Positive cultural images built in translation: a case study of Lin Yutang’s A Nun of Taishan

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ABSTRACT
Lin Yutang is a pioneer in the spreading of Chinese culture overseas. Since the 1930s, he has been introducing Chinese literature and culture to the world. Lin Yutang’s English translation of A Nun of Taishan derives from his balance of subjective and objective factors in source text selection, reflecting the spiritual fit between the storyline and Lin’s spiritual philosophy, his views on women, and the consistency toward the realistic needs at home and abroad. Based on the above translation motivations, Lin gives full play to the translator’s subjective initiatives, skillfully blending the strategies of domestication and alienation, and adopting flexible and diverse translation techniques, such as the translator’s “preconceived preface” and “integration of translation and writing,” which present the readers in the English-speaking world with a new, wise and independent image of Chinese women and a broad and inclusive image of Chinese philosophy.

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1. Introduction
Throughout his life, Lin Yutang (1895–1976) (hereafter referred to as Lin) wrote bilingually in English and Chinese with his motto, “versed with both oriental and western culture, concentrated on reviewing writings of the world” (兩腳踏東西文化，一心評宇宙文章.), and produced many literary works of worldwide popularity. Lin’s English translation of the late Qing novel The Travels of Lao Ts’an includes an abridged...
translation of an episode of *The Proper* (初集), namely, “A Chinese Galli–Curci” (Lin), and the translation of the first six chapters of *The Sequel* (續集), which is entitled *A Nun of Taishan* (Lin). Considering the small size of the abridged translation of *The Proper*, 1,197 words in total, and the previous systematic study (Zheng) of it by other scholars, this paper examines only Lin’s translation of *A Nun of Taishan*. It revolves around the teachings of a nun, Yiyun, on Chinese philosophy, including Confucianism, Buddhism and Taoism, to Mr. and Mrs. De Huisheng and the couple of Lao Ts’an along their way of climbing Mount Taishan.

This story first appeared in English in Lin’s *A Nun of Taishan and Other Translations* (1936), which was included in Lin’s other work *Widow, Nun and Courtesan: Three Novelettes Translated and Adapted from the Chinese* (hereafter referred to as *Widow, Nun and Courtesan*) (1951). The subsequent reprints of *Widow, Nun and Courtesan* at Greenwood Press in 1971 witnessed its popularity in the English-speaking world. Different versions of *A Nun of Taishan* are the refinements of previous ones (Chen) by Lin, reflecting his scholarly spirit in combining translation with research in promoting Chinese literature in the foreign context.

### 2. Lin's motivations for translation

Selecting the right text is the prerequisite for translators to engage in translation activities. The right text contains the translator’s approval of the author’s values and his or her subjective desire to promote these values to target readers. Lin, with strong cultural awareness, tends to choose texts that can embody his literary ideals and translation values, making his literary translation an aesthetic transformation from his inner heart (Liu). Why, then, did Lin choose to translate and repeatedly refine this work?

#### 2.1. Lin's philosophy of leisurely spirit

After returning to China from years of study abroad, Lin absorbed the nourishment of traditional Chinese culture, and his philosophical values gradually incorporated the Confucian philosophy of entering the world, the Taoist creed of seeking seclusion, and the Buddhist belief of escaping from the world. Specifically, Lin firmly advocates the leisurely spirit of Taoism, and even occasionally Buddhism’s silence and illusion, but still adheres to the ethical principles of Confucianism, perceiving the spiritual outlook of life and reality. Meanwhile, he also interprets the lifelong trajectory of human existence from a religious perspective: growing up positively, entering the world actively, and falling back to nature willingly (Liu).

The character in the story, Yiyun, physically practices Confucian ethics by fulfilling her responsibilities as a nun in Doula Temple, but spiritually, her pursuit of freedom of the soul also demonstrates her Taoist spirit and Buddhist creed. Yiyun is like a saint who travels skillfully among Confucianism, Buddhism, and Taoism. Therefore, Lin’s philosophical view of leisurely spirit coincides with Yiyun’s philosophical belief, which would stimulate Lin’s passion to reproduce and convey the source text to the target readers, positively helping Chinese culture blossom in the target context.
2.2. Lin’s view of Chinese women

Immersed in the concepts of gender equality in Western culture, Lin’s emphasis on and praise for women in terms of family life, social status and value orientation transcended that of his contemporaries. In works such as From Pagan to Christian (1959) and Memoirs of an Octogenarian (1975), Lin depicts the joy brought to him by different women, such as his gentle mother, considerate sisters, elegant Chen Jinduan, his virtuous wife, and his three lovely daughters. They constitute the source of Lin’s life and the foundation of his literary works. Consequently, Lin’s literary writing and translation break through the traditional female-themed literature and create a series of new and independent images of Chinese women, such as Yao Mulan in Moment in Peking (1939), Yun in Six Chapters of A Floating Life (1939), Tanni in A Leaf in the Storm (1941), and Peony in The Red Peony (1962). They are all generous and tolerant, loving and kind, brave and tough, far beyond the image of traditional humble Chinese women.

Lin considers Yiyun “a carefree soul” (Lin), who opposes the feudal foot-binding of women and advocates the natural growth of humans. Yiyun admonishes that only a healthy body can forge a happy soul because the salvation of the soul comes from the freedom of the body and the joy of the spirit. Thus, Yiyun aligns with the types of females appreciated by Lin, stimulating Lin’s interest in reproducing this extraordinary Chinese woman for Western readers.

2.3. Realistic needs at home and abroad

Lin realized that Chinese culture needed to conform to the social norms of the target culture so that it could gain a foothold in the mainstream culture. Therefore, in his literary works, Lin not only focused on the differences between Chinese and Western cultures but also emphasized commonalities.

It is no coincidence that A Nun of Taishan was born between the two world wars. First, World War I and the capitalist economic crisis in the 1930s triggered spiritual confusion and ideological disorientation among Western readers, generating denial and doubt about material civilization and instrumental rationality and plunging the entire Western world into spiritual despair and a crisis of faith (Yi). Naturally, many Western intellectuals began to reflect on their own cultural defects and tried to find solace and guidance from ancient Chinese wisdom to maintain a balance between the “busy” Western culture and the “leisurely” Chinese culture (Wang). Hence, Yiyun’s pursuit of tranquility and letting things be in the philosophical realm brings spiritual nourishment to the target readers, offering Western readers a key to unlocking the wisdom of Chinese philosophy.

Second, the New Culture Movement between the 1920s and 1930s in China greatly liberated the minds of Chinese scholars. They actively introduced excellent Western literary and cultural works to Chinese people on the one hand and tried to change the established images of China in the eyes of Western readers through translations on the other. At that time, Lin translated many Chinese literary and cultural masterpieces abroad into an innovative literary form. These works integrated the art of living and thinking of the Chinese people, making a positive contribution to building positive images of China in the Western world.
3. Translation strategies adopted in A Nun of Taishan

Lin once proposed the idea that translation is creation (Lin). In his literary translations, Lin integrates editing, writing and translation (Feng and Zhu), which is partly attributed to his experience in literary writing and editing for journals, such as The Analects of Confucius (論語) (1932–1949), The Human World (人間世) (1934–1935), and Cosmic Wind (宇宙風) (1935–1947). In A Nun of Taishan, Lin creatively employs the “translator’s preface” and “integration of translation and writing” strategies to reproduce this novel.

3.1. Translator’s preface: preconceptions for readers

The preface, also known as the “foreword” or “introduction,” is generally placed before the main text to explain the content of the book, the purpose of the publication or the review of the work. The preface in A Nun of Taishan describes the intentions and comments of the translator toward this novel, providing the target readers with a “preconceived” view of this story. In the preface, Lin points out that the chastity of traditional Chinese women and the twists and turns of the love experience of Yiyun will refresh Western readers’ perception of Chinese cultural customs. As a nun receiving male visitors, Yiyun’s innocence and noble quality dilute the negative feelings arising from the dirty dealings between feudal men and women. Yiyun’s longing for love, her spiritual transcendence and her lofty sentiments reflect her self-redemption, making the storyline extremely philosophical and spiritual. Indeed, as an ordinary person in nature, Yiyun has a healthy body, a carefree soul, and an optimistic attitude toward life, so Yiyun can be at ease wherever she goes.

In all, Lin’s “preconceived” preface guides the target readers to appreciate Yiyun and comprehend the literary values of the novel from a given perspective, intentionally leading the Western readers to build a positive and optimistic image of Yiyun and Chinese culture.

3.2. Rewriting techniques: an integration of translation and writing

The potential readers of this novel were the late Qing Chinese, and the author, Liu E, applied culture-loaded words to reveal the social situations, hoping to arouse the emotional resonance of the readers. In contrast, the target audience of Lin’s translation is English-speaking readers who do not have sufficient knowledge of traditional Chinese culture. The full reproduction of Chinese culture would create a sense of “alienation” or even “rejection” among readers, which is unfavorable to the dissemination of Chinese culture in the Western context, so Lin naturally applies rewriting techniques in his translation.

Lin’s literary translation and writing are intertwined (Feng and Pang). By comparing the original novel in 1936 with Lin’s translation in Widow, Nun and the Courtesan published in 1971 by Greenwood Press, it can be found that Lin’s translation is not a word-for-word translation but a literary reproduction that integrates deletion, adaptation and addition. The translation techniques adopted in each chapter are as follows in Table 1.
Lin has substantially rewritten the original text, striving to achieve a proper balance between the reproduction of the original work and catering to the taste of the target readers. Lin generally employs three translation techniques in A Nun of Taishan, with deletion taking the largest part, adaptation the second and addition the third. In the following, examples are provided to analyze those translation techniques.

### 3.2.1. Substantial deletions

As seen from the above table, deletions are scattered throughout the six chapters and is the most prominent rewriting technique. In the first chapter, there are two significant deletions, one of which is the dialogue between Lao Ts’an and De Huisheng, 1,688 words in total. This dialogue revolves around the critical situation of late Qing China, the origin of Taoist saints’ names, etc. However, the above dialogue does not concern the heroine Yiyun and involves sensitive political issues, so Lin deletes this part completely. Second, Lin deletes three paragraphs about characters visiting Yue Temple, 1,215 words in total. The first paragraph is about their discussion on whether to stay one night at the temple, the second paragraph about the appreciation of the temple’s treasure “溫涼玉” (half warm and half cool jade), and the third paragraph about people visiting Mount Qin. Lin deletes these paragraphs, possibly because the above content is far from his original intention to highlight Yiyun’s teachings and philosophical ideas.

There is a clear tendency for minor deletions as well. In the fifth chapter, Lin deleted a couplet depicting Yiyun, “妙喜如來福德相, 姑射仙人冰雪姿。” (Liu). The lines describe Yiyun as having a Buddha-like face, praising Yiyun as a woman with both wisdom and beauty. Yiyun is the protagonist of this novel, but Lin deletes the above lines. The possible reason for the deletion is the discrepancy between the image of Yiyun depicted in the lines and the image in Lin’s mind. Meanwhile, Lin gives the readers freedom to reconstruct Yiyun’s image from her philosophical teachings. Lin deliberately downplays the external beauty of Yiyun to highlight the internal qualities of this woman. Consequently, the story will no longer superficially stay in its literary meaning but go deeper into cultural and philosophical thinking.

### 3.2.2. Tactful and humorous adaptation

In the second chapter, Mrs. De Huisheng asked why another nun, Jingyun, went to the countryside instead of staying at the Douluo Temple. Yiyun sighed and replied:

Source text: “近來風氣可大不然了, 倒是做買賣的生意人還顧點體面, 若官幕兩途, 牛鬼蛇神, 無所不有。比那下等人還要粗暴些。” (Liu)

Target text: “Some of the officials are the worst scoundrels of the lot. Compared with them, the prostitutes would shine with their decency.” (Lin)
The original text depicts government officials as scoundrels, far less decent than businessmen, and even nastier than inferior people. It is because of these people that Jingyun is forced to flee to the countryside. Liu E uses cultural terms such as “牛鬼蛇神” (monsters) and “下等人” (inferiors) to portray those people, with the intention of exposing the abomination of bureaucrats in the late Qing Dynasty and the huge difference in people’s social status. Lin adapts the above cultural words in a watered-down manner by using only the common words “officials” and “prostitutes,” which presents the translation in a vivid and fluent manner, lowering the cognitive barrier for the target readers.

In addition, when Yiyun was racking her brain to think of a plan to stay with her lover, Ren Sanye, her mind flashed back to businessmen and official gentry, namely, “朱六爺,” “苟八爺,” “馬五爺,” and “牛大爺” who had been friends with her and also had hoped to be closer to her. Liu E uses traditional surnames “朱,” “苟,” “馬,” and “牛” to refer to these four men. However, the characters “朱” and “苟” are homophonic with the Chinese animals “豬” (hog) and “狗” (hound). The characters “馬” and “牛” also refer to “horse” and “ox” in Chinese. Liu E’s association of the four surnames with those animals conveys a derogatory connotation. Here, Yiyun has a complicated thought with a lot of sorrow.

Source text: “不要說，這打頭客的一住，無論是馬是牛, 他要住多少天, 得陪他多少天, 他要住一個月兩個月, 也得陪他一個月兩個月; 剩下來的日子, 還得應酬朱苟。算起來一個月裏的日子, 被牛馬朱苟占去二十多天, 輪到任三爺不過三兩天的空兒, 再算到我自己身上, 得忍八九夜的難受, 圓了一兩夜的快樂, 這事還是不做的好。又想, 嘻呀, 我真昏了呀!” (Liu)

Target text: “Was I to undergo all this torture for so many nights in order to enjoy one or two nights’ happiness with Sanyeh? The idea was disheartening.” (Lin)

The original text meticulously lists Yiyun’s complicated thoughts and smart planning. In terms of style, Lin’s translation is much shorter and concise, using only general words such as “torture” and “happiness” to reproduce Yiyun’s emotional struggle between pain and bliss while downplaying the tedious details, such as the surnames of the four men, to ensure the logic and readability. Although Lin’s translation here does not mention the surnames of the four men, Lin transcends the literal meaning of the text and reproduces their derived meanings in other places, such as “牛大爺” into “Ox Number One” (Lin), “馬五爺” into “Horse Number Five” (ibid., 143), “朱六爺” into “Mr. Hog Number Six” (ibid., 145), and “苟八爺” into “Mr. Hound Number Eight” (ibid., 145).

Western readers may ask why did Yiyun, a young woman, get along with men full of bestial characteristics? Is it out of necessity or self-redemption? As we know, this novel was born in a period when the late Qing government was in peril. To avoid setting fire to himself, Liu E used homophonic characters to achieve a witty and humorous literary effect. Lin, who has been known as the master of humor around the world, reproduces the derived meanings to avoid the reading barrier of Chinese surnames for target readers, creating four “funny” and “awful” characters vividly in the target context.

3.2.3. Intentional additions
Lin’s translation does not simply adopt domestication to cater to the reading taste of the target readers but also adds information of importance and retains traces of alienation. There are three additions in A Nun of Taishan, which supplement the background information and literary details in the novel; for example, the character “環翠” (Liu)
mentioned in the first chapter is translated into “Huants’ui, a girl who had recently been rescued from a brothel by Laots’an” (Lin). As we can see, Lin explains her identity, which is particularly necessary for the development of the storyline because Huants’ui is an important character in The Proper, but A Nun of Taishan in The Sequel is a literary story independent from it. Without a relevant explanation, target readers may be confused as to who Huants’ui is.

Lin also supplemented the psychological descriptions of Yiyun.

Source text: “我驚了一身冷汗，醒來可就把那些胡思亂想一掃帚掃清了，從此改為逸雲的。” (Liu)

Target text: “I woke up in a fright with cold perspiration all over my body. And I lay there on the bed and felt as if a cool breeze had blown off all the desires and passions and perplexities from my soul. From that time on, I took Yiyün as my name.” (Lin)

The original text describes the sudden enlightenment of Yiyun after a surprising dream. The first sentence of the translation fits perfectly with the original text, but the latter part “And I lay there on the bed and felt as if a cool breeze had blown off all the desires and passions and perplexities from my soul.” complicates the meaning of “可就把那些胡思亂想一掃帚掃清了。” (But I swept away all the various fantasies with a broom.) Lin adds the state of Yiyun “lying there on the bed” and the specific details of “胡思亂想” (various fantasies) to describe Yiyun’s mental state when she receives guidance from the saint in the dream. Lin refines various fantasies into “desires and passions and perplexities,” which exhaustively unfolds Yiyun’s paradoxical feelings of happiness, joy, sadness, and sorrow. Readers may have a reading experience in which Yiyun is dreaming while awakening, enlightened but confused, presenting the vividness of Yiyun’s spiritual transformation.

In the fifth chapter, the plaque on Yiyun’s door is written as “逸情雲上” (Liu), and the first and third characters refer to her Buddhist name. The corresponding translation is as follows: “Yì Ch’ìng Yùn Shāng, in a running script (meaning ‘ethereal moods on the top of clouds,’ the words ‘ethereal’ and ‘clouds’ forming her name)” (Lin). Lin employs Wade–Giles romanization to preserve the phonetic rhythm of the words, while supplementing the corresponding interpretation in brackets to reproduce its connotation. Consequently, Lin’s translation preserves both the aural beauty and semantic connotation of the phrase. In addition, the word “ethereal” is well chosen because it bridges reality and delusion, earthly situations and ethereal spirituality, effectively highlighting Yiyun’s “omnipotent” ability and triggering the target readers’ infinite reverie about Yiyun.

4. Positive cultural images built in Lin’s translation

Cultural image is the combination of a nation’s wisdom and its history and culture (Cao), and it is the essence for cultural exchange and appreciation. A Nun of Taishan has been popular among Western readers for more than half a century. With the transmission of Chinese culture as his purpose, Lin’s translation has built refreshing images of Chinese culture for target readers, including an independent and new image of traditional Chinese women and an eclectic and inclusive image of Chinese philosophy.
4.1. An independent and new image of Chinese women

Lin has portrayed a series of beautiful, lovely, gentle and kind Chinese women with independent personalities in his literary works and translations (Li), and they break through the stereotypes of Chinese women and strive for a freer soul and a better life. These new features, shining with humanism, give Lin’s literary works, especially those with female themes, a uniquely Chinese quality (Du). In the following, we will analyze the image of Yiyun from the perspectives of cultural customs and philosophical wisdom.

In traditional Chinese culture, there is a custom of foot-binding for girls to restrict the growth of their feet. The bound feet are severely deformed, with the back of the foot being bowed and the toes curled under the palm of the foot. Such feet look like lotus flowers in appearance, so people call them “lotus.” The most delicate feet are called “golden lotuses” and they are usually less than 4 inches. Naturally, foot-bound women walk staggering and slowly, but such feminine gestures were considered elegant and beautiful, quite appealing to men in old times. This shows that under patriarchy, women have a low social status and are subordinate to men.

Yiyun is an independent and brave woman who dares to show her love in feudal society and comes to her senses after experiencing setbacks. When she climbed the mountain, she walked as fast as she could, unlike the cautious and trembling foot-bound women. When she spoke, she poured out words in a steady flow, unlike the traditional women who pretended to be reserved.

Source text: “我們都是兩條腿跑，夜裏借個姑子廟住住，有得吃就吃一頓，沒有吃就餓一頓，一天儘量我能走兩百多裏地呢。你這三寸金蓮，要跑起來，怕到不了十裏，就把你累到了!” (Liu)

Target text: “I just use my two legs and travel on foot. When night comes, I can put up at any convent; if there is something to eat, I take it, and if there isn’t, I can go hungry, and I can cover two hundred li in a day. Now look at your three-inch bound feet! I think you would have to lie down and rest for sheer fatigue before you had gone ten li [three miles].” (Lin)

The above lines describe the most real Yiyun. She walks with her own feet instead of riding a carriage. She can endure the hardships of traveling bravely. In addition, her feet are bound-free, so she could cover almost two hundred li in a day. Such a distance is absolutely impossible for traditional foot-bound women, who usually walk cautiously and slowly in a fragile and gentle manner. The following imperative sentence “Look at your three-inch bound feet!” shows Yiyun’s negative attitude toward such a custom because it not only disobeys the natural growth of humans but also affects the normal life of women. The image displayed by Yiyun here differs from that of traditional Chinese women because she advocates the natural growth of humans physically and promotes freedom in her daily life psychologically.

Furthermore, Yiyun also is a woman full of wisdom, far beyond the traditional concept that a woman without talent is virtuous. In the feudal patriarchy, Yiyun is neither a Confucian, nor a Taoist, nor a Buddhist disciple, but a free Chinese woman who blends the philosophical ideas of all three religions. In the fifth chapter, Yiyun says she has a dual identity, “Yiyun entering the world” (Lin 151) and “Yiyun of the recluse” (ibid., 152). As a nun in Doulao Temple, Yiyun practices Confucian
ethics, chatting and even cuddling with male guests. However, she also has an insurmountable moral line, never spending the night with men. As a Taoist and Buddhist hermit, Yiyun likes to talk and interact with wise men in Confucianism, Buddhism and Taoism in her spare time while appreciating the changes in the world. To put it philosophically, despite the unwillingness to be a victim of the feudal system, Yiyun does not fight against it either. She takes a tolerant and submissive attitude toward it. Superficially, Yiyun seems to be a feudal “lamb,” humble and helpless, but in fact, Yiyun is an outstanding successor of Lao Tzu and Zhuang Tzu’s philosophy. She reveres “destiny” and displays “obedience to nature,” showing an optimistic and transcendent attitude in the face of adversity (Wang).

The above analyses bear witness to the special image of Yiyun, which is very different from that of traditional Chinese women. It is this uniqueness that won Lin’s affection and willingness to bring her to Western readers. With her integration of Confucian, Taoist and Buddhist doctrines, Yiyun, like a sage, is full of Chinese wisdom, refreshing Western readers’ one-sided perception of traditional Chinese women on the one hand and establishing a new literary image of Chinese women in the context of world literature on the other hand.

4.2. A broad and inclusive image of Chinese philosophy

Western scholars see Chinese philosophy as the wisdom embedded in the teachings of Confucianism, Taoism, and Buddhism, but they find it difficult to understand the important role of Chinese philosophy in shaping the character of this nation. Paul Carus has a profound consideration of this topic, as follows:

Chinese philosophy is a rare mixture of deep thought and vain speculations, of valuable ideas and useless subtleties. It shows us a noble beginning and a lame progress; a grand start and a dreary stagnation; a promising seed-time and a poor harvest. The heroes of thought who laid its foundations were so much admired that none dared to excel them, and thus before the grandeur of the original genius, which looms up in the prehistoric age, the philosophy of all later generations is dwarfed into timid insignificance (Paul).

In the novel, Yiyun elucidates that only the grand masters of Confucianism, Buddhism, and Taoism are the talents and heroes she worships. It can be seen that Yiyun’s religious beliefs are the unity of the three religions, without prejudice toward any one.

Source text: 除非孔聖人, 李老君, 釋迦牟尼才算得大才子, 大英雄呢! (Liu)

Target text: Finally, my ideal grew until I would not be satisfied with any one less than Confucius or Laotse or Buddha, who were for me the true heroes and great men of the world. (Lin)

It is known that Confucianism, Buddhism, and Taoism constitute the roots of Chinese philosophy. Generally, the “seclusion” philosophy of Taoism lies between the “entering the world” philosophy of Confucianism and the “escaping from the world” thoughts of Buddhism. However, people in the West would consider them three different religions with distinct doctrines. In the novel, the religious belief of Yiyun symbolizes that of the author, Liu E, who is a disciple of the Taigu School.
Therefore, the teachings of Yiyun display that of the Taigu School. In the above text, Yiyun expresses her worship of three religious masters, and her integrated belief of the respective doctrines is also delivered in other parts of the novel. She practices Confucian ethics in the feudal system while transcending the shackles of reality and entering a spiritual realm, where Buddhist thought is rooted in her heart and Taoist philosophy grows in her belief. Although Confucianism, Buddhism, and Taoism have slightly different origins and core ideas, their ultimate teachings are in essence completely similar (Shien), that is, to urge people to be good and stay harmonious with the world. Yiyun’s teachings show that Confucianism, Buddhism, and Taoism are not in a tertiary opposition, but rather reflect the Chinese wisdom with mutual tolerance and inclusion, which can be seen from Yiyun’s traveling at ease among the three schools.

Through Yiyun’s teachings, readers may learn that three philosophical schools in China are by no means separate from others but are mutually inclusive and reinforcing, and they jointly build the wisdom of Chinese philosophy. From this point of view, Lin’s version reproduces the open-mindedness and modest attitude of Chinese wisdom, largely refreshing target readers’ traditional perception of Chinese philosophical roots.

5. Conclusion

Lin’s version A Nun of Taishan has gone through nearly ninety years and constitutes an important part of the cross-cultural communication of Chinese classical novels. This article finds that Lin’s motivations for the translations are closely related to his subjective interests and objective needs. To achieve the abovementioned translation purposes, Lin adopts flexible translation strategies, including the “preconceived translator’s preface” and “integration of translation and writing” rewriting techniques.

There are three rewriting techniques adopted in his version. First, the deletion is made to meet the cognitive and reading needs of the target readers, as well as to satisfy Lin Yutang’s translation purposes. Second, adaptation is employed to reproduce the literary and humorous nature of the original work. Third, intentional addition ensures the logic and integrity of the storyline. According to the statistics, Lin’s version generally shows domestication orientation while retaining a few traces of alienation.

Although Lin’s translation consists of only six chapters, it shows Lin’s active efforts to construct a new and positive image of Chinese culture in the Western world. On the one hand, it refreshes the established perceptions of traditional Chinese women among the target readers, showing an independent, free and wise image of Chinese women; on the other hand, Yi Yun’s doctrine shows the integration of Confucianism, Buddhism, and Taoism, breaking through Western readers’ perception of the independence of the three doctrines. Meanwhile, such philosophical thinking provides spiritual nourishment for target readers in the complicated global context.
Notes

1. This novel has three parts, *The Proper* (初集) with 20 chapters, *The Sequel* (二集) with 9 chapters, and *The Fragmentary* (残編) with only 4,700 words. This novel intends to expose the social situation of the late Qing Dynasty through the travels of Lao Ts’an. This article adopts the English translation of this novel title by Harold Shadick (1902–1993), whose translation of *The Proper* is widely accepted by western readers.

2. It is the name given by the master when a Buddhist receives precepts, also known as the Dharma name or precept name.

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