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| RESEARCH ARTICLE

## The Compound Cultural Identity of Lin Yutang and his Intercultural Communication of Chinese Ethnic Culture

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| ABSTRACT

This paper analyzes the construction of Lin Yutang's compound cultural identity and the strategies employed in his English translation of Chinese culture with Lin Yutang's literary translations as the case. Lin Yutang prides himself on mastering both Chinese and western cultures. With his Chinese and western cultural backgrounds, he promoted the spreading of Chinese culture around the world. On the one hand, he maintains the characteristics of the source text, thereby introducing Chinese thinking to enhance the influence of traditional Chinese culture. On the other hand, in the face of cultural differences in translation and the needs of readers, he, as the main body of the translation process, must be responsible for readers who used western culture to interpret Chinese thoughts or change the forms of the source text. In translation, Lin Yutang flexibly used two cultural identities to construct a unique compound cultural identity, with Chinese as the center and western as the media, to introduce the Chinese culture to the world.

| KEYWORDS

Compound Cultural Identity; intercultural communication; Chinese aesthetics; Lin Yutang

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### 1. Introduction

#### 1.1 Cultural Identity- English Translation of Chinese Culture- Lin Yutang

Cultural identity is "the link between people's subjective experience of the world and the cultural-historical setting that constitutes this subjectivity" (Gilroy, 1997). It includes: "values or value systems", "language", "family system", "lifestyle", "spiritual world" and other factors (Yuhe & Linsen, 2002). People living in similar cultural environments often form unified cultural traditions and customs, which pushes them to form a unified cognition in thinking and to acquire the same cultural identity. As a kind of thinking ideology, cultural identity controls people's behavior and allows people to create products that fit their cultural background, in which translation is pretty obvious.

The translation is the "exchange between two cultures" (Yanshi, 2014), greatly influenced and constrained by culture, and the most prominent manifestation of which is the manipulation and influence of the translation process by translators with specific cultural identities. Translators all have their own cultural backgrounds. Translators do not enter a literary work "with a blank mind" (Jun & Xiangqun, 2001). The translator's cultural background affects his/her understanding of the text and the choice of translation strategies and ultimately prompts the translator to produce the target text that conforms to their own cultural identity and cognitive habits.

Lin Yutang had a special life experience in that he lived in both China and the United States and received relevant education. He was proficient in both Chinese and western cultures and had the ability to use Chinese and western cultures, which had a significant

impact on his literary translation. In translation, he emphasized that "translators should be responsible for the original work" and tried his best to reflect the elements of traditional Chinese culture so that Chinese culture could meet the readers in the purest form, which helped the intercultural communication of Chinese aesthetics. However, translators inevitably face cultural differences. In this regard, Lin Yutang believes that "translators should be responsible for readers", and it is necessary to adjust some aesthetic elements that are difficult for readers to understand to ensure readers' understanding. In essence, Lin Yutang's cultural backgrounds are fundamentally opposite. However, Lin Yutang flexibly used the two cultural backgrounds to make them interdependent and integrate into one, constructing a compound cultural identity, reflected by the co-use and fusion of "change" and "non-change" in his literary translation to promote the communication of Chinese aesthetics. Taking Lin Yutang's translation as an example, this paper analyzes the construction of Lin Yutang's compound cultural identity and his foreign translation strategies of Chinese culture.

## 2. Foreign Translation of Chinese Aesthetics with "Change" and "Non-change."

Friedrich Schleiermacher (2004) pointed out that there were generally two ways of translation: one is to not disturb the peace of the original author, allowing the reader to approach the reader; the other is not to disturb the peace of the readers and allow the author approach the reader in "On the Different Methods of Translating". In intercultural communication, translators often have two choices: one is the original culture-oriented, to which he tries to maintain the characteristics of the original culture so that the aesthetic concepts and ideas of the original text can be completely displayed to the readers, allowing readers to get close to the original culture, and absorb and internalize the original culture; one is the readers-centered, on which he fully considers the cultural background and acceptance of the readers, and change the content and elements of the original text that cannot be understood by the readers, to let the original work reach the readers so as to promote the readers' understanding and digesting of the original culture. The starting points and specific strategies of the two are different, and the results will naturally differ, often making the original culture show two results of "non-change" and "change" in the target text. Lin Yutang's literary translation, due to the opposition between the two cultural backgrounds, Lin Yutang's literary translation also presents these two completely different strategies.

### 2.1 Non-change: Cultural maintenance with Chinese cultural background as the core

"Non-changed" refers to maintaining and retaining the cultural elements of the source language to maintain the tranquility of the original text and restore and reproduce the original cultural characteristics in an intuitive way. With the "non-change" strategy, translators use translation as a medium to let readers consciously move toward the original text and culture so as to enhance the influence of the source culture.

Lin Yutang is Chinese and was born in Fujian Province, southeast China. He has witnessed and experienced the cultural characteristics and habits brought about by the unique geographical features of Fujian since he was a child. As he said, "I once lived under the roof of Confucius' humanitarianism, and I once climbed the peak of Taoist Mountain and saw its grandeur..." so that "I still hold my Chinese heart and mind" (Yutang, 2016). Lin Yutang grew up in China since he was a child, learning Chinese and experiencing Chinese culture, so he spontaneously acquired a Chinese cultural identity, and this cultural identity continued to expand after he went to the United States. During his abroad life, Lin Yutang noticed the great prejudice against China and the huge misunderstanding of Chinese culture in foreign countries at that time, thus forming a strong concept of "orientalism" and "self-orientalism" (Shaodi, 2011), which pushed him to start up his journey of writing and translating to justify for the Chinese culture so as to allow westerners and other countries around the world to truly understand the essence of Chinese culture and philosophy. After that, Lin Yutang took "telling Chinese stories to westerners" as the fundamental purpose of translation and literary creation to enhance the international influence of Chinese culture and the language right of China in the modern age. In his texts, Lin Yutang repeatedly emphasized his "Chinese identity," and in translation, the role of Chinese cultural identity is prominent in the maintenance of the original cultural elements. Lin Yutang tried to highlight the Chinese cultural characteristics in the translation so that readers can directly understand, accept and even internalize Chinese culture. According to the different ways of expression, Lin Yutang's "maintenance" or "non-change" further includes two specific methods: citation and compensation.

Citation is to directly retain all the cultural elements of the original text so that it can be presented to the reader in the most primitive form, and the unique cultural identity is displayed through the "different" in form so that the reader can consciously walk into the original text and feel the essence and aesthetic feelings of the heterogeneous culture to realize the spread of culture.

Example 1: 饮湖上初晴后雨  
水光潋滟晴方好；山色空蒙雨亦奇。  
欲把西湖比西子；淡妆浓抹总相宜。(Yutang, 2002)  
The light of water sparkles on a sunny day;  
And misty mountains lend excitement to the rain.  
I like to compare the westLake to "Miss West",

Pretty in a gay dress, and pretty in a simple again. (Yutang, 2009)

The sample is selected and translated from Su Dongpo's classic verse, reflecting the maintenance, especially the citation of the original culture. Firstly in the sound, the original poem adopts a rhyming technique. The "奇(qi)" in the first paragraph has the same rhyme as the "宜(Yi)" in the second paragraph, and the two "西" in the sentence "西湖比西子" formed a double-character structure. The use of such phonological skills makes the verses read catchy, and the beauty of the sound is clear and vivid. The second is the wording and meaning of the original text. "水光" and "山色" are both descriptions of natural beauty, allowing readers to feel the great scenery at that time; Su Shi used two adjectives, "潋滟" and "空濛". Both words have virtual elements, forming a vague and hazy impression of beauty, which is the embodiment of the "aesthetics of meaning" in the Chinese language; while the "水光" and "山色" in Su Shi's original poems are metaphors for people, not for scenery. It is a simple description of the characters, but through aesthetic techniques, the scene is turned into an "image", thereby laying the foundation for the subsequent expression of the characters' emotions, which is the display of "aesthetics of the image". Formally, the original poem belongs to the rhythm style of Chinese classical literature and is characterized by the fact that each sentence has 7 characters and is often reflected in a one-to-one correspondence, such as "水光" and "山色" in the first paragraph. The actual scenery is added with color, "潋滟" corresponds to the adjective "空濛", "晴" and "雨" correspond to the weather, "方" and "亦", "好" and "奇怪", showing the specialty of form and style with Chinese characteristics. This kind of writing method actually frees the original text from the shackles of words and realizes the real text to express feelings, the combination of literati, the lightness, leisure, and the blending of people and things between the lines, which is the figuration of the temperament of "Tao", a model of literary aesthetics.

For such a classic, Lin Yutang adopted the strategy of "maintenance" and retained a large number of aesthetic elements of the original text. First, Lin Yutang translated the two rhyming parts of the original poem into "rain" and "again", "west Lake" and "Miss West," respectively, maintaining the characteristics of rhyme and reduplication. In terms of "meaning", Lin Yutang first retained a large number of elements of meaning beauty and image beauty and displayed them in the translation, such as "light of water", "mountains", "sunny", "rain", etc. Lin Yutang also worked to preserve the aesthetics of the original poem. He kept the stylistic features of the original rhythm poem as much as possible. Through the translation, it can be found that the translation is still in the style of Chinese seven-character rhythm poetry. The two sentences of the first paragraph are 8 and 9 English words, respectively. The second paragraph is 10 and 11 English words, the number of words is almost equal, and it is not changed to the verse or prose structure in English. In addition, Lin Yutang also reserved the phenomenon of one-to-one correspondence between rhythms and poems. In the translation, he used the verbs "water" and "mountain", "sparkles" and "lend", and the words for the weather, "sunny day" and "rain," to maintain the correspondence so as to continue the beauty of the form endowed by the original text. In this way, the aesthetics of the original form in the translation is finally realized. The original text focuses on depicting the scenery, borrowing the scenery to express feelings and his own personal characteristics. In response to this, Lin Yutang continued the features of the original text and still spent a lot of time describing the scenery, reserving the scenery in the original text, including "light of water", "misty mountain", "westLake", etc. At the same time, he used "excitement" to connect the scenery by the language to the emotions of the author so that he made clear the emotions and ideals of the author behind the scenery so that the words are intuitively expressed to form the artistic conception and verve of the article under the background of Chinese culture.

"Compensation" is to explain some specific cultural elements so that it has richer orientation and connotation, realizes a specific literary function, and lead readers into the literary and artistic world of the original text.

Example 2: 芸谓华夫人曰: "今日真如渔父入桃源矣"。(Yutang, 2009)

"Now I really feel like the fisherman who went up to the Peach-Blossom Spring," said Yun to Mrs. Hua.

[1] Reference to an idyllic retreat mentioned in an essay by T'ao Yuanming. — Tr. (Yutang, 2009)

Example 2 shows the employment of compensation for culture-loaded words. The text contains the Chinese culture-loaded word: 桃源. 桃源 comes from Tao Yuanming's classic "桃花源记". The intention of "Yun's" citing 桃源 here not only implicitly expresses her pleased and delighted mood at the moment but also contains her ideal pursuit of a peaceful and unworldly life, which played an extremely important role in leading literature. However, understanding the concept of 桃源 requires great and in-depth knowledge of traditional Chinese culture, which is exactly what foreign readers lack. If translated in a direct way to "Taoyuan", it will cause ambiguity. Therefore, Lin Yutang first translated it as "Peach-Blossom Spring", which means "the spring and source where peach blooms," with a literal translation method to make sure the readers feel the beauty of the personality of "Yun" and the aesthetic experience of Chinese culture. Secondly, in order to deepen readers' cognition and highlight the characteristics of Chinese culture, Lin Yutang added "Reference to an idyllic retreat mentioned in an essay by T'ao Yuanming" at the end of the sentence. The connection between vocabulary and Chinese culture not only highlights the Chinese cultural background but also stimulates readers' curiosity about Chinese culture. At the same time, in literature, the original text of "Six Records of a Floating Life" frequently

appeared with the words "a woman without talent is a virtue", and "Yun" ended tragically because of her outstanding talent. The annotation of the translation makes readers feel "Yun's" talent and knowledge even more. The depth of knowledge and literary temperament of the author formed a sharp contrast to the tragedy of "Yun" in the following text and formed a strong cultural atmosphere with all the traditional women's thoughts in the text, implying the author's ideological tendency of female ideological emancipation.

## **2.2 Change: Cultural change under the influence of western cultural background**

"Change" is the modification of the aesthetic elements of the original text combined with the needs of translation and readers. It is an intercultural aesthetic construction strategy oriented by readers and communication effects.

Although Lin Yutang was born in China, his family has strong western characteristics. His father was a pastor, so Lin Yutang began to be exposed to western Christian culture when he was a child. In 1919, Lin Yutang began his studies at Harvard University in the United States and then traveled and worked in several western countries due to his financial problems. He returned to teach in China in 1923 and went to the United States with his family again in 1936. This life experience gave Lin Yutang a sense of western thinking, enabling him to examine Chinese culture and literary works from the perspective of western readers and to personally judge western readers' ability to understand and internalize Chinese culture. This cultural identity is reflected in the translation as the flexible use of the strategy of "change".

The translation is a process of cultural communication since translation is to convey the native language and culture to the readers in a different language and cultural background. In this process, the communication effect is the first and foremost consideration, and the importance of readers is extremely prominent. Whether readers can accept the original culture is an important criterion for the success of this kind of intercultural communication. If the culture in the translation cannot be accepted by the readers, the process of intercultural communication will be affected, the value of the translation will be weakened, and the realization of the translator's translation intention will be in vain. This requires the translator to take into account the cultural background and receptive ability of the reader in the translation process and make appropriate adjustments to the original text with the reader as the center to make it conform to the reader's reading habits and cultural context, so as to be understood and accepted by the reader. This is reflected in the change to the original text and culture in translation. And the strategy under the influence of western cultural identity can also be subdivided into two different trends according to the different forms of presentation: the replacement and deletion of the original culture.

Replacement is a method of changing the incomprehensible cultural elements in the original text and presenting them in the translated text in a form that is easier for readers to understand and accept. There are inevitably differences between cultures, but there are no two completely different cultures in the world, so a particular expression in one culture also has a related counterpart in a heterogeneous culture. Therefore, for some elements that are difficult to understand due to cultural differences, translators can consider specific meanings and functions in the text to change them to ensure readers' understanding.

Example 3: 文人讲武事，大都纸上谈兵；武将论文章，半属道听途说。(Yutang, 2012)

A literary man discussing wars and battles is mostly an armchair strategist; a military man who discusses literature relies mostly on rumors picked up from hearsay. (Yutang, 2012)

Example 3 demonstrates the replacement of culture-loaded words. The example used two idioms, "纸上谈兵" and "道听途说". Idioms are an important feature of Chinese language use. Most of the idioms have historical allusions, and even though they usually contain four characters, they often have rich connotations of their meaning and identity. For Chinese readers, thanks to the same cultural background, the use of four-character idioms not only does not affect understanding but saves space and achieves the ideal literary effect, and expresses the aesthetics of literature. However, in the English translation of four-character idioms, due to the lack of cultural support behind the Chinese language and culture, the literal translation method of word-for-word may lead to distortion of the meaning of the original text and cause misunderstandings by readers; while the use of free translation may lead to excessive length and break the form and lead to the collapse of the balance, affecting the reproduction of literary aesthetics. In view of this, Lin Yutang changed the expression method, jumped out of the meaning frame of the original text, and replaced the two idioms with "armchair strategist" and "hearsay". These two words are easier for readers to understand and more accurately express the meaning of the original text. The general connotation is relatively balanced in form, and the aesthetics of Chinese literature is well reproduced.

The deletion of the original culture is to replace or directly delete some parts of the original text that are inconsistent with or completely opposite to the target language's culture and thinking system so as to ensure that readers have a correct understanding of the original culture. Differences in cultural roots often lead to differences in cultural customs and thinking. In the process of

translation involving cultural exchange and understanding, such differences will lead to misunderstandings by readers, cause great obstacles to cultural exchanges, and may even lead to cultural deformation. In addition, the cultural exchange behind the translation is often based on language, and language is also one of the cultural elements with distinctive cultural characteristics, showing certain cultural thinking. This leads to the fact that in translation, the expressions commonly used in the source language have no counterparts in the target language. Then the direct translation will distort the basic idea of the original text. At this time, subject to the pressure of language conversion, the translator must also consider the full text and the sense it gives to the readers. That is to say; the translator should make the selection and ignore and delete some parts that are of little significance in cultural communication to ensure that readers have a basic and correct understanding and internalization of the original text and the original culture.

Example 4: 昭君以和亲为显，刘蕡以下第而传，可谓之不幸，不可谓之缺憾。(Yutang, 2012)

Some men and women left a name for posterity because they were victims of some adverse circumstance. One can say that they were most unfortunate, but I doubt that one should express regret for them. (Yutang, 2012)

Example 4 reflects the deletion of the original culture. The original text contains two typical Chinese cultural images—Wang Zhaojun and Liu Fen. They are all ancient Chinese characters. Zhaojun's marriage to the ethnic group in the desert and Liu Fen's failure in the official examinations are also popular historical stories in China. Because of its high popularity in Chinese culture, the original text's quotation of the two stories can directly help the original text to express its thoughts. However, foreign readers do not understand the above characters, nor are they familiar with their historical stories. Direct translation forms a strong void in the text, which creates obstacles to cultural exchanges and the realization of literary intentions. At the same time, due to the lack of corresponding characters of Zhaojun and Liu Fen in western culture, it is difficult to reproduce the literary meaning even by replacing them. Therefore, Lin Yutang directly deleted these two historical images and replaced them with "some men and women". Moreover, he attached a description of "they were victims of some adverse circumstance" to achieve the effect of serving the original text. Although this kind of translation weakens the characteristics of Chinese culture, it ensures the construction of the basic meaning and the understanding of readers, and on the basis of the two, it shows the Chinese literati personality and the charm of Chinese culture again.

### **3. The Compound Cultural Identity of Lin Yutang in Literary Translation**

Due to his special life experience, Lin Yutang often showed the characteristics of both Chinese and western cultural characteristics in literary translation. The two cultural backgrounds are essentially opposed to each other, and they have very obvious differences in the purpose of translation, the selection of translation texts, and the use of translation methods. However, the two cultural backgrounds do not mean that Lin Yutang has two cultural identities at the same time. On the contrary, Lin Yutang flexibly used the two cultural backgrounds in his translation to integrate them into one and promote each other to build a compound cultural identity: with China as the core, western culture as an auxiliary, they jointly cooperate and interact with each other. Reflected in translation, the two strategies of change and non-change coexist, and non-change is the norm and the highest goal for change, which together realizes the intercultural communication of Chinese aesthetics.

#### **3.1 The fusion of Chinese and western culture: "change" and "unchanged" coexist**

Lin Yutang's dual cultural backgrounds made his translation not only take the spread of Chinese culture as the basic purpose but also fully consider the receptive ability and way of thinking of western readers, which is reflected in the blending of "change" and "non-change", which can be manifested at the macro and micro levels.

At the macro level, this fusion is mainly manifested between different cultural elements. Due to cultural differences, in the process of intercultural communication, various cultural elements often cannot be fully reproduced. It is necessary for translators to consider the actual situation and select elements with more obvious effects on the reproduction and construction of Chinese culture to complete the conversion so as to ensure the maximum preservation and reproduction of Chinese culture to lay the foundation for the going-out of Chinese culture, the central goal of Lin Yutang's translation.

Example 5: 子曰：“巧言令色，鲜矣仁？”(Yutang, 1991)

Confucius said, "A glib talker with an ingratiating appearance is seldom a gentleman." (Yutang, 2009)

Example 5 reflects the non-change of meaning and the change of form at the macro level. The example was taken from "Analects of Confucius". It can be seen that, in terms of meaning, Confucius clearly stated that "巧言令色" cannot reach the realm of "仁", nor can they become a true "君子". As a result, Confucius' concept of human beings has been perfectly interpreted and reflected, which is reflected through the connotation of words, which is the principle of the aesthetics of meaning. At the same time, Confucius's words are extremely refined, without too many modifications, only using the structure of four-character words. Confucius also added questions later, but its connotation is fully revealed, which is the embodiment of the characteristics of the

Chinese form and the charm of the ancient classical Chinese genre. More importantly, Confucius's own temperament and life pursuit were also revealed by means of the meaning and the shape expressed in words and the discourse, and the concepts of "仁" and "君子" in Chinese culture were also established.

In translation, Lin Yutang maintains and retains the meaning of the original text, gives an in-depth explanation of "a glib talker with an ingratiating appearance", and fully considers the problem of the smoothness of the translation so that readers can understand the connotation, and through the text feels the lofty spiritual world and personality of Confucius. However, Lin Yutang did not retain the style and form of the original text. Instead, he made the replacement: first, the clear four-character refined form of the original text was transformed into a rather complex structure in the target text, and the four-character words were not maintained. In addition, Confucius used a question in the second half of the original sentence, but the translation was changed to a declarative sentence, ending with a period. This makes the shape of the original text almost completely erased in the translation. However, through the analysis of the translated text, such an expression is more in line with the reading habits of the readers of the target language and is easier for the readers to understand. The four-character structure is a unique structure in China, but if it is translated into English, readers will not know what it means. At the same time, the four-character structure of the original text does not have a named subject, which is a typical Chinese syntactic style, but it seems out of place in English, which may confuse the readers, and thus affect the communication effect. The question in the second half of the original text is not actually a real question. Given that Confucius has clearly expressed his definition of "gentleman" in the previous text, the question mark in the latter text is a symbolic function used to strengthen the tone. The question has only one answer. Therefore, the question sentence in the translation does not play a significant role in the overall understanding of the text and the display of Confucius' image, and the translation after changing the form does not cause ambiguity among readers. Through this kind of text, readers can also better accept the image of Confucius as a "sage" and "wise man" and feel the charm of Confucius' personal temperament and the aesthetics of Chinese culture contained in it. Therefore, in this case, Lin Yutang adopted a combination of non-change in meaning and change in form, on the basis of which he showed the loftiness of spirit through such a method.

The fusion at the micro level is reflected in the combination of non-change and change between the components of a particular aesthetic element. Although Lin Yutang had to change some aesthetic elements of the original text due to the influence of the readers' cultural environment and expectations during translation to make it reach a smooth standard and be accepted by readers, in fact, Lin Yutang did not completely transform an aesthetic element. What he transformed was only a certain aspect of the aesthetic element, and he only changed the part that was difficult to integrate with the target language culture so that the overall aesthetic elements could adapt to the new cultural environment. That is to say, although some parts have been changed, the overall aesthetic elements have not been greatly affected and remain in the translation text, playing an important role in highlighting the essence of Chinese aesthetics.

Example 6: 神游其中，如登蓬岛。(Yutang, 2009)

Looking at it, one could imagine oneself transported to some fairy region. (Yutang, 2009)

Example 6 reflects the change of cultural and historical meaning in the meaning level and the non-change of the basic meaning and image. The original text involves "蓬岛", a culturally loaded word, and thereby conveys a significant aesthetic message. "蓬岛" means "the fairy island in Penglai" in the Chinese context, which is one of the three immortal islands in Chinese legend. From this, unique meaning in the Chinese context is formed, and the relevant imagination will be formed in the minds of Chinese readers. In the original sentence, the speaker makes use of the specific meaning formed by "蓬岛" in the Chinese context so that readers can experience the author's "meaning outside the text". And with such a "meaning", especially its cultural and historical implications, Chinese readers could form a specific image and produce an aesthetic "artistic conception". However, this kind of cultural meaning does not exist in the English context. In translation, this kind of image will lead to the confusion and misunderstanding of the western readers, especially the complex but empty artistic concept indirectly demonstrated in it through the words and cultural context.

In Lin Yutang's translation, the image of "蓬岛" was deleted, and he just translated the whole text as "fairy region", that is, the residence of fairies. Although the specific image "wonderland or fairy island in Penglai" has been deleted, its basic connotation, "the place of immortals," has been retained, that is, the deletion of cultural and historical significance in exchange for the maintenance and preservation of the basic connotation. Through the analysis of the translation text, "fairy region" undoubtedly avoids readers' confusion about "蓬岛", making it easier for readers to understand the basic meaning of the text and shortening the distance between the text and the reader; thus, it promotes the intercultural communication. From an aesthetic point of view, although this processing method cuts off the aesthetics of the cultural meaning of the original text and affects the "artistic conception" of Chinese mythology contained in it, the overall artistic conception of the original text is still preserved, because the "fairy region" in western culture is still an illusory world in the text, and the artistic conception of the original text of "virtual and

real coexistence" and "scenario blending" has been reproduced in the translation text. That is, the source of concrete manifestation has changed, but the effect of communication and readers' absorption of Chinese culture are not affected. This change did not cause any negative effect but made it easier for readers to understand the connotation. In a word, Lin Yutang sacrificed a little part of the meaning to achieve the maintenance of the macro. At the same time, it is precisely because this kind of meaning has been maintained that the divine aesthetics of traditional Chinese aesthetics have also been displayed and embodied, and it can also be transmitted to readers through such a translation that is easier for readers to understand, allowing readers to understand and accept.

### **3.2 Western Expression Serving Chinese Essence: Change for Non-change**

The two cultural backgrounds in Lin Yutang's translation are not completely equivalent but present a kind of conversion relationship jointly. In general, the Chinese cultural background stands the prime, controlling the overall translation purpose, translation principles, and translation ideas, while the western is the auxiliary and only plays the role of dissemination and communication. Lin Yutang aimed at "telling Chinese stories to the West", and most of his English translations are based on Chinese classic literary works. In translation, although he had to make certain compromises due to the object of communication and the translation effect, Lin Yutang always took Chinese culture into priority, working to reappear the essence and characteristics of Chinese culture. No matter how the specific cultural elements change, the Chinese core behind it remains the same. That is to say, "change" serves "non-changed", and "non-changed" is the highest pursuit at both macro and micro levels.

At the macro level, the aesthetic elements of "change" often appear in the translation in the form of another aesthetic element, showing a mutual conversion relationship.

Example 7: 余虽居长而行三，故上下呼芸为“三娘”；后忽呼为“三太太”。(Yutang, 2009)

I was born the third son of my family, although the eldest; hence they used to call Yun "san niang" at home, but this was later suddenly changed into "san t'ai'ai." (Yutang, 2009)

Example 7 reflects the change of meaning elements into sound elements. The original text contains two culture-loaded words, "娘" and "太太". The two words in the original language are composite carriers of sound and meaning. "娘" and "太太" are two unique pronunciations in Chinese, which intuitively show the characteristics and charm of Chinese sounds. Secondly, both "娘" and "太太" have their own meanings in the Chinese context. "娘" is the address of a woman before she gets married, and "太太" is the address of a woman after she gets married. It directly shows the change in women's identities through sounds and characters. Moreover, the change of the addresses of a woman before and after marriage leads to a change in her social class which will definitely influence her personality. Through this way, readers may have a glimpse of the maturity and growth of women with marriage relationships, which is also the core of women-themed literary works in the Chinese language. It can be said that these two Chinese culture-loaded words directly reflect the aesthetics of sound and meaning in Chinese and indirectly shows the essence of Chinese culture.

However, due to the different expression habits between English and Chinese, in the process of the English translation, the sound and meaning elements contained in culture-loaded words cannot be preserved at the same time. Lin Yutang chose to retain Chinese culture in his translation and adopted the practice of "preserving the sound", using transliteration to translate it into "san niang" and "san t'ai'ai" at the same time; the meaning of these two words was not shown in the target text. However, given that these two words have been explained in the text, readers may find it easy to understand them. Therefore, it can be understood here that "san niang" is the address for ladies before marriage while "t'ai'ai" means after. So that even if the meaning of the two words is not explained here, it will not affect the reader's understanding, and the pronunciation that is quite incongruous with the English context actually highlights the nature of the original text. From this incongruity, the translator purposefully makes readers feel the charm of Chinese culture. In addition, since these two culture-loaded words lack complete equivalents in the English context, they cannot construct clear meanings and images but instead form blanks, giving readers more room for imagination, adding "the aesthetics of artistic conception", which is in line with the principle of the "fuzzy artistic conception" of Chinese literature. In general, the example gives up the meaning, but through the maintenance of the sound, it reshaped the aesthetics of meaning and then subtly shows the charm and characteristics of Chinese culture. It can be said that one reflects the charm of the transformation of non-change and change.

The micro-level refers to the transformation of change into non-change within a specific cultural element. Although its specific performance of it changes, it ensures the maintenance of macroscopic cultural feelings.

Example 8: 子曰：“观过知仁。”(Yutang, 1991)

Confucius said, "By looking at a man's fault, you know the man's character." (Yutang, 2009)

Example 8 reflects the transformation of the expressive form inside the element of the form to the logical form. The words in the original text are extremely refined, and the sentence lengths are relatively short, but they contain infinite wisdom. Observing the form of the original text, we see that the original text adopts the form of four-character Chinese expression and can be divided into two parts: "观过" and "知仁". And the two characters constituting them also show the corresponding relationship, including two verbs "观" and "知" and the objects "过" and "仁". So that although the text is short, it still shows the great wisdom and charm of the traditional Chinese article form and genre.

In translation, Lin Yutang did not maintain this form. First, the four-word sentence format is split into two sentences connected by a comma. Moreover, the corresponding relationship between 观过 and 知仁 has also been revised in the translation. With regard to 观过, Lin Yutang uses a non-predicate verb to serve as the reason for the whole sentence, while 知 was transformed into the predicate verb, through which the correspondence between the two verbs got weakened. Finally, the original Chinese text is extremely refined and has distinctive features: it is a sentence without the subject. But in the target text, the subject "you" is added to change the sentence into an English compound sentence, completely breaking the concise aesthetics of the original text. However, by analyzing the original text, it can be found that there is actually a causal relationship between "观过" and "知仁", and one must "observe his faults" first so that he/she could know the "Jen". For the Chinese language pursuing the concise form, such a relationship was hidden in the indirect connection between the two words, and even if the author did not make it clear in the context, readers could get such a relationship. But such a language expression and form did not exist in the English language, given the great difference in the culture and language expressions so that it would be difficult for readers to understand the causal relationship only through the literal text, and such a way may even lead to misunderstandings of the basic meanings in the source text. Therefore, Lin Yutang chose to maintain the logical form, translating "观过" as "by looking at a man's fault", using a non-predicate verb, and "知仁" as the main body. This translation not only makes the causal relationship clearer but also shows the importance of "仁" in Confucian thought. It shows that the highest ideal of human beings and their behaviors should be "仁", and only by reaching "仁" one could be sage and wise. At the same time, the translation text further presents the suggestive tune of the source text by adding the subject "you", which is not found in Chinese. Such a way makes the whole sentence kind and amiable, just like the words of a teacher to his students, showing the image of Confucius as a great teacher to all human beings. And with the clear logic in the translation text, the wisdom of Confucius also gets rebuilt in the text.

#### 4. Conclusion

As one living in a specific cultural background, a translator must be influenced by culture and forms a certain cultural identity. And in translation, since the translator plays an important role as the subject, he can control and coordinate the translation process according to a certain cultural awareness, manipulates the interaction of various elements in translation, and produces a translation that conforms to his own cultural identity and cognition. Due to his special life experience, Lin Yutang has two cultural backgrounds at the same time, which is manifested in the use of "change" and "unchanged" strategies of Chinese culture in translation. Its Chinese cultural background makes Lin Yutang take "telling Chinese stories to westerners" as the fundamental purpose and the highest pursuit and strived to maintain the cultural elements of the original text in translation, highlighting the characteristics of Chinese culture to allow readers to have direct contact with the aesthetic world of the original text. However, its western cultural background and the role of the translator forced him to be responsible for the readers and the different cultures he faced. According to the needs of the readers and the reality of cultural differences, Lin Yutang had to change certain cultural elements of the original text so that the translated text could enter the readers, shorten the distance with the readers, and realize cultural acceptance. The two strategies are fundamentally opposed, in particular their starting points, and the translation intentions and communication effects under such an influence are very different. However, in the process of translation, Lin Yutang skillfully used two cultural backgrounds, making them influence each other, contain each other, and transform each other to merge into a compound cultural identity, in which Chinese culture is the foundation, and western is the medium and expression method. That is, change and non-change coexist with each other while change is conducted for non-change in translation practice so that the text can simultaneously display Chinese characteristics and meet the needs of readers, and jointly promote the spread of Chinese culture into the world. However, given the topic and the limitations of the words, this paper only focuses on the construction of Lin Yutang's compound cultural identity with his English translations as the case, and it only concerns the identity from a macro level. But as a translator, Lin Yutang sometimes would break the rule concerning other elements in his translations and the communication of Chinese culture and provides the target text that would not conform with his cultural identity, as mentioned and analyzed in this paper. This will be more easily noticed in his translation of Chinese poetry and philosophies, which should be concerned and solved by relevant studies in the future to promote the studies of translation and intercultural communication of ethnic cultures.



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