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Hsingling and Honour-Seeking Translatorial *Hexis* – An Interpretation of Lin Yutang's Translation Strategies in *Six Chapters of a Floating Life*

Hexis tradutológica em *Hsinling* e na busca de honra – Uma interpretação das estratégias de tradução de Lin Yutang em *Six Chapters of a Floating Life*

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ABSTRACT

The recent theory of translatorial *hexis* postulates that a cultural honour-seeking *hexis* observable in textual details might be embodied in the translated text, thus offering fresh interpretations on the translation strategies employed by the translator. Using this theory as a basis, this paper attempts to re-examine some of Lin Yutang's translation strategies in his widely acclaimed English translation *Six Chapters of a Floating Life*. The case study indicates that both Lin's voluntary retention, foreignising strategies in the forms of zero translation and liberal translation of Chinese *Hsingling* in the source text indicates his translatorial stance that strives to display quintessential Chinese idiosyncrasies and seek Chinese cultural honour.

KEYWORDS

Translatorial *hexis*, *hsingling*, cultural honor-seeking, *Six Chapters of a Floating Life*.

RESUMO

A teoria recente da *hexis* tradutológica postula que uma *hexis* de busca de honra cultural observável em detalhes textuais pode ser incorporada no texto traduzido, oferecendo assim novas interpretações sobre as estratégias de tradução utilizadas pelo tradutor. Usando essa teoria como base, este artigo tenta reexaminar algumas das estratégias de tradução de Lin Yutang na sua famosa tradução inglesa de *Six Chapters of a Floating Life*. O estudo de caso indica que tanto a retenção voluntária de Lin como as estratégias de estrangeirização nas formas de empréstimo direto, bem como a tradução livre do chinês *Hsingling* no texto de origem, indicam o seu posicionamento de tradutor que tem como objetivos exibir as idiossincrasias chinesas pela excelência e buscar a honra cultural chinesa.

PALAVRAS-CHAVE

Hexis tradutológica, *Hsingling*, busca de honra cultural, *Six Chapters of a Floating Life*.

As one of the best-known Chinese figures in the twentieth century, Dr. Lin Yutang has marked the history with many titles: an outstanding writer and translator, the first Chinese nominee for the Nobel Prize in literature, a philosopher and a lexicographer.

By distilling the philosophy of Chinese sages and presenting it to the Western world in a modern and understandable fashion through his translation or literary works, Dr. Lin has rendered an inestimable service for bridging the wide gap between the Oriental and the Western civilization. A close look at his translations revealed that Lin also translated with some specific intention in mind. As an ardent interpreter of Chinese culture, he was more than eager to present the most authentic, characteristic aspects of Chinese culture to the Western world through his translation works.

This paper aims to explore Dr. Lin Yutang's translation intentions, and examine his translation of *Six Chapters of a Floating Life* by relating his translating techniques and strategies to the hypothesis on a translator's *hexis*.

1. *Hexis* Theory and Foreignized Translation

Translation has long been recognized as a shift of source text (hereafter referred to as ST) manners and forms on a linguistic level as well as the transference of culture and customs as far as its communicative function is concerned. Nord holds that "translating means comparing cultures" (Nord, 2001, p. 34). More and more translation research and practices have shown that it is the cultural elements, rather than the linguistic factors that posed the most challenges for translators.

1.1. Translatorial *Hexis*: A Short Discussion

The currently prevalent sociological model postulates that the nation is often an external aspect of the cultural reality which provides a framing for identities, while national culture is deciphered as the basic unit for explaining cultural behaviors. Social action theory believes that social structure, politics, religion, ideology and culture are in constant dialogues with each other, which on the other hands resonates with the assumption that cultural identities are in effect constituted by a variety of things, ranging from "religious belief, ancestry, language, discourse", to "community, family, activities, region.... food, dress, political attitudes, many of which can cross national boundaries" (Holliday, 2010). Nudging this into the translation studies, Daniel Simeoni put forward a new term—translating habitus, i.e.

"culturally pre-structured and structuring agent mediating cultural artefacts in the course of transfer" (Simeoni, 1998). Before the cultural turn in translation studies, translators seem to have been in a secondary place in the majority of translating activities, from being subservient to the author, to the client, to the text, to the language, all of which can be summarized as the deep-rooted ideology of subservience. The truth is, such tendency to subservience is internalized and ingrained in the norms forced upon the translators. Hence, translators' habitus is the product of occupational norms, the psychological/ behavioral dispositions underpinned by the socio-cultural context where a translator lives.

The habitus of translators, reflected by their tendencies of subservience, can be further consolidated by Bourdieu's assumption of the bodily *hexis*. Bodily *hexis* refers to the "political mythology realized, embodied, turned into a permanent disposition, a durable manner of standing, speaking and thereby of feeling and thinking" (Bourdieu, 1977, p. 123). Bourdieu suggested that bodily *hexis* indicates the expression of all the factors which make up one's habitus and the socio-cultural values co-shared by people with the same cultural identity, as the body is a mnemonic device upon which and in which, the very basics of culture are imprinted and enacted. Accordingly, as people are aware that their attitude and patterns of behavior could be perceived as honorable by their peers in the same community, their own bodily *hexis* in the meanwhile could represent and express their faith and self-esteem. Crucially, the *hexis* "embodies, through gesture and posture, a person's culturally determined expectations about what will be recognized within their culture as honorable or dishonorable" (Charlston, 2013, p. 51). By analogy, the translatorial *hexis* embodies "an honor-seeking, bodily stance" (Charlston, 2013, p. 51) in the minutiae of the translated text. To specify the term in the field of translation, a translator's *hexis* could be further interpretated as the choices he made in the translating activities:

> The translator's lexical choices could be the embodiments as his translatorial *hexis*. Especially when translating key philosophical terms in an ideologically sensitive text, the translator's lexical choices embody his or her expectations about what will be recognized as honorable or dishonorable with reference to one or more social sub-fields of hour endowing philosophical peers. (Charlston, 2013, p. 56)

Analysis of the lexical and stylistic details of a translated text with regard to the translatorial *hexis* could clarify the translators' complicated, decision-making

processes in any translation activities. Apart from the concerns about the equivalence between the ST and target text (hereafter referred to as TT), or the readability and the coherence of the TT, the translator is "also concerned, in an honor-seeking way, with its potential role and reception in the target culture, and with her or his own reputation in the field" (Charlston, 2013, p. 57). It can thus be postulated that a translator's *hexis*, defined by his cultural identity, could be revealed via his decision-making processes, lexical choices, and ideological stance — the embodiment of his translatorial habitus, a honor-seeking tendency in his own favor. On the other hand, a translator's translatorial habitus, reflected in his para-texts or texts related to his translation activities, also determines his strategic, stylistic and lexical choices of his future translations.

1.2. Foreignized Translation and Honor-Seeking *Hexis*

When it comes to the way of adequately transmitting the uniqueness of source culture into the target culture, there are only two possibilities: "either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him" (Schleiermacher, 2004, p. 141). Admitting that these two paths are vastly different, Friedrich Schleiermacher declares that they are alternative to translators, but should not be combined, or "any mixture of the two would produce a highly undesirable result" (Schleiermacher, 2004, p. 141). Later on American scholar Lawrence Venuti brought this theory to fuller play and came up with two new concepts: "foreignization" and "domestication". Yet the main difference between Venuti's theories and those of others is that domestication and foreignization strategies take into account the influence of cultural and ideological factors on translation and consider the influence of translations on the target readers and cultures as well.

Venuti pointed out that "all translation is fundamentally domestication and is really initiated in the domestic culture" (Venuti, 1995, p. 46). Clearly, domestication favors the reading convenience of the target-text readers, thus making translators transparent and invisible. Yet, the prevalence of fluent domestication has fostered a kind of inhumane culture, mainly the British and American cultures that are "aggressively monolingual, unreceptive to the foreign, accustomed to fluent translations that invisibly inscribe foreign texts with English-language values and provide readers with the narcissistic experience of recognizing their own culture

in a cultural other" (Venuti, 1995, p. 15). In order to challenge the hegemony of Anglo-American culture and improve the status of translators, Venuti proposed a foreignizing strategy. Foreignized translation designates the type of translation in which a TT "deliberately breaks target conventions by retaining something of the foreignness of the original" (Venuti, 1995, p. 49). Most translators from the subservient culture in this global village favor foreignization, as it seeks to resist the dominant target language (TL) culture values and signify the linguistic and cultural difference of the foreign text. "It is a strategic cultural intervention pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others. Foreignized translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations" (Venuti, 1995, p. 20).

In view of Charlston's theory on translatorial *hexis*, a translator's cultural identity and habitus have underpinned his translating decision, the embodiment of his cultural *hexis*. The method of domesticating translation thus is not desirable for translators who deem their own national culture as honorable and a fulfilling addition to the world cultural community. Domestication, being an egoist and imperialist viewpoint on translation, will surely damage cultural diversity and put the non-Anglo-American cultures in a second place for a long time. Ever since the Cultural Turn in the 1970s, disputes over domestication and foreignization has been viewed from a brand-new perspective. The conflict between domestication and foreignization as opposite translation strategies can be regarded as the cultural and political rather than linguistic extension of the time-worn controversy over free translation and literal translation. To counter the act of translating in a "transparent, fluent, invisible style" in order to minimize the foreignness of the TT (Munday, 2001, p. 146), Venuti proposes the strategy of "resistant translation" (i.e. foreignization) against the tradition of "smooth translation"— the translator consciously foreignizing the unique elements of the source text that to his beliefs are honorable and deserve better appreciation around the world, for the decent and healthy survival of non-Anglo-American cultures in the increasingly globalized world.

2. Lin Yutang's Honor-Seeking Endeavor

The son of a Chinese Presbyterian minister, Lin Yutang was educated for the ministry. However, he renounced Christianity in his early twenties and developed a fascination with Taoism and Buddhism. There is a turning point in Lin Yutang's turn

to the Chinese culture. When teaching at Tsinghua University, he found himself extremely ignorant about the glorious Chinese history and culture. "He knew that Joshua's trumpet blew down the walls of Jericho, but did not know the folktale of *Meng Jiangnu*, whose tears for her lost husband at the Great Wall caused a section of the wall to collapse and expose his dead body" (Lin, 1999, p. 7). In his effort to make up for the inadequacy, Lin found himself attached to the Chinese philosophy and later received wide acclaims for revealing the history and culture of China to Americans through essays, nonfiction books, and novels. *My Country and My People* (1935) and *The Importance of Living* (1937) established his reputation as an eastern voice for western audiences. In an editorial upon his death, the *China Times of Taiwan* said: "For some in the West who were not well-informed, they heard about Lin Yutang before they heard about China, and heard about China before they heard about the glory of Chinese civilization". Dr. Lin once described himself as "think with the brush of Chinese and write with the typewriter in English". Yet, he was not only bilingual, but also bicultural as well. Educated in Saint John's University, a Christian school located in Shanghai and later in Harvard and Leipzig for master and doctoral degrees, Lin Yutang ensured that his understanding on the two different kinds of culture shaped his living styles as well as his his translation work, which is driven by his admiration for Chinese philosophical thinking and characterized with unique cultural elements.

2.1. Earthly Joy: Lin Yutang's Cultural Pursuit

After spending twenty years in Western countries, Lin Yutang was able to explore Western society with in-depth observances. To him, "the West had grossly misunderstood materialism, separating it from intellects and casting it into some primeval void"[1]. Impelled by the great advancement of industrialization and modernization, the States has become a completely rational and unconcerned society, which resulted in the rule of automation, He wrote, in the *On Wisdom of America* that "efficiency, punctuality, and the desire for achievement and success.... are the things that make the Americans so unhappy and so nervous." In this respect, Western philosophy was no more than the mind's chemical toilet since it had become too rigid and emptied of the sensual content of life. Western thinkers, in his eyes, all devote themselves to mystic searches for the ultimate meaning of a man's existence in the world, yet the earthly joy that gives meaning to men's living and the

[1] Quoted from the website http://www.umass.edu/wsp/sinology/persons/lin.html

essential qualities that define a human being, like curiosity, humor, and waywardness are all unexceptionally overlooked in their thinking regime. So he debased the Western philosophers as a kind of swimmer who dives into the water and is proud that he never comes up to the surface again.

In comparison, the Chinese philosophers are much better, because they are the kind of swimmers that dive but must soon come up to the surface again, for they need to live a life before they can find anything meaningful about life. Among the many schools of Chinese philosophy, Lin Yutang (2008, p. 173) attached the most importance to Taoism:

> There is a natural romanticism and a natural classicism in a nation, as in an individual. Taoism is the romantic school of Chinese thought……Actually, Taoism is romantic throughout.

He found the freedom to enjoy life is the ultimate spiritual good. To him, the true culture is essentially a product of leisure, accordingly, the most spectacular merits of Chinese culture is that it calls for an integration of the mundane life with arts and leisure. His real-life experience in China proves that many trifles in life are imbued with artistic elements whereas the aesthetic features of arts are materialized in daily life:

> The Chinese ideal of happiness was, then, not the exercise of one's powers along lines of their excellence as was that of the Greeks, but the enjoyment of this simple rural life, together with the harmony of social relationships. (Lin, 2008, p. 180)

In retrospect, Lin Yutang believes that American society has already been alienated by the modern machinery, and its culture was drowned in the roaring of industrialization, but one can still turn to the philosophical Chinese culture to find peace and tranquility, to live a comfortable, yet also a fruitful life. It is this love for the witty culture that he decided to serve as an interpreter of China and translate the classics of his country for the Western world.

2.2. *Six Chapters of a Floating Life* and *Hsingling* Spirit

Long revered as a Chinese literary classic, *Fu Sheng Liu Ji*, or *Six Chapters of a Floating Life* in English, is a multi-faceted, autobiographical narrative of the author Shen Fu, a young poet and painter of the Qing dynasty. The name of the book is a

reference to a couplet in Li Po's poem, "Our floating life is like a dream; how often can one enjoy oneself?"(浮生若梦，为欢几何?) In the book, Shen Fu talks about a tranquil yet colorful life with his beloved wife Chen Yun and each chapter is framed with a certain thematic topic: the *Wedded Bliss*, the *Little Pleasure of Life*, *Sorrow*, the *Joys of Travel*, *Experience in Formosa (missing)* and the *Way of Life (missing)*. As the story unfolds, Shen Fu manages to weave a complex tale of romance, camaraderie, family obligations and human tragedy, and presents an excellent portrait of daily life during the Qing dynasty in eighteenth-century China. However, this book is much more than a record of daily trifles, "In form, it is unique, an autobiographical story mixed with observation and comments on the art of living, the little pleasures of life, some vivid sketches of scenery and literary and art criticism" (Lin, 1999, p. 23).

In 1981, Chinese scholar Yu Pingbo wrote in the preface of the book's German translated version that "the writing of the book is delicate, refreshing and tactic, even more impressive than some other masterpieces"[2]. Actually, as early as in the 1920s Yu Pingbo had already hailed his high praise for the book in the preface of the reprinted Chinese version: "there is not a single redundant word, no cynical complaints, or dogmatic preaching in the book", "the writing is exquisite, romantic, and gentle, but also candid and simple. It is a splendid work that deserves wide attention"[3]. Apart from the exquisite artistic style of the book, what is more attractive is the author's worldview and idyllic perspectives on life revealed between the lines. As Lin Yutang has put in the preface of his translation, "he (Shen Fu) made no effort to whitewash her (Chen Yun, the lovely wife) or himself. In him, too, lived the spirit of truth and beauty and the genius for resignation and contentment so characteristic of Chinese culture" (Lin, 1999, p. 22). In ancient China, to live the spirit of truth and beauty and to live in contentment are the typical worldview advocated by the *Hsingling* culture (性灵 in Chinese, meaning the spiritual culture), of which Shen Fu is a pious follower and practitioner.

Hsingling means a man's true nature, free from any external influences or personal feelings or passion. The advocates of *Hsingling* culture held high that when writing a literary piece, a writer should leave behind his personal misfortu-

[2] Dr. Yu Pingbo's remarks was published in Chinese, his exact words are 言必由衷谓之真，称意而发谓之自然。其宛转清新，犹觉后来居上—translated into English by the author of the paper.

[3] The reprinted *Fu Sheng Liu Ji* was published in 1923, and Dr. Yu Pingbo's exact words in the preface are "统观全书，无酸语，赘语，道学语"，"情思笔致极旖旎宛转而又极真率简易"，"在中国就文苑中，是很值得注意的一篇著作"—translated into English by the author of the paper.

nes or happiness, put aside the religious beliefs or mundane struggle for fame and wealth, but just to express a real himself and his real emotions. Rather than portray the natural scenery as the embodiment of morality, or purity of his nature, *Hsingling* followers prefer to present the Mother Nature's most authentic feature, reveal to the full extent their unsophisticated love of beauty, and strive to reach *Hsingling*'s highest pursuit of "not pleased by external gains, and not saddened by personal losses".

A passionate lover and artistic wanderer in life, Shen Fu suffered many unbearable pains and losses: disowned and kicked out from the family by his parents, failed in career, hit hard by the death of his beloved wife and loss of his only son..... Yet, all those misfortunes did not beat him down, instead he devoted himself to the love of beauty and the pursuit for the pure essence of *Hsingling*. Hence, *Fu Sheng Liu Ji* presents its readers a kaleidoscope of Shen Fu's life and travels in an objective and detached tone without a slight hint of complaint and cynicism.

As has been discussed above, ever since Lin's return to the Chinese civilization, he was greatly fascinated by the colorful Chinese culture and began to hold some grudges against the Western culture for its inhumanness, impassiveness and surrender to the rule of automation. Such pride in his home-country's culture, together with his self-esteem, an idiosyncrasy of any Chinese scholars, determined that mere transmission of Chinese philosophy cannot satisfy him; his ultimate goal is to arouse the Western readers' acknowledgement and empathy in the Chinese culture, the best embodiment of which would be the *Hsingling* wisdom and lifestyle revealed from the book *Fu Sheng Liu Ji, or, Six Chapters of a Floating Life*.

2.3. Lin Yutang's Intention of Translating *Six Chapters of a Floating Life*

The extant version of *Six Chapters of a Floating Life*, or *Fu Sheng Liu Ji* was first published in 1877, but the last two chapters were lost for some unknown reasons. Lin Yutang translated the book and published it in 1935 in Shanghai, bringing it a fame that Shen Fu could not even dream of. Yet Lin's encounter with the book also brought him some pleasant surprises. Modern Chinese scholar Fu Lei remarked that "choosing the source text resembles making friends: I would avoid those who will be ever incompatible with me; as to those who make me feel like old friends from the start, I would regret not having met them earlier". *Fu Sheng Liu Ji* was such a friend to Lin Yutang. Disappointed by politics, Lin decided to indulge himself with

a life of letters in his writer's studio. While he was pondering with pain the question of happiness as "for those who do not know it, happiness is a problem, and for those who do know it, happiness is a mystery", the reading of Shen Fu's story gave him "this sense of mystery of happiness, which transcends all bodily sorrows and actual hardships" and confirmed his belief that "a humble life happily lived is the most beautiful thing in the universe" (Lin, 1999, p. 22).

Fascinated by Chen Yun, the guileless, aesthetically-inclined heroine of the book and the loveliest woman in Chinese literature in his eyes, he decided to translate the couple's story into English. Lin started his work with a clear purpose in mind:

> I am translating her story just because it is a story that should be told to the world; on the one hand, to **propagate** her name, and on the other, because in this simple story of two guileless creatures in their search for beauty, living a life of poverty and privations.... I seem to see the essence of a Chinese way of life as really lived by two persons who happened to be husband and wife. (Lin 1999: 20-21)

Hence, it can be concluded that Lin's intention of translating the book into English is to promote the couple's peaceful yet aesthetic lifestyle to the Western readers; moreover, as Lin has pointed out in his books, Chinese culture infuses arts into daily life, thus, Shen Fu and Chen Yun's life surely echoes the marrow and essence of the living philosophy of Chinese people. In this respect, the transference of their story definitely helps to his mission of being an interpreter to Western minds of the customs, aspirations, peace-loving thoughts and fears of his people that endures despite flood and famine, war and politics, and of their country—China, the great and tragic land suffering and striving in the muds of World War Two.

3. Honor-Seeking Strategies in Lin Yutang's Translation of *Fu Sheng Liu Ji*

Proud of the leisurely *Hsingling* spirit, Lin Yutang, though never making it clear that he was prone to the method of foreignizing his target text, nodded to a discursive strategy that deviates from the prevailing hierarchy of dominant discourses, such as the dense archaism that once filled the English translation of Chinese classics; and that highlights the quintessential Chinese life philosophy and idiosyncrasies in the TL cultural values.

3.1. Lin Yutang's Perspective on Translation

Being one of the most influential translators, Dr. Lin translated in accordance with his own translation principles and criteria. He believes translators should be responsible for the source language (SL) writer, the target language (TL) reader as well as his own artistic tastes, while on the other hand, fidelity, smoothness and aesthetic beauty shall be the paramount criteria for evaluation and criticism.

In Lin Yutang's opinion, literature is "lyrical in origin," where "only ideas that come straight from man's heart will survive." (Lin, 2008, 312) The lyrical origin of literature makes it possible for one to regard literature as a reflection of mankind's soul, and to think a nation's literature as a reflection of the country's spirit. *Fu Sheng Liu Ji* to Lin Yutang is an ideal portrait of the Chinese nation's unique temperament, so free, easy and resilient, that he wanted to acquaint the Western readership with this attitude toward life:

> I have always taken fancy to the book *Six Chapters of a Floating Life*, therefore decide to express my desire to translate it into English, and to make people on this world know the lovely life of a Chinese couple, who are quite in minds and are indifferent to fame or gain. (Lin, 1999, p. 21)

Driven by the purpose of "to make people on this world know the lovely life of a Chinese couple", Lin Yutang himself acts as the initiator and the translator in the process, and is free to select any translation strategies, employ any techniques to reproduce the ST in a English-speaking culture, as long as those choices can fulfill his translation purposes — presenting the world the leisurely *Hsingling* spirit, the proper lifestyle to counter a volatile and ferocious contemporary world alienated by modern industries and world wars.

A thorough reading of Lin Yutang's translation shows that he has aesthetically recreated Yun's image in the TT and faithfully reproduced the spirit and connotation of the *Hsingling* culture in the ST. Though the texts are imbued with idiomatic expressions or Chinese specific phenomena, which posed a lot of challenges to the translational work, Lin Yutang still shifted Shen Fu's story to the Western readers in a very meticulous way. The author has spotted about 95 examples of the culture-bound occurrence. A classification revealed that about 63 of these examples can be regarded as being translated in a foreignized way, while the other 32 are transferred to the TL by domestication. Such a proportion echoes Lin Yutang's

aspirations of translating his cultural honors — the distinct Chinese characteristics, and the broad-minded living philosophies of Chinese people.

Cultural transmission is a major skopos for Lin to reproduce in the TT. To promote Chinese thoughts in the Western world, the TT inevitably needs to be filled with the "exotic" Chinese elements, so as not to be confused with the "English--specific elements". In this respect, Lin Yutang mainly adopted the strategy of foreignizing translation to provide the TL readers with the most authentic oriental ingredients. In the process, two techniques, i.e. zero translation and literal translation, are employed to help fulfill the goal.

3.2. Zero Translation for Cultural Items

Example one—things unique to China

1. 维幼长者皆能**琵琶**而已……

…. that all of them, old and young, could play the ***p'ip'a***…

2. 星烂抱得**琴**来, 未闻绝调……

Hsing-lan has brought a ***chi'in*** along….but we haven't heard him play on it yet.

3. 遇设蓬瀹茗者, 就之。烹**碧螺春**, 饮之极佳。

Seeing a tea shed there, I approached it and enjoyed a most wonderful cup of ***p'iloch'un***.

4.《楚辞》为**赋**之祖, 妄学浅费解。

The Chu'u Tz'u is, of course, the fountain head of ***fu*** poetry, but I found it difficult to understand.

5. 王闻言出, 请吾母点**刺梁后索**等剧, 权芸出观, 始称快。

Hearing this, Miss Wang left first and asked my mother to select more cheerful plays like ***Ch'iliang*** and ***Household***…

6. 善写松柏或梅菊, 工**隶书**, ……

He was very good at… as well as writing the ***lishu*** style of calligraphy…

7. 写**草篆**, 镌图章, ……

They would then either write "***grass-script***" or "***chuan-script***", or carve seals….

Example Two—cultural figures

1. 入门经**韦陀**殿, 上下光洁……

Entering it and passing through the Hall of ***Weit'ou*** [defender of Buddhism against devils].

2. 临门有**关圣**提刀立像, 极威武。

At the door, there was a most imposing standing figure, representing General *Kuan Yu*, the Chinese God of War and Loyalty, holding a huge knife in his hand.

The above examples serve as the representatives of leisurely lifestyle cherished by Chinese literati and are all transferred by way of zero translation. Some of these examples are rendered by transliteration and perplexing, some intelligible only by referring back to the context. In the hope of reserving authentic Chinese elements in the TT, Lin Yutang forced those transliterated words into the target language at the cost of the target readers' adequate comprehension. It is worthwhile, though, as he believes "indeed, trying to understand foreign nation with a foreign culture, especially one so different from one's own as China's.... there must be a certain detachment...from oneself and one's subconscious notions, and from the deeply imbedded notions" (Lin, 2008, pp. 29-30).

Zero translation is now commonly termed as translators purposefully do not shift ST words and expressions with the equivalent ones of target language, which implies (i). certain words in the ST will intentionally not be transferred to the TT and (ii). equivalent words that already existed in the TL will not be used. Yet to fully understand this term, one needs to know first why translators will choose not to translate. The great monk Xuan Zang (玄奘) of Tang dynasty proposed a set of criteria for translators to evaluate before they adopt zero translation methods. He first clarified that zero translation literally means transliteration, in the context of Chinese. Usually, under five situations can a translator choose to transliterate the word: 1) certain words in ST might be of sacred, or divine connotations, like the incantation in Buddhist scripts or noble texts in the Bible (秘密故不翻); 2) certain words may contain multiple meanings in one context, like a pun (多义故不翻); 3) certain phenomenon or things can only be found in the source culture, without any equivalents in the target culture, like 铁观音in China or Pass-over in Israeli tradition (此无故不翻); 4) certain words that have been widely accepted in the target language, like kowtow, jiaozi in English (顺古故不翻); 5) certain words that may arouse reverence if transliterated (生善故不翻). As a matter of fact, these special words are translatable from a linguistic translation point of view and will be intelligible in the TT, yet "the transliteration angles an approach towards a consistency between the TT and source culture, [which may] conduce the cross-cultural communication" (Zhu Chunshen, 2011).

Lin Yutang's transliteration of the above words echoes the principles of "此无故不翻"and "生善故不翻". For example, a *ch'in* is a wooden stringed instrument, unique yet indispensable for Chinese scholars and reclusive hermits, that symbo-

lizes their noble pursuit of inner-peace and spiritualization. In spite of the many stringed instruments in the Western culture, none resembles a *ch'in* both in shape and in its special usage. The transliteration of *ch'in* fuses a little bit of mysticism and exoticness into the TT, which will arouse the TL readers' curiosity to find out the connotation and spiritual pursuit it represents—a self-motivated way in Dr. Lin's idea to seek exposure and visibility for his motherland culture. Similarly, the Westerners have long enjoyed the tradition of having tea, which is mainly imported from China and India. Yet if being asked about *p'iloch'un*, most likely they will have no idea of what it is, despite that they have heard about Chinese green tea and dark tea. To Lin Yutang, this ignorance of Chinese characteristics is disappointing. After all, it is those segmented and trivial parts that constitute the greater Chinese culture as a whole. Thus he insists on transliterating the Chinese culture-specific words to break down the established language scheme of Western readers, such as the Chinese green tea being the spokes-item for all types of tea, or the abbreviated word "poetry" to stand for all the poems, whether it is the *fu* (赋) of Han dynasty, or *ci* (词) of Song dynasty. Confusing as those transliterated words are in some situations, they are still understandable thanks to the consistent nature of the English writing, because Lin purposefully put some pre-positive attributives and postpositive attributives in the context to disperse target readers' perplexities. The readers can guess and extrapolate the transliteration's meaning by referring to those hints. Take *Ch'ihliang* (刺梁), *Househ* (后索), and *lishu* (隶书) for example. Lin Yutang has added the attributives of "cheerful plays" and "...style of calligraphy" before or behind the *pinyin* words, which as a result successfully transmitted the Chinese cultural elements without impeding readers' adequate comprehension. For decades, the English language has assimilated many transliterated Chinese pinyin words, like *kongfu, kowtow* and *jiaozi*, and they have already become "naturalized" in the target culture. Probably this can be attributed to the long-time foreignization of Chinese cultural elements, a goal that Lin Yutang longed for through the foreignizing strategy.

Besides, cultural figures are also translated through zero translation, for the reason that these types of words are extensively used by most people. An example is the word *weit'ou* (韦陀), who is a defender of the Buddha against evils, as Lin explains in the text. This figure, originally named as Veda in the Sanskrit culture, was brought to Chinese through the translation of Buddhist scripts. Most Westerners know him as Veda, but Lin Yutang refused to back-translate it and he is justified in doing so. Weit'ou was first revered as a protector during the Song dynasty

(960-1279), when people began to erect his statue in the major hall of a temple and worship him as a protector of Buddha, monks, as well as the disciples. Later on he became General Weit'ou (韦陀将军), ranked first among the 32 divine generals in the Heavenly Court of the Chinese mythology. But when he first came to China, he was merely a faithful defender against evils. Hence ever since the Song dynasty, he is no longer the old Veda of the Sanskrit scripts. As the embodiment of Chinese civilization's innovative integration with the world, Lin Yutang's chose a resistant strategy to highlight the transformation of connotations that a religious figure experienced from being the protector of a Buddha, to the protector of the men, an uplift of his role and an echo to the *Hshingling* spirit that cherishes mundane life and commoners.

3.3. Literal Translation for Cultural Beliefs

In most cases, a liberal way of translation leaves the impression that the source text "is rewritten in domestic dialects and discourses, registers and styles", but such a way of rewriting could result in "the production of textual effects that signify only the history of the receiving language and culture" (Venuti, 2004, p. 485). To further promote the customs, social beliefs and even taboos that have shaped the unique Chinese lifestyle, Lin Yutang adopted the approach of word-for-word translation, highlighting the unique mindsets underlying the exotic expressions.

Example One—Chinese Culture-Loaded Terms& Idiomatic Expression

1. 世传**月下老人**专司人间婚姻事

It is said that ***the Old Man under the Moon*** is in charge of matrimony...

2. 倩绘一像, 一手挽红线, 一手携杖悬**姻缘簿**。

It was a picture of the Old Man, in one hand, a red silk thread, and in the other, a walking-stick with ***the Book of Matrimony*** suspended from it.

3. 此号穴场, 故**地气**旺。

This is a propitious place for burial, that is why ***the spirit of the earth*** is so strong.

4. 迁仓米巷, 余颜其卧楼曰宾香阁, 盖伊芸名而取**如宾意**也。

After we had moved to Ts'angmi Alley, I called our bedroom the "Tower of My Guest's Fragarance", with a reference to Yun's name, and to the story of ***Liang Hung and Meng Kuang who, as husband and wife, were always courteous to each other "like guests"***.

Due to the beliefs in geomancy, most people in ancient China would spend a lot on finding a good spot with propitious *fengshui* as burial site. So to fully transmit this unique, national mindset, Lin Yutang translated "地气"as the "spirit of the earth" to add more "*Chineseness*" in the target text. As for the "月下老人" (*the Old Man under the Moon*) and "姻缘簿" (*the Book of Matrimony*), readers might suspect that Lin Yutang is trying to carry coals to Newcastle, for there are equivalent expressions in the Anglo-American culture. Several goddesses the Greek and Roman mythologies are just in charge of love and matrimony, like Hora, Aphrodite and Venus, while Cupid and his golden arrows can certainly fulfill his mission of binding two lovers together, saving much time of searching and matching in the heavy "book of matrimony". The reason to make those detours is that this word-for--word method of translation highlights the foreignness of the ST and can "restrain the violently domesticating cultural values of the English-language world" and can "protect the ST from ideological dominance of the target culture" (Munday 2001, p. 147). Justified by his translatorial *hexis*, Lin Yutang took every chance to draw a clear line and accentuate the material and mental differences between the East and West, so to preserve the uniqueness of Chinese culture in the TL dominated by Anglo-American cultures.

When transliteration or literal translation can be somewhat confusing, the compensation of meanings becomes essential for the target readers' adequate comprehension. Ways to compensate meanings can be diversified, such as the adding of attributives, complements, subordinate clauses, and notes to the text. In the translation of *Fu Sheng Liu Ji*, Lin Yutang tried to make up for the elusiveness of the foreignized expressions within the text. For example, "如宾" in the above example is nothing new to Chinese people as it is an abbreviation of the idiom "相敬如宾" (meaning a Chinese couple named *Liang Hung* and *Meng Kuang* treating each other with courtesies). But to the target readers, the story could be irrelevant and the act of referring to a spouse as guest could even be enigmatic. Nevertheless, Lin Yutang will not surrender such ideological uniqueness for the target text's fluency, thus, a subordinate clause ("who, as husband and wife were always courteous to each other like guests") to explain the connotations behind the word "guest" may be of some help to the proper rendition of that romantic love between Yun and Shen Fu.

3.4. Foreignization of Chinese logics

Benefiting from his experiences overseas, Lin Yutang wants his readers also to take a literary "trip" abroad to see and feel for themselves how Chinese people behave and examine their inner-self in accordance with their logical thinking. He thus faithfully reproduced in the TT this set of "foreign" logics via the foreignized translation of none Anglo-American way of thinking—his distinctive way of resisting the prevalent and "undaunted" course of modernization in Western society, as this paper has discussed in its first part.

Examples—traditional Chinese logics

1.真所谓**乐极灾生,** 亦是白头不终之兆。

True it is that ***when the cup of happiness overflows, disaster follows, as the saying goes***, and this was also an omen that we should not be able to live together until old age.

2. 吾父素无**忌讳,** 点演"惨别"等剧。

Scorning all taboos, my father asked for the performance of a scene called "Sad Parting".

For centuries, Chinese people are constantly in awe of the potential doom, and have developed a reverence for the mystically unknown, together with a preference for maintaining a low profile. They believe moderation in all things is the best of rules, and things will turn into their opposites when they reach the extreme. So if happiness comes in extreme abundance, bad lucks will also follow in its wake to take away what they do not deserve. In the above examples, Lin Yutang reproduced this sense of humility by a blunt rendition of Shen Fu's obsession with misfortune and his minor bitterness towards his father's contempt for social taboos.

4. Conclusion

The introduction of translatorial *hexis* provides a theoretical tool for examining textual details, and the embodiments of the translator's cultural habitus and disposition in the translating process. Lin Yutang regards the translation of F*u Sheng Liu Ji* as the best one of all his translational works. The study on his background and travelling experiences reveals that his later converting to traditional Chinese wisdom empowered his aspiration as a cultural mediator, and that he pursues a full expression of the cultural heritages and spirits that he cherishes. Such trans-

latorial *hexis* prompts his translation to seek "cultural diversity, foregrounds the linguistic and cultural differences of the source language and transforms foreign cultural values in the target language". (Venuti 1995:309) To accomplish such goals, the postmodern perspectives on the exoticness and foreignness in a target text justifies his methods of zero translation and liberal translation of the indigenous *Hsingling* spirit.

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