fortune*, Jo Marie Powers (1997), the founder of Canadian Culinary Book Awards, suggests a presupposition of Chinese cuisine as high-sodium diets existed among certain people: "Well, for one thing, the Chinese do not pour soy sauce on their food as we think they do. In fact, a Chinese student told me emphatically that using soy sauce the way we do is analogous to dumping several bottles of ketchup on an order of fries." (Powers, 1997)

different idea. On the contrary, the cookbook suggests a contrast of an ongoing transcultural communication as Wong constantly emphasizes the familiarity of Chineseness through personal experience. In fact, Wong's emphasis on his memories and experience back in China throughout the cookbook comes as a clear contrast to Louie's (2004) description of the notion of Chineseness where Wong argues that experience has to be subdued to the mainstream cultural value. Instead, what Wong tries to convey in his cookbook is that Chinese cuisine can and needs to interact with other cultures. This is noticeable in Wong's own feelings especially when he maintains that "...as a new immigrant during the mid-seventies, I was surprised and delighted to discover that Chinese food was already as much a part of Canadian life as hockey" (Wong, 1996: vi), "...it's a good illustration of Chinese cooking as a growing craft-expanding and changing, ever eager to incorporate other ethnic influences in its repertoire." (ibid., 1996: 31) Wong's comment on Chinese cooking is a sign of a diasporic Chinese culinary culture as well as how this diasporic Chineseness has successfully blended into Canadian culture. On the other hand, a closer look at the comments reveals a message of an on-going intercultural communication between Chinese and Canadian culture probably as a result of the interaction between Chinese-Canadians and Canadians. In other words, instead of what appears in Louie's (2004) discourse as a sense of unwilling attachment to the cultural values of the host society, the notion of Chineseness displayed by Wong indicates the on-going cultural communication via culinary discourse between Chinese culture and the Canadian audience. Such familiarity can be found in the cookbook both in Wong's culinary experience in China and the fact that he encourages his readers to "make these recipes your own and use them as the basis to create your own favourites" (ibid., 1996: vi). Wong's transcultural development of Chinese cuisine translates the notion of Chineseness into an intercultural phenomenon.

In addition, several observations on the notion of foreignness remind us of the discussion on the authenticity of Chineseness among other scholars. From what we have seen in Wong's cookbook, the notion of ethnicity in Chineseness in the cookbook is illustrated in both Wong's discourse and the cookbook's illustrations. Wong introduces the multi-regional and ethnic traits of Chinese cuisine as well as a few elements of traditional Chinese culture. The illustrations, either in the form of food photography or decorative signs and symbols, visually represent the foreign. Interestingly, the foreignness expressed in the cookbook seems to suggest the historical authenticity of Chinese culture as the cookbook tries to convey to the readership an image of Chineseness based on the conventional cultural practices in China. However, the idea of using historical authenticity to express Chinese cultural identity is questioned by scholars for its feasibility such as Gregory B. Lee (2003) and Lingchei Letty Chen (2006), who have maintained their opposition of considering historical authenticity in a cultural context. However, the presentation of Chineseness and an image of "authentic" Chinese culture in Wong's cookbook is emphasized by the linkage of the historical authenticity provided by Chinese cultural practices. This presentation in the cookbook thus seems to contradict the opinion of both scholars as the cookbook hints through the emphasis of Chinese cultural identity by the association of Chinese culture that the notion of authenticity is inevitably involved in the pursuit of Chineseness.

As mentioned earlier, both scholars have different arguments to justify why the notion of historical authenticity should not be considered as a criterion to assess Chinese cultural identity. However, they both agree that historical authenticity cannot apply to the practical development of Chinese culture. Lee (2003) views the notion of tradition based on his understanding of historical authenticity. According to him, the concept of tradition itself is blurry especially in relation to what has come to characterize modernity (Lee, 2003: ix.). Furthermore, in his view,

history and tradition are not essential in presenting Chinese cultural identity. He takes Hong Kong and its colonial past as an example and maintains "...none of the resultant cultural spaces and practices can be described as 'pure' or 'authentic'" (ibid.).

Chen's (2006) approach, however, focuses on the definition of authenticity as the pride and legitimacy of being involved in a culture. Chen (2006) makes it clear that in the contemporary situation where Chinese culture and communities continue to become diasporic and participated in cultural transmission, the idea of race and ethnicity simply cannot be reliable criteria to judge Chineseness since the definition of "Chinese" is different especially in the case of overseas Chinese. (Chen 2006) The use of historical authenticity through the presentation of cultural otherness in order to represent Chineseness in *HeartSmart Chinese Cooking* somewhat contradicts this discussion of defining authenticity and Chineseness. In other words, attempts by sociology scholars such as Chen and Lee to refute the fact that representing Chineseness using authenticity is unreliable whereas authenticity still remains as a sign or a proof of Chineseness. This phenomenon leads to another question: if this is the case, does the representation of Chineseness through authenticity lead to a wrongly-presented Chineseness?

At the same time, Chen (2006) also explains how historical authenticity can represent Chineseness in certain contexts. In her analysis of how authors in mainland China, Taiwan, and Hong Kong deal with different challenges of expressing their authentic cultural identity when they try to shape their cultural identity in their literary works, Chen (2006) maintains that the challenge varies with different cultural backgrounds. By comparing her analysis of historical authenticity in the works of mainland Chinese and Taiwanese authors, Chen (2006) concludes that "how to relate history to the individual and to identity thus depends on where the individual is located, as well as on the kind of history, or the particular discourse of history[,], the individual

is bequeathed" (Chen, 2006: 76). She believes that authenticity can appear to be the medium of expressing Chineseness in a cultural context on the condition that the related historical information is scarcely known in the mainstream culture. In this way, it is possible to explain the emphasis on historical authenticity in the cookbook since it can be regarded as a strategy for a Chinese-Canadian chef, known in Canada for his culinary credentials, to introduce Chinese cuisine to Canadians. Authenticity helps, in this situation, to reconstruct Chineseness. Since Chen (2006) also warns in her analysis of Chineseness that authenticity still remains a challenge in the representation of Chineseness, it is necessary to emphasize that Chen's (2006) ideas can perhaps apply to our specific analysis of the cookbook. However, it would be quite risky to draw a general conclusion on whether authenticity is a befitting criterion for depicting Chineseness. Also, Lee's (2003) and Chen's (2006) opinion mentioned in the first chapter sheds more light on the idea that they consider authenticity is still too absolute and unreliable for a criterion.

3.3.2. Comparing the results to the discussion of Chineseness by Martha P. Y. Cheung

In the previous section, the Chineseness in Wong's cookbook is compared to the discussions of Chineseness proposed by sociology scholars. What I would like to explain in this section, however, is a comparison between the analysis and the research of Chineseness presented by Martha P. Y. Cheung (2010). Contrary to the approach to Chineseness represented by the discourse in overseas Chinese communities, Cheung's (2010) approach focuses on how Chineseness is reflected in the discourse in mainland China and translation studies methodologies. Here, a comparison between the analysis of Wong's cookbook and Cheung's opinion on Chineseness will provide a different perspective to understand the notion of Chineseness in terms of translation studies.

The representation of Chineseness by Wong in *HeartSmart Chinese Cooking* can, in fact, be regarded as a way of constructing Chinese cultural identity. A comparison of Cheung's (2010) discussion on the changes and development of Chineseness reflected in cultural representation the Chineseness in mainland China shows striking similarity with Wong's demonstration of Chineseness. In his cookbook, Wong has attempted to introduce Chinese culinary culture in the form of a North-American cookbook. Instead of instructing readers to follow the conventional Chinese culinary practices⁴⁴, Wong's recipes are written in conformity with North-American recipe standards - imperial and metric measurements are applied for the amount of ingredients and clear instructions are noticed in regarding to the time needed in the preparation. In fact, the recipes are rewritten and re-edited in modern English and most of the cultural-specific practices in earlier publications of Chinese cuisine have been replaced with contemporary culinary practices in Canada including the primary idea of how Chinese cuisine can be cooked in the heart-smart fashion. What makes the cookbook "Chinese" is probably the insertion of Chinese traditional culinary culture which creates a hint of exoticism throughout the book dramatizing the effects of Chineseness. The Chineseness in Wong's cookbook somewhat resembles Cheung's (2010) observation and doubts about Chineseness in mainland China. In her discussion, contemporary cultural representations in Chinese public discourse, as in the examples of internationally-acknowledged films made by Chinese directors, are regarded by Chinese scholars as an exoticized Chinese culture with presuppositions of Western cultural values (Cheung 2010). The analysis of Wong's cookbook seems to raise the same question asked by Cheung (2006)

⁴⁴ This method can be seen in certain Chinese cookbooks published in the middle 20th century written by overseas Chinese, as in the example of Buwei Yang Chao's (1949) *How to Cook and Eat in Chinese*. In her recipes, Chao (1949) emphasizes the correctness of food preparation using sentences such as "[b]e sure to cut out the oil pouches just above the [duck's] tail" (1949: 100), "[m]ake dip-fry mixture by mixing original juice, which should be less than 1 cup after the boiling" (ibid.: 79), and "[t]his dish should be cooked just before eating" (ibid.: 81).

which dates as far back as the discussion of Chineseness - what it should be, what it should constitute, and how it should develop.

Interestingly, the representation of Chinese culture through *HeartSmart Chinese Cooking* is concurrent with Cheung's (2010) description of how Chinese scholars apply Western translation methodologies in Chinese discourse. For example, Chang Nam Fung's (2001) introduction and experiments of the polysystem theory on Chinese translation studies reveals groundbreaking progress (Cheung 2010). In this regard, we can possibly view Wong's *HeartSmart Chinese Cooking* as a result of a typical translation practice. Wong can be considered the culinary culture "translator" because he has "translated" Chinese culinary culture into English for a readership whose knowledge of the source culture is otherwise very rudimentary. In this process, Wong has utilized an adaptation strategy to fit Chinese culinary culture into the Canadian cultural framework. At the same time, he introduces cultural elements that he considers "Chinese", thereby hinting on the exotic.

Furthermore, Wong and his *HeartSmart Chinese Cooking* can be analyzed from another perspective with regards to Cheung's (2010) definition of Chineseness as a platform for intercultural communication. In her observation of Chineseness in contemporary Chinese discourse and translation studies in China, Cheung (2010) believes that Chineseness reflects the development of intercultural communication as "a productive debate about Chineseness will be an enabling condition for intercultural dialogue" (ibid. 2010:52). In other words, Cheung (2010) believes that Chineseness signifies the change from the self-imposed isolation to self-constitution and cultural self-translation in the development of Chinese culture. From the analysis of Wong's representation of Chineseness, it is certain that both Chinese and Canadian culinary culture reflect the cultural transmission in Cheung's (2010) study. In his cookbook, Wong has

emphasized his style of Pacific Rim cooking - a fusion of both Eastern and Western culinary style - and the influence these have had on his interpretation of Chinese cuisine hoping for a future that Chinese cuisine will continue to flourish in multicultural Canadian society where cultural adaptation appears to be a predominant feature.

Therefore, Cheung's (2010) notion of Chineseness as a platform of intercultural communication in contemporary Chinese discourse also applies to the notion of Chineseness as understood overseas. The demonstration in Wong's cookbook indicates that there is the possibility within the discourse on Chineseness overseas to consider the latter as the continuous reconstruction of the Chinese cultural image. However, it is also necessary to focus on how translation theories would apply in our case study of Chineseness. So far, I have maintained that Wong can be considered a translator who has been able to translate Chinese culinary culture into the Canadian framework via his cookbook in English. How, then, can we relate Wong's presentation of Chineseness to translation studies when the cookbook itself is considered a form of translation featuring a specific cultural phenomenon?

3.4. Comparing the results to translation studies theories

In the previous section, based on Cheung's (2010) research on Chineseness and its relation to translation studies both in China and worldwide, we argued that Chineseness presented in *HeartSmart Chinese Cooking* by Stephen Wong is a translation activity. In other words, the cookbook's discourse reflects Wong's translation of Chinese culture into a cultural equivalent familiar to Canadian culinary practices and especially to Canadian cultural values. In this regard, linguistic considerations will not be given the priority here since the cookbook is written in English by a Chinese-Canadian author who is proficient in English. The focus here will strictly be on translation with regards to cultural issues involved.

That Wong's representation of Chineseness is a type of translation activity can also be explained through cultural translation. Certainly, in the 2009 edition of the *Routledge Encyclopedia of Translation Studies*, Mona Baker and Gabriela Saldanha describe cultural translation as an approach deviated from the linguistic and grammatical approach in translation studies, and that focuses on questions raised in translation practices where cultural contexts are involved (Baker & Saldanha, 2009). Derived from the field of anthropology, this concept has subsequently been applied by translation scholars in postcolonial studies where a different meaning arises:

In this case, "translation" is not meant as interlingual transfer but metaphorically, as the alteration of colonizing discourses by the discourses of the colonized and vice versa. [...] In this view, translation is not an interchange between discrete wholes but a process of mixing and mutual contamination, [...] Cultural translation in this sense offers a dissolution of some key categories of translation studies: the notion of separate "source" and "target" language-cultures and indeed binary or dualistic models in general. (ibid, 2009: 69)

Here, the dissolution of the source and target language also changes the concept of text in cultural translation. When referring to cultural translation as an approach in literary translation which is different from the approach "that is limited in scope to the sentences on a page" (ibid, 2009: 67), the text often referred to a certain written discourse and its translations. However, when translation has become a phenomenon where one cultural-specific discourse has been adapted to another, the text is not limited as a parallel text as the binary models are dissolved in the concept of cultural translation. In fact, Doris Bachmann-Medick's (2006) maintains that,

[T]ranslation was no longer considered merely under the category of "faithfulness" to an "original". Instead, it took on the value of a medium through which specific representational conventions and a specific authority in cultural mediation establish themselves. (Bachmann-Medick, 2006: 36)

Given Bachmann-Medick's (2006) comment of translation, the notion of Chineseness in Wong's cookbook is certainly a good example of how translation practice is becoming a space of cultural meditation. This is because throughout the cookbook, Chinese culinary culture has been filtered to adapt to Canadian cultural values and the Canadian audience for which it is intended. This phenomenon is reflected on Wong's discourse and perhaps also by other "invisible" elements such as the participation of the Heart and Stroke Foundation of Canada. The filtering of Chineseness thus implies how Chinese culinary culture is metaphorically translated by Chinese-Canadians like Wong for a Canadian readership.

I would also like to address the matter of cultural transmission in cultural translation, as it relates to our analysis of Wong's cookbook. Several scholars have indicated that cultural translation can result in a sense of hybridity, since they regard culture as an ever-changing notion. In her study of cultural translation, Michaela Wolf (2002) argues in favour of a dynamic and interactive culture and discusses its effects on translation methodologies:

The "cultural turn" has shown us, among other things, that culture is best conceived, not as a stable unit, but as a dynamic process which implies difference and incompleteness. As translators and translation researchers we are becoming increasingly aware that translation is not only a matter of transfer "between cultures" but it is also a place where cultures merge and create new spaces. [...] The concept of "culture as translation" thus projects culture as the space where translation is conceived as the reciprocal interpenetration of Self and Other. (Wolf, 2002: 188)

Wolf's statement that translation can create a new space for cultural transmission called "a third space" (ibid., 2002:190), resembles what has been proposed in Bachmann-Medick's (2006) subsequently proposes in her 2006 study of cultural translation. However, unlike Wolf (2002) Bachmann-Medick (2006) develops the idea of cultural hybridity of culture and suggests how culture can actually represent translation activities:

The formation alone indicates how, in cultural anthropology, the category of translation is becoming increasingly metaphorical. [...] [C]ulture is coming to be understood as a hybrid field of translation processes. [...] This translatedness of cultures, often referred to as 'hybridity', shifts the notion of culture towards a dynamic concept of culture as a practice of negotiating cultural differences, and of cultural overlap, syncretism and creolization. (Bachmann-Medick, 2002: 67)

What Wolf (2002) and Bachmann-Medick (2006) state in their studies is that instead of being defined by the traditional binary models of source and target text or culture, translation is becoming a medium of cultural transmission and a forum for hybridity. In other words, the cultures "deploy the cultural hybridity of their borderline conditions to 'translate'". (Bhabha, 1994: 9) Accordingly, the analysis of Wong's representation of Chineseness in his cookbook is also an example of how translation can act as "a third space" (ibid, 1994: 53) from the cultural translation point of view. As shown and argued in our analysis, the notion of Chineseness described by Wong in *HeartSmart Chinese Cooking* is by all means hybrid: on the one hand, Wong's cookbook has adapted the format of North-American cookbooks as Wong's Chineseness has been filtered and influenced by Canadian cultural values and, on the other hand, Wong introduces Chinese culture in a desire to depict it as different, exotic and foreign to Canadian mainstream culture. In addition, the cookbook portrays Wong's approach to this hybrid Chineseness, as he shares his own culinary experience on Chinese cooking in a familiar Western setting and the practice of cultural transmission with regards to the future of Chinese cuisine. If Wong's representation of Chineseness is considered as translation, then this hybrid Chineseness - adapting to the culinary practice in Canada and inspired by multi-ethnic cuisine while, at the same time, preserving certain elements specific to Chinese culture - created in his cookbook reflects the translation scholars' ideologies of a hybrid and multi-layered culture where intercultural transmission between different cultures has occurred.

Conclusion

My thesis focuses on the three interrelated concepts of Chineseness, culinary identity and cultural translation. It also brings together and exploits the relationship with sociology as well as food studies. I have used this specific broad base research framework for several reasons. Firstly, I intended to study culinary identity and translation by the way of a metaphorical approach. Although the intersection between the notions of food and translation has attracted some attention, a large proportion of current studies are still restricted to the linguistic approach to translation. Secondly, Martha P.Y. Cheung's research on Chineseness aroused my curiosity to examine Chineseness within the context of overseas Chinese communities. Furthermore, Chineseness and culinary identity are closely related to my own personal experience with Chinese cuisine in Canada.

Throughout my thesis, I have been particularly aware of the challenges involved in juxtaposing two different concepts in translation studies research. Given the discussion on Chineseness and culinary identity in the first two chapters, I am aware that both Chineseness and culinary identity are, complicated and controversial subjects in their own right. In the field of social sciences, Chineseness is a highly debated topic among scholars because the definition and components of Chineseness vary in a variety of ways. Within overseas communities, the debate on Chineseness among scholars centres on its hybridity and authenticity. The evolution of Chinese communities in their host culture has resulted in a hybrid Chinese cultural identity, and traditional notions that define Chinese identity are questioned for their authenticity. At the same time, the notion of authenticity, which leads to Chinese tradition and lineage, becomes problematic due to China's ongoing influence and its connections to overseas communities. This relationship between overseas Chinese and mainland China therefore results in the expression of

doubt and of a subsequent rejection of Chinese mainland cultural values by overseas Chinese. This explains why the notions of hybrid Chineseness and authenticity have become increasingly relevant. From a different perspective, however, mainland Chinese see the notion of Chineseness as a challenge to their cultural identity. They are principally concerned with the reconstruction of their cultural identity after the rapid economic development of China and the impact arising from contact with foreign culture. In this respect, Chineseness in mainland China is connected to issues including voicelessness and excessive nationalism in Chinese culture. Regardless of the regional, cultural and social background, it seems that the (re)definition of Chineseness reflects the transmission of Chinese culture. Furthermore, from a translation studies perspective, Chineseness is viewed as the participation of Chinese scholars in a discipline dominated by Western countries. In general, the awareness of Chineseness in social sciences as well as translation studies is, in fact, a sign that Chinese cultural identity is evolving out of its state of voicelessness in various disciplines.

The notion of culinary identity, meanwhile, resembles Chineseness broadly speaking because it offers scholars a means with which to interpret diverse cultural phenomena. Highlighting the food-culture link that frequently appears in food discourse and human activity, food studies scholars maintain that food is partly or wholly equivalent to culture. From the Canadian cultural perspective alone, culinary identity is studied by scholars using different approaches. The examples I have described in my thesis demonstrate how culinary identity is connected to numerous issues including nostalgia, cultural heritage, cultural image and cultural otherness in Canadian discourse. Also, I am aware that these approaches account for a tiny proportion of the different and often divergent cultural representations of culinary identities. For its part, the intersection between food studies and translation studies signals not only the

diversity that characterizes culinary identity but also the interdisciplinary nature of translation studies. In addition, the research on culinary identity conducted by scholars cited in this thesis attests to the immense task of analyzing translation activities within a cultural context.

Therefore, I believe that my research on the way Chineseness is reflected in culinary identity offers a new perspective to the disciplines of both food studies and social sciences but, more importantly, represents an attempt to understand key elements of translation theory. My analysis of Stephen Wong's *HeartSmart Chinese Cooking* (1996) is an example of how to understand Chineseness in food discourse within the Chinese-Canadian context. Through his book, Wong illustrates Chinese culture as a mixture of creation and tradition. The hybridity of Chineseness is revealed in the cookbook through Wong's interpretation of Chinese cuisine from a Canadian viewpoint, showing us an image of a multicultural Chineseness through the combination of Chinese cuisine and other ethnic cuisines that flourish in Canada. Furthermore, the cookbook has characteristics of contemporary cookbooks in English-speaking cultures, although it focuses exclusively on Chinese cuisine. This adaptation of format and culinary practice reveals that the author had the Canadian reader's food habits in the back of his mind when he wrote the book. In Wong's introduction, Chinese cuisine appears to lose part of its uniqueness but retains its familiarity to the Canadian readership, as Wong presents Chinese cuisine as part of his own experience and identity. It can therefore be argued that, in this situation, Chineseness has been detached from its geographical quality of "in China" and has become associated with Chinese culture in a broader sense. Furthermore, the cookbook preserves traces of Chinese traditions (for instance, traditional Chinese cultural practices) in order to emphasize its Chinese identity. The features associated with traditional Chinese culture enhance the foreignness of Chineseness as well as its connection to Chinese traditions. This is a hint that

Chinese cuisine is authentic. My observations regarding *HeartSmart Chinese Cooking*, when compared to the discussions of Chineseness and culinary identity, are interesting because they both support and contradict the discussions of Chineseness and culinary identity with regards to authenticity, hybridity and cultural otherness.

In general, however, I believe that my analysis of Chineseness in *HeartSmart Chinese Cooking* is linked to the notion of translatability. The research question I posed for this study of Chineseness, and the connection between my observations, and translation methodologies are rather similar to the translatability of cultures as discussed in translation studies. Certainly, my observations about Chineseness in Wong's cookbook suggest that there is a third space, just as Bhabha (1994) and Wolf (2002) have proposed, between cultural interaction which might be an answer to the extent to which cultural phenomena can be translated. The conclusion drawn from my research on Chineseness is that the "translation" of Chineseness in the cookbook appears to be a fusion of Chinese and other ethnic cultures instead of a dominance of either the source or the target culture. Nevertheless, my conclusion offers quite a different perspective than that in Martha P.Y. Cheung's discussion of Chineseness within translation studies. Instead of showing how Chinese scholars translate Chinese culture and construct a Chinese identity in an English-culture-dominated discipline, my research focuses on how Chinese culture is understood and rewritten by overseas Chinese in English for a non-Chinese readership. I am certain that other translation scholars will provide a different answer according to the way they perceive Chineseness or culinary identity.

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