

A Preliminary Probe into Lin Shu's Creative Translation

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Abstract—Lin Shu is a renowned translator in Chinese history for his abundant influential translating works. He plays a very important role in introducing western literature to China and is well known for his unique translating methods. Nevertheless, his creative translation approaches of omission, addition and alteration also make him target of sharp criticism. This paper, through a deliberate comparison between Lin Shu's versions and the original works, finds that many of Lin Shu's omission, addition and alteration of the original is out of his careful consideration rather than arbitrary behaviors. The concrete examples and full analysis revealed that Lin Shu is quite creative in the translation process. His translation can be considered as a creative rebellion against the original. A careful study shows that it is Lin Shu's illiteracy of foreign languages and the use of classical Chinese that make his translation a big hit shortly after their publication and give Lin Shu and his translation a special status in the literary world of China.

Index Terms—Lin Shu, creative translation, creative rebellion

I. INTRODUCTION

For a long time mainstream translation theorists in China have concerned themselves with the search for a general criterion that can be applied to all translations in all times, and for ways to produce translations that can measure up to that criterion. Therefore, traditional translation studies focused on the analysis of source and target languages. And there were endless debates about "equivalence" between them.

The 1970s witnessed a turning point in the translation studies with the advance of "cultural turn" by Susan Bassnett and Andre Lefevere, the two prominent scholars in the translation studies. They argue that the traditional definition of translation as a kind of language transfer limits our practice to a greater degree and suggest the study of translation to be the study of cultural interaction and redefine the subject of study as a verbal text within the network of literary and extra-literary signs in both the source and target cultures. In addition, translators have always served as a vital link enabling different cultures to interact. Thus, translations are never the simple reproduction of the source texts, instead, they are the products of both the impact of the social-cultural background and the translators' own choices.

Lin Shu (1852-1924) is a renowned translator in Chinese history for his abundant influential translating works. He plays a very important role in introducing western literature to China and is well known for his unique translating methods. Lin Shu translates literary works upon his collaborator's oral interpretation, for he is illiterate of foreign languages. He freely used techniques as omission, addition, and alteration in his translating works. All these give his translations a strong personal stamp.

There are numerous reviews and criticisms on Lin Shu and his translation, both favorable and unfavorable. Many scholars appreciate its graceful and concise classical Chinese, as well as its plain and smooth translation effect. In the meantime, they seldom hesitate to criticize him for his domesticating strategies of omission, addition and alteration, complaining that by doing so, Lin Shu has not kept the original style of the writer and the flavor of the original work is lost. In a word, there is never a consensus on Lin Shu's translation. Yet, Lin Shu enjoyed great popularity among a large number of Chinese readers at that time and even now, his translating works are still studied by many scholars. His translating method is controversial but gives enlightenment to translators both home and abroad.

The previous studies on Lin Shu and his translation experienced the early stage's wide acceptance to the later on severe criticism in terms of the political need; and to the present more scientific research of his translation and his status in China's literature. Many scholars acknowledged his graceful translation and they also criticized his numerous mistakes during the translation process, which they attributed to his illiteracy of foreign languages. Judging from the linguistic criteria of translation, no one seems to dare to advocate his translation mode.

II. THE TECHNIQUES OF LIN SHU'S CREATIVE TRANSLATION

Lin Shu is regarded by some critics as an unfaithful translator because during the process of translation, he primarily resorted to such techniques as omission, addition, alteration and abridgment, giving his works a strong personal stamp.

This paper uses Lin Shu's translations of *David Copperfield* and *Uncle Tom's Cabin* and intends to show that Lin Shu, influenced by certain social, political and cultural conditions, as well as his personal inclinations, did these through careful consideration. His techniques can be called a creative rebellion.

A. Omission

In translation, omission is a common practice and the translator uses this technique out of various considerations, such as the smoothness of the target language, the acceptance of the readers and the translator's own purpose. Lin Shu, as a translator, is no exception. He carefully used this technique to omit some contents of the source language that is vague, improper or unnecessary for the target readers and serve his own purpose of translation.

In the process of translation, what is obvious to the source language readers sometimes is quite difficult for the target language readers for lack of cultural background information. Not considering or handling these parts carefully would result in unnatural translation and this would damage the translation effect and bewilder the target readers. In order to make his translation more acceptable to the Chinese readers, Lin Shu often used omission as one of his translation techniques to delete those vague or unnecessary parts for his intended readers. In the first chapter of *David Copperfield*, the description of "a Gaul" is such an example:

I was born with a caul; which was advertised for sale, in the newspapers, at the low price of fifteen guineas. Whether sea-going people were short of money about that time, or were short of faith and preferred cork-jackets, I don't know; all I know is, that there was but one solitary bidding, and that was from an attorney connected with the bill-broking business, who offered two pounds in cash, and the balance in sherry, but declined to be guaranteed from drowning on any higher bargain...The caul was won, I recollect, by an old lady ...she was never drowned...(Dickens, 1996, p.2)

Even today, using the fourth edition of Oxford Advanced Learner's English-Chinese Dictionary, the explanation of "caul" is: n., (anatomy) (a) membrane enclosing a fetus in the womb (b) part of this that is sometimes found on a child's head at birth (Hornby, 1997, p.214). Neither of them is suitable here. Not to mention Lin Shu's time when the Western literature just began to be introduced to China. Therefore, lack of necessary tools and adequate background information, "caul" makes it difficult for Lin Shu and Wei Yi, his collaborator, as well as the Chinese readers to understand. And there are some other questions, such as why "the attorney ...declined to be guaranteed from drowning on any higher bargain"? And why the old lady "was never drowned" after she bought the "caul"? All these make the translation of the semantic relations in this sentence quite difficult. At a second thought, Lin Shu found this paragraph was of little importance to the portray of the protagonist. As a result, he omitted the whole paragraph in his translation to make the meaning clearer and the story more readable to the Chinese readers.

Another example of omission is in Lin Shu's translation of *Uncle Tom's Cabin*. In Chapter Twenty-Two, the author Stowe gave a concrete depiction of Tom's religious vision of Eva's religious feeling:

He loved her as something frail and earthly, yet almost worshiped her as something heavenly and divine. He gazed on her as the Italian sailor gazes on his image of the child Jesus, with a mixture of reverence and tenderness; and to humor her graceful fancies, and meet those thousand simple wants which invest childhood like a many-colored rainbow, was Tom's chief delight. (Stowe, 1982, p.277)

The description was totally omitted by Lin Shu because it was difficult for the unchristian Chinese readers to understand Tom's religious vision and his feelings for the little girl Eva. Considering the readability of his Chinese readers, Lin Shu carefully chose to omit this paragraph.

And another well-known instance of omission in Lin Shu's translation of *Uncle Tom's Cabin* is the whole content of Chapter 45. In Stowe's novel, Chapter 45, the "Concluding Remarks" of the whole story, is a postscript that gave a large number of facts to show that the characters in the story have prototypes in real life and to testify the truth of the work; it also appeals to kind-hearted Christians both in the North and the South to have sympathy for the black and to do something for the emancipation of the slaves. To Lin Shu, however, all these seem tedious and irrelevant to the purpose of his translation which is to warn the Chinese people of their national crisis. Therefore, it is reasonable for Lin Shu to omit this chapter to make his translation more coherent and understandable for the Chinese readers.

In addition to this chapter, any contents in other chapters of this novel and other translation works, such as paragraphs of scenery descriptions and comments about Christian tenets, which are considered to be too redundant for him to directly express his translation goals are omitted or rewritten. In conclusion, Lin Shu's intentional omissions are mainly out of his consideration of avoiding the readers' perplexity (including the translator's own perplexity) so as to make his translation more acceptable to the target readers.

B. Addition

Lin Shu used the omission technique as a way to delete words, sentences or passages that had little contribution to the theme of the novel or were too obscure to be understood by the Chinese readers. But, when the descriptions in the original novel were quite necessary to the plot of the novel, Lin Shu would use the addition method to make up some points to help the Chinese readers have a better understanding of his translation.

Even the works out of famous writers are not flawless. Therefore, when Lin Shu found there were such parts in the original works, he would naturally add a few words or sentences to help his readers understand them. A case in point is in Chapter Twenty-Four of *David Copperfield*. David, who was drunken, happened to meet Agnes in one of the box-rooms of a theatre. Dickens used the following sentence to show how David went home after saying a few words to

Agnes:

I (David) stepped at once out of the box-door into my bedroom. (Dickens, 1994, p.296)

The translation of this sentence given by two other Chinese translators are “我从包厢门的那儿一步就跨进了我卧室” (Zhang, 1989, p.538) and “我一踱出厢座的门，就进入了我的卧室” (Dong, 1958, p.422). Readers can't help asking the questions “Is David's bedroom next to the box-door of a theater? If not, then, how could David step at once out of the box-door into his bedroom?” With this kind of word for word translation, readers could get quite confused. While Lin Shu translated it into “不审何故，一举踵即及余寓” (Lin, 1981, p.206). Compared with the original version, obviously, “不审何故” is added by Lin Shu himself. Yet, with this addition, our readers can easily understand that David then was quite drunk and can even imagine how David staggered to his bedroom. Therefore, this addition is quite necessary here, which makes the scene clearer and more vivid.

There are different ways of writing between Chinese and other language systems. Traditional Chinese novel usually has the third person as the narrator while Western novel is characterized by the first person narration, which tends to bring readers to the presence of the scene. For instance, in the First Chapter of *David Copperfield*, Dickens wrote:

Whether I shall turn out to be the hero of my own life, or hither that situation will be held by anybody else, these pages must show. (Dickens, 1996, p.1)

Lin Shu translated the words into: “大卫考坡菲而曰，余在此一部书中，是否为主人者，诸君但逐书下观，当自得之。” It is obvious that the words “大卫考坡菲而曰” added by the translator is to show who *I* am. Apart from that, the phrase “诸君” was also added deliberately by Lin Shu to play down the first person narration in the original text and make the narration more natural to the Chinese readers, thus making his translation much clearer and more coherent.

In order to emphasize his own purpose, Lin Shu added the flowing paragraph after his translation of George's letter in Chapter Forty-Three of *Uncle Tom's Cabin*:

须知有国之人无国者，其人民苦乐之况，何啻霄壤。吾今回念同种之羁绊于美洲，禽狎兽侮，无可致力，脱吾能立一国度，然后可以公法公理，向众论申，不至坐听白人夷灭吾种。……盖欲振刷国民之气，悉力保种，以祛外侮。吾志至死不懈矣！(Lin, 1981, p.203)

This statement was made by Lin Shu himself rather than George. It is clear that Lin Shu made use of George's letter to express his own ideas. The view expressed in his translation of George's letter is exactly the same as the one in his postscript. Thus, Lin Shu made use of a subject in the original as a pretext for his own purpose, that is, to warn the Chinese people of their own national crisis and encourage them to take some actions! Deviating from the original, such addition is sure to be censured by linguistic critics. But it reflects a target cultural orientation, and this orientation is central to target-oriented criticism and theory. It exactly aimed at evoking the Chinese readers' sympathy and reflection.

C. Alteration

Lin Shu used this strategy to change some parts of the originals to make the translations more succinct or readable to the readers or to serve his own goals of translation.

Take Chapter 4 of *Uncle Tom's Cabin* as an example. The title of the original work is *An Evening in Uncle Tom's Cabin*, and the chapter does describe Uncle Tom's role as the organizer of prayer and the religious activity in his cabin. Especially, there is a paragraph describing Tom which makes Tom's image so vivid:

Uncle Tom was a sort of patriarch in religious master in the neighborhood. Having, naturally, an organization in which the moral was strongly predominant, together with a greater breadth and cultivation of mind than obtained among his companions, he was looked up to with great respect, as a sort of minister among them; and the simple, hearty, sincere style of his exhortations might have edified even better educated persons. But it was in prayer that he especially excelled. Nothing could exceed the touching simplicity, the child-like earnestness, of his prayer; enriched with the language of Scripture, which seemed so entirely to have wrought itself into his being, as to have become a part of himself, and to drop from his lips unconsciously; in the language of a pious old Negro, he “prayed right up.” And so much did his prayer always work on the devotional feelings of his audiences, that there seemed often a danger that it would be lost altogether in the abundance of the responses which broke out everywhere around him. (Stowe, 1982, p.37)

But in his translation, Lin Shu alters the original work by only using the following several words to describe this situation:

一日傍晚，汤姆为邻人延饮，宾主歌呼，方极酣嬉，而丧败意志之事至矣。(Lin, 1981, p.13)

And the last sentence also serves to introduce the next plot concerning Tom's being sold by his master to the slave-trader at the moment. Here Tom's image as a pious Christian appears so flat and weak. Instead, the image of a poor Chinese laborer pops up. Lin Shu did not know those “religious matters” well, and he also thought it contributed little to the theme of his translation. So in this chapter, the main idea of the original work is completely changed in the translation.

Lin Shu also made necessary alteration to make up the different implications of materials between Chinese and Western cultures. The translation of the title of the novel *Uncle Tom's Cabin* can be another example showing Lin Shu's purpose. Lin Shu's translation of the title is “黑奴吁天录”，which is quite different from the original. For one thing, the main character “Tom” in the original work is turned into “黑奴”，which aimed to alarm the Chinese people, at the very sight of it, that the fate of the black will someday be the fate of the yellow. Thus, it aroused the reader's awareness of

national crisis. For another, the noun “cabin” in the title also was changed into a verb “吁”, which achieves a sort of dynamic effect and seems to call on the people to take actions. Therefore the translation of the title is mainly out of his own writing purpose.

D. Use of Classical Chinese

Lin Shu, as a late Qing dynasty scholar, who was so eager for reading since childhood, had a very good command of classical Chinese. And deep in his heart, he was quite proud of the five-thousand years of China’s brilliant culture. It is quite natural for him to use classical Chinese as his translation language of Western literary works. And Lin Shu was widely acknowledged as the first person who succeeded in applying classical Chinese to the translation of Western novels.

Classical Chinese is the written language with minimal syntactic signifiers in which the early classical texts were composed. It is well-known that classical Chinese language stresses the abundance of the meaning or implication of a single word, the succinctness of sentences and the rhythm and elegance of the article while the Western literary language pays more attention to the accurate choice of words and the detailed and concrete depiction. As a pure written language, classical Chinese writing lays stress on expression, namely, expressing one’s emotion and aspiration rather than reproducing the real life that traditional Western literature emphasizes. Classical Chinese writing also lays much emphasis on the combination of formal beauty, but pays little attention to grammatical structure, unlike Western language writing that sets story by morphology, syntax and tense. As a result, in traditional Chinese literature, classical Chinese was most often used in the writing of lyrical prose or essay while vernacular Chinese was more often used in the writing of novels. In this sense, we may say that classical Chinese is not suitable for a detailed description of real life. Nevertheless, Lin Shu did so well in his attempt to translate Western novels with classical Chinese that his writing was credited as the best model for students of classical Chinese.

Lin Shu used classical Chinese in the translation of novels in an attempt to bridge the gap between classical Chinese and Western literary language. On the one hand, he extended or strengthened the narrative function of classical Chinese to adapt itself to a realistic description; on the other, he tried to make his translation more succinct than the original by simplification to fit the habit of the Chinese readers. To make his translated works acceptable to the Chinese readers, Lin Shu omitted or rewrote some descriptions in the original text that he regarded too circumstantial.

In the First Chapter of *David Copperfield*, Dickens gave a detailed description of the temperament of the doctor who came to deliver a child:

He was the meekest of his sex, the mildest of little man. He sidled in and out of a room, to take up the less space. He walked as softly as the Ghost in Hamlet, and more slowly. He carried his head on one side partly in modest depreciation of himself partly in modest propitiation of everybody else. It is nothing to say he hadn’t a word to throw at a dog. He couldn’t have thrown a word at a mad dog. He might have offered him one gently, or half a one, or a fragment of one; for he spoke as slowly as he walked; but he wouldn’t have been rude to him, and he couldn’t have been quick with him, for any earthly consideration. (Dickens, 1982, p.8)

Lin Shu translated the passage consisting of 125 words into 11 Chinese characters:

医生平婉不忤人，亦不叱狗。(Lin, 1981, p.7)

In the Chinese version, Lin Shu only translated the doctor who “was the meekest”, “in the modest propitiation of every body else”, and “couldn’t have thrown a word at a dog”, as Lin Shu was dissatisfied with the author’s wordy description. In the original, the author used a number of words to describe the meek disposition of the doctor, which is not applicable to classical Chinese. If the whole paragraph was translated in details into classical Chinese, the translation would be rather awkward. However, owing to the wide embracing and rich implication of classical Chinese, Lin Shu’s description with eleven characters achieved the same effect of the 125 English words, in spite of the lack of the details.

In fact, Lin Shu’s simplification of the original was not casual at all. He tried to make his translation as close to the original as possible while fitting in with the modes of classical Chinese expressions and the habit of the Chinese readers. Lin Shu preferred to translate a long sentence into a sentence consisting of several short phrases, which carried the rhythmic flow of Chinese writing. Lin Shu’s version of Uncle Tom’s Cabin named 《黑奴吁天录》 only has 206 pages. If compared with the later versions, 《汤姆大伯的小屋》 by Huang Jizhong published in 1982 with a length of 432,000 words, 《黑奴吁天录》 by Zhang Peijun in 1982 with 438,000 words, and 《汤姆叔叔的小屋》 by Wang Jiexiang in 1998 with 324,000 words, Lin Shu’s version has 124,000 words. Apart from the above-mentioned techniques of omission and alteration, the classical Chinese also contributes a lot to his succinct language style.

III. AN ANALYSIS OF REASONS FOR THE SUCCESS OF LIN SHU’S TRANSLATIONS

Unquestionably, Lin Shu’s translations exerted great influence on the target readers. The widespread popularity of his translations lies in the fact that his works satisfied the unique requirement of the target readers at the specific historical turning point. Lin Shu’s translation catered for the psychological needs of the target readers, which in turn made Lin Shu further carry forward his translation activities. The unique needs of the specific historical turning point determined Lin Shu’s translations serving as the media of cultural introduction—after transient widespread popularity, it would

recede from the center of culture to the margin. The success of Lin's translations has its historical reasons. Some factors which are considered to be the limitations of Lin's translations are, in fact, the reasons that made his translations quite successful at his times.

A. *Lin Shu's Illiteracy of Foreign Languages*

Researchers tend to hold the view that Lin Shu's illiteracy of foreign languages restrains his translation and they have formed a commentary mode about his works. That is, while admitting the historical contributions of his translated novels, critics would usually point out that Lin Shu's translations have certain unavoidable limitations. For example, Han Guang of the 1930s was convinced that Lin Shu's "fatal restriction was his inability to read the source text" (Xue, 1983, p.225). Guo Yanli, a famous contemporary scholar, holds a similar opinion that the reason why Lin Shu's translations failed to reach a higher level lies in his lack of knowledge of foreign languages (Guo, 1997). However, the author believes that knowing no foreign languages was the favorable factor for the success of Lin's translations.

In fact, if Lin Shu had a good command of Western languages, his translations could have been more theoretically acceptable and more akin to Western source texts, but Lin Shu, who functioned as the introducer of foreign literature, could have receded out of our cultural horizon. It is certain that even if Lin Shu failed to undertake the mission of cultural introducer, someone else would assume this role in such circumstances. After all, whoever played this role must cater to the aesthetic psychology of the majority of the target readers when he tried to keep the basic flavor of Western literature.

In translation, the translator, if restricted by the source text, could not find the way to attract the target Chinese readers; if unduly limited by the target readers' psychological needs of aesthetics, the resultant translations could not cultivate the aesthetic psychology of the target readers. Only when the translator kept the basic flavors of the source texts and transplanted them into China's cultural context, could he find the proper way to satisfy the social-cultural needs. Lin Shu's translation fulfilled these requirements. His lack of foreign languages made him keep his established standpoint of the Chinese culture, with which he understood and processed Western literature, and thus the Western literature was successfully transplanted into eastern Chinese culture.

Virtually, Lin Shu's translation had undergone structural integration of cultural psychology twice. When the interpreter stated the contents of the original, he processed the Western original by the standard of Chinese colloquialism. But translation is not only the transformation of linguistic signs but also the conversion of structures of cultural psychology. Language itself, as the most direct carrier of culture, is part of culture. This also helps to explain why foreign language learners tend to be westernized.

On the basis of his partners' interpretation, Lin Shu processed the original into Chinese for a second time, which to a great degree further made the source text bear the features of eastern culture. The interpreters chose to collaborate with Lin Shu rather than translate the books by themselves most probably because they knew clearly that they could fail to meet the target readers' aesthetic psychology.

If Lin Shu had a good command of Western languages, his established structure of cultural psychology would have been influenced by Western cultural psychology reflected in the source texts. As a result, the difference between Lin Shu's translation and the readers' cultural psychology would have been considerably conspicuous. On the one hand, the scholars who were deeply influenced by Western cultures would not consider his translations acceptable but degrade them as rewriting; on the other hand, those who were less influenced by Western cultures would also consider his "faithful" translations unacceptable. This would make him fail to find a proper place in the target readers' established structure of cultural psychology, the gap coming into being. Obviously, when the reader was completely separated from his established structure of cultural psychology, the acceptability of the translation was impossible.

B. *Catering to the Target Reader's Aesthetic Psychology*

Lin Shu's application of classical Chinese made his translations in concert with the aesthetic taste to the greatest extent, which became another important precondition for the acceptability of his translations. Just as Mao Dun once put it: Lin Shu's translations were inevitably the result of the originals' double distortion. The originals were distorted to a certain extent when his collaborator processed the originals into oral languages; when Lin Shu retranslated the colloquialism into classical Chinese, the originals underwent the distortion for a second time. Guo Yanli believed: "Classical Chinese has great limitations when it was applied in translating Western novels or academic works, because there were irreconcilable contradictions between the new cultural contents of modern Western society and the linguistic forms of the traditional Chinese language" (Guo, 1997). To evaluate Lin Shu's translation in an absolute scientific way, the statement is unquestionably right, but only when a truth is measured under a concrete historical context, can it get rational explanation. In reality, Lin Shu's application of classical Chinese didn't hinder but facilitate his translations, helping them acquire the values and meanings we have observed.

Actually, quite a few scholars have agreed to this viewpoint. Guo Moruo made his comment based on his personal experience: "Joan Haste, which I firstly put my hands on, was probably the first Western book I have ever read. The original was of no reputation but after Lin Qinnan's polishing with concise classical Chinese, the translated text became very fascinating. Although I later on read the originals of *Tempest*, *Hamlet*, *Romeo and Juliet*, they failed to give me the intimate feelings as Lin Shu's translations did" (Guo, 1992). Guo Moruo's remarks to some extent proved the unique functions of Lin Shu's translations as the introducer of Western cultures. At the same time, Guo's comments suggested

the influence of Lin Shu's translations on the Chinese literature founders' structure of cultural psychology had become a kind of literary crystallization. Even after entering the world of Western literature, scholars still cherished the lingering intimate feelings — the original aesthetic experience — obtained from Lin Shu's translations. Anyhow, Lin Shu's translations were the main introducer which led them into the new aesthetic world of Western novels.

Lin Shu's translation introduced Western modern novels in classical Chinese to cater to the target readers' psychology, thus realizing the process of winning the cultural psychology of the Chinese readers. This helped to make people to some extent accept Western novels and acquire the feeling that the Western novels and the traditional Chinese literature and writing style bear some similarities. This facilitated dispersing the psychological repulsion against Western novels and the foundation of "equal" cultural exchange came into being. Of course, the "equal" here is not absolute, but the exchange itself suggested that the target readers admitted the existence of the exotic objects.

By employing classical Chinese and the target readers' traditional cultural psychology, Lin Shu fulfilled the orientalizing of the spirits and cultural core of Western literature. If Lin Shu had a somewhat westernized cultural psychological structure, he could have been influenced in his translation process and it would have been very difficult for him to cater to the target readers' need of aesthetic psychology. This helps explain why Lu Xun's translations in the early stage failed but Lin Shu's translations succeeded; it also cast a light on the reasons why Lin Shu's translations of the early period made a hit, while the translations in the later period were thrown into marginal position.

C. *Sticking to China's Literature Tradition*

Many scholars pointed out that Lin Shu's translations were tinted with the color of Chinese culture all the more because he never entered the real contexts of Western culture; still, occasionally misinterpretation occurred. In fact, this is the very factor that helped his individual culture strike a chord with the social culture and in the end formed "Lin Yi Xiao Shuo" of his unique style.

In Lin Shu's times, the Chinese nation was in peril, which deprived Chinese scholars like Lin Shu of the cultural pride. Motivated by the purpose of saving the nation and participating in social affairs, Lin Shu, in translating Western novels, could transcend his established cultural restriction, beginning to pay attention to the profound cultural connotations of Western literature.

Lin Shu, as a typical Chinese scholar steeped in Chinese classics for long, had developed a fixed aesthetic identity—Chinese Aesthetic Tradition. For Lin Shu, all articles should be modeled after the masters of classical Chinese like Han Yu and Liu Zongyuan, and all theories should be based on Confucianism. Lin Shu's deep-rooted aesthetic norms were also embodied by the fact that he always measured Western novels against Sima Qian's works, the writing style of which was not only the criteria for his comments but also the foundation for his accepting Western literature. This was not his discovery of the basic feature of Western novels but the natural betray of the structure of his cultural psychology. For example, in the preface of *Ivanhoe*, he emphasized: The art of statement in the book is much the same as the masters of classical Chinese and the author Walter Scott can be compared with Sima Qian. Through comparison, Lin Shu integrated Western novels into his structure of cultural psychology. So, in the course of his translation, the interpreter conducted the transformation from Western languages to Chinese colloquial language; then, in the following stage, Lin Shu not only completed the transformation from Chinese colloquial language to classical Chinese, but also repackaged the contents of the originals according to classical aesthetic norms.

Lin Shu's identity with Chinese literature tradition was also reflected in his spontaneously aesthetic pursuit. This is related to his unique scholarly personality. Lin Shu was a sentimental scholar. The unfortunate hardships in his life highlighted this character. He was orphaned when young, later on suffered from illness for long, and was bereft of his wife in his fifties, which left him in deep sorrow for long. It was under this condition that he started the translation of *La Dame aux Camélias*. The sympathetic love story in the *La Dame aux Camélias* struck a chord with Lin Shu, and the background of the story was similar to the social contexts of China at that time, which made the translated version of *La Dame aux Camélias* enjoy great popularity. If described with Yan Fu's verse, the situation should be "a moving love story of *La Dame aux Camélias* rends the hearts of all the sentimental scholars" (Xue, 1983, p.168). The reason why the translation of *La Dame aux Camélias* achieved such aesthetic effects lies in the fact that Lin Shu had instilled his personal sadness into translation, which was very common in his works. For instance, when translating *Uncle Tom's Cabin*, he was in a very bad mood, and shed many tears. Actually, if we take Lin Shu in his last years into consideration, we could find that he was still characterized with typical sad sentiment. Obviously, this is part of the stable cultural psychology when Lin Shu was translating Western literature and also an important precondition for his translation tinted with his sad sentiment to strike a chord with the target reader.

The leading scholars in the New Cultural Movement criticized Lin Shu for his fallacious comments inserted in his translation, and the criticisms are pertinent. But, they neglected to explore the reasons why Lin Shu's translations mixed with those fallacious comments and ethic preaches were well received while the theoretically perfect ones were cold-shouldered. Obviously, the answer is that it was those fallacious comments that enhanced the acceptability of the translated Western literature in China's society rather than added difficulty to their acceptability.

On the one hand, the ethics was originally the inherent part of their structure of cultural psychology; they felt subconsciously intimate with the people of their kind. Although they all violated the belief, they were not completely separated from the old traditional ethics. On the other hand, although Lin Shu inserted some comments to preach feudal ethics, they couldn't cover the panorama of the Western culture. This presented the schools of innovative thoughts the

chances to draw nourishment and then they could make progress from a new starting point. This is why they in the end surpassed Lin Shu and his translations after drawing nutrition from them.

IV. CONCLUSION

Lin Shu and the great influence of his translations prevailed not only in the literary field and translation field but also in the spiritual world of the fellow countrymen. This won him the great fame as patriotic translator. On the other hand, because of his conservative political attitude and his unfaithfulness in his translation, he became the target of radical revolutionaries and critical researchers engaged in translation studies. All these factors put together make Lin Shu an ancient scholar of much debate, but it is meaningful to probe into the depth of why he succeeded in translation and incurred severe criticism.

In Lin Shu's times, the generally accepted criteria were "faithfulness", "smoothness" and "elegance". However, Lin Shu's translations, abounding in mistakes, omissions, and abridgment were not sniffed at but greeted with tremendous enthusiasm. This was a great wonder in the history of world translation. A thorough analysis of his translation purpose and his social background reveals that he treated translation not merely as the transformation of linguistic signs but also the cultural interaction concerning the target language poetics, ideologies, and patronages, etc. Therefore, the criticism of the unfaithfulness of his translations from the perspective of linguistics was not comprehensive, scientific or objective. Only when taking into account the social and cultural background factors of his times, can we conduct the studies of his translation activities in a relatively scientific and objective manner.

Obviously, it is the concrete social and cultural needs that made Lin Shu occupy a unique status in China's translation history. The success of Lin Shu's translation proves that a translation must meet the needs of his times and have positive influence on the society, but at the same time it is influenced by historical and cultural factors. Furthermore, translation activities are also purposeful. The choice of the originals and translation strategies are unavoidably influenced by the translator's subjective propensity. In order to accommodate his own historical and cultural environments and realize his own translation purpose, the translator is justified to choose suitable translation strategy.

In short, when conducting translation studies, we should not draw an easy conclusion on the basis of superficial mistakes or amendments. What is more important is that we should explore deeply into the reasons for the superficial phenomenon. Only in this way, can we draw a more scientific and objective conclusion.

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