

Exploring Changes in Lin Yutang's Translation Habitus

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Abstract

As the core of Bourdieu's sociological notions, habitus is initiative, generative and accumulative, constantly restructuring itself in accordance with external changes. The notion is frequently used to explain human action. Within the context of Translation Studies, the translator's habitus can be an analytical tool to analyze a translator's translation practice and to determine the hidden factors influencing translation behaviors. Lin Yutang is a well-known Chinese translator, and numerous studies have been carried out focusing on him as a translator and his translations from various perspectives. This study attempts to complement these previous studies by employing the concept of habitus. In other words, this study tries to investigate Lin Yutang's translation habitus in order to more comprehensively understand him as a translator and further understand the restructuring characteristics of habitus. Within the framework of Bourdieu's *Theory of Social Practice*, this paper diachronically examines Lin Yutang's translation habitus through a comparison of his two translations of *Six Chapters of a Floating Life* which were translated in different times. The findings show that with the change of literary fields and the increase of his symbolic capital, Lin Yutang adjusted his translation habitus accordingly by turning from an "academic translation model" to a "business translation model", and from adopting a foreignizing strategy to a domesticating strategy.

Keywords: Lin Yutang, Bourdieu, habitus, translation, translation strategies

1. Introduction

In the seminal paper *The Name and Nature of Translator Studies*, Chesterman (2009) claimed that "a number of recent research tendencies in translation studies focus explicitly on the translator in some way, rather than on translations as texts" (p. 13), and that studies on 'translator's agency' are found especially within the area of translation sociology. Socio-translation studies highlights translators' epicentral role, professional trajectories and social positioning (Liu, 2012), and pays attention to the translator as a social agent and his/her social practice. Researching translators and their social trajectories is a way of rediscovering those who contribute to the existence of the discipline (Bergantino, 2023). Emrah (2019) opined that "not only the role of the translator but also his/her dispositions and decisions during the translation process has recently been the subject of researchers that tend to draw upon the Bourdieusian model" (p. 135).

The Bourdieusian perspective enables us to unearth what is behind the translator's translation actions, especially considering that habitus is viewed as a system of disposition or second nature. Simeoni (1998) was among the first to apply 'habitus' to Translator Studies, proposing the term 'translator's habitus' and suggesting the study of habitus to underscore the translator's place. The notion of 'translator's habitus' has been increasingly adopted as an analytical tool to explain translation practice, translator's behavior and decisions, and its influence on translation style (Wang & Zhang, 2021). According to Bourdieu (1990), "the principle of the differences between individual habitus lies in the singularity of their social trajectories" (p. 60). As such, a translator's personal habitus can be determined by tracing his/her social trajectories.

Lin Yutang (1895–1976) was a prolific Chinese translator, world-renowned for his numerous Chinese to English translations and his contributions to cross-cultural communication between the East and the West. His series of English works and translations have a far-reaching influence in terms of introducing Chinese culture to the world. Lin Yutang not only published his translations in both China and America but also revised his translations according to different publishing environments (Feng & Wang, 2021). Revision, according to Vanderschelden (2000), involves "making changes to an existing TT whilst retaining the major part, including the overall structure and tone of the former version" (p. 1), and it is especially favored when the existing version requires

minor adjustments for some purposes. In this sense, translation revision refers to the process in which the translator modifies his/her existing translation to make the new target text more natural, idiomatic and acceptable.

One of Lin Yutang's most popular translations is *Six Chapters of a Floating Life*, translated from Shen Fu's Chinese autobiography 浮生六記 (*Fu Sheng Liu Ji*). Lin Yutang first translated it in 1935 and later revised it no less than ten times (Shen, 1999), with the biggest revision being the 1942 version (Li, 2013). In fact, there were more than 400 changes made in the 1942 version (Feng & Wang, 2021). As such, a comparison of the first translation and the revised version would enable us to observe the changes made by Lin Yutang in his translations and subsequently identify the different strategies he adopted. Further analysis might also enable us to determine factors contributing to these changes. In the context of Translator Studies, this is important considering that habitus is an "open system of dispositions that is constantly subjected to experiences, and therefore constantly affected by them in a way that either reinforces or modifies its structures" (Bourdieu & Wacquant, 1992, p. 133). These circumstances can challenge one's habitus and habitual actions, thus leading to gradual shifts in professional practice (Inghilleri, 2014), which indicates that habitus is relatively durable, and constantly reconstructing itself in accordance with external changes. This study, therefore, aims to explore Lin Yutang's translation habitus diachronically, by comparing his two versions of *Six Chapters of a Floating Life* in order to determine how external circumstances might have contributed to adjustments in his habitus.

2. Literature Review

This section focuses on studies on habitus and Lin Yutang from a sociological perspective so as to contextualize the present study.

2.1 Studies on Habitus

Habitus is one of the most important notions of Bourdieu's sociology. He carried out a systematic exploration of this notion and defined habitus as "systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures" (Bourdieu, 1990, p. 53). Habitus, therefore, is a stable tendency of behaviors, a structured product that also influences one's current and future behaviors. In later studies, Bourdieu further defined habitus as "a socially constituted system of cognitive and motivating structures and the socially structured situation in which the agents' interests are defined, and with them the objective functions and subjective motivations of their practices" (Bourdieu, 1997, p. 76). Exploring one's habitus, therefore, can help explain his/her ways of practices, cognitive abilities and worldviews. Simeoni (1998) applied Bourdieu's habitus to Translation Studies to explain translators' differentiated skill acquisition. In his opinion, the translator's habitus is the translation tendency formed in the social field and capital environment, which will vary greatly in accordance with the change of the fields and capitals.

Habitus has been further developed by scholars such as Lahire (2003) and Sela-Sheffy (2005), who interpreted the divergence and conformity of habitus, and foregrounded its multiplicity. Scholars have also attempted to explore the relationship between early trajectories and the formation of habitus, for instance Lu (2024), who explored translators' early dispositions and pointed out that early trajectories contribute to primary habitus, which is correlated to future practice. The dynamics and plurality of habitus have also been highlighted by scholars such as Grbić (2014), Hadas (2021) and Chen (2023). More specifically, Grbić (2014) discussed the dynamic and multi-faceted nature of habitus. Similarly, Hadas (2021) proposed the concept of plural habitus and underlined its diachronic variability and pluralism, providing a new direction for Translator Studies. Similarly, Chen (2023) advocated studying the translator's habitus as a plural and dynamic mental structure that interacts with external translation norms in differentiated contexts and at different times. He also suggested that "the longitudinal study of development of heterogeneous dispositions through translator's life cycles at the individual level seem to be worth exploring" (Chen, p. 8). The notion of habitus, therefore, can be applied to study individual translators to explain their personalized behaviors or diachronic changes.

2.2 Studies on Lin Yutang from Translation Perspective

Since the 1980s, increasing attention has been paid to Lin Yutang and his works. Studies by scholars such as Feng (2009), Chu (2012), Wang (2016), and Ma (2021) confirmed the achievements and contributions of Lin Yutang in the field of literature around the world. Based on a literature search in CNKI (China National Knowledge Infrastructure) and international academic websites, it is found that while there are numerous studies on Lin Yutang as a translator from the perspective of habitus, many lack fine-grained analyses. Wang (2017), for instance, examined the influence of the translation field and the translator's habitus on Lin Yutang's translation behaviors and strategies; however, the theoretical statements and examples of analyses are somewhat disconnected. Zheng (2018), meanwhile, analyzed the characteristics of Lin Yutang's translation habitus and its

interaction with social fields by investigating his social trajectory; the study, however, lacks concrete examples of analyses to support the subjective statements. Chen and Long (2022), meanwhile, explored the structuring function of Lin Yutang's translation habitus through a number of examples, but the study has not clarified how Lin developed his translation habitus and how he interacted with external factors. Additionally, there are also studies carried out from a sociological perspective, where Lin Yutang's translation habitus was included and briefly discussed (Guo, 2018; Zhang, 2019; Huang, 2019). However, they have not focused specifically on Lin Yutang's habitus and have not systematically explored its shape, embodiment and causes. Clearly, the exploration of Lin Yutang's translation habitus is far from being comprehensive. Particularly, the dynamic nature of his habitus has not been diachronically examined.

Additionally, with regard to comparative studies on Lin Yutang's two translated versions of *Six Chapters of a Floating Life*, research has been carried out by Li (2013), Dong (2020) and Feng and Wang (2021) respectively. Specifically, Li (2013) pointed out the existing problems of the study of Lin Yutang's translation of *Six Chapters of a Floating Life* by comparing the two versions, and advocated paying more attention to the second version of 1942. On the basis of Li's study, Dong (2020) further explored the different translation strategies Lin Yutang adopted in the two versions from the perspective of Skopos, and highlighted the strategies in the 1942 version. Feng and Wang (2021) also conducted a systematic analysis by comparing the two versions, but they only pointed out the modifications Lin Yutang made in the second version without exploring the reasons behind those modifications. Although the three studies opened up a new perspective to the study of Lin Yutang's different translation strategies in different times, little attention has been paid to him as a translator and his translation habitus influencing the modifications in the 1942 version.

Overall, the existing relevant studies are not comprehensive enough to present the developing process of Lin Yutang's translation habitus across fields and times, which clearly leaves the gap for this study to fill. As such, this study aims to diachronically explore Lin Yutang's translation habitus so as to further understand the dynamics of habitus.

3. Methodology

This study focuses on a diachronic exploration of Lin Yutang's translation habitus, which is achieved through the following methods under the guidance of Bourdieu's *Theory of Social Practice*.

3.1 Theoretical Framework

Among numerous sociological theories, Bourdieu's *Theory of Social Practice* is among the most popular one applied to Translation Studies. This study is placed within and conducted based on the framework of Bourdieu's formula: "[habitus] (capital)+field=practice" (Bourdieu, 1984, p. 101). An individual thus develops his/her personal habitus in the process of socialization, obtains cultural capital through education and training, and social capital by participating in social activities or joining a certain organization (Wang & Zhang, 2021). The individual then enters a certain field with his/her personal habitus and initial capital to participate in the practice of the field. As such, social practice happens with the encounter of one's habitus, capitals and field.

Bourdieu's *Theory of Social Practice* highlights the interrelations and mutual construction between the subject (agent) and object (social structure) (Wang & Ni, 2023). According to Gouanvic (2005), Bourdieu's *Theory of Social Practice* can be widely applied to Translation Studies for it is a sociology of the text as a production process, the product and its consumption in the social fields. The notions of field, habitus and capital are intrinsically woven together, and can provide a way for researchers to take into account the translator's background, the status of the translator as the mediator, and the interactions between the translator and other agents.

3.2 Source of Data

The data are collected from Lin Yutang's two English versions of *Six Chapters of a Floating Life*, translated from *Fu Sheng Liu Ji*, an autobiographical prose work written by Shen Fu (1763-1825) in late Qing Dynasty. The first translation was completed in China in 1935, and issued in a series in *T'ien Hsia Monthly*, an English journal. It was subsequently published as a whole volume by *Shanghai His-feng She* in 1939, and then republished by the *Foreign Languages Teaching and Research Press* in 1999 and 2009 (Ma, 2022). Although the first version was published in 1935, the data in this study are extracted from the 2009 version as the original publication is unavailable. *Six Chapters of a Floating Life* is Lin Yutang's first literary translation from Chinese to English. As such, he attached great importance to its translation, and revised it no less than ten times (Shen, 1999), with more than 400 changes made in the second version (Feng & Wang, 2021). The revised version was included in his edited book, *The Wisdom of China and India*, an anthology of Eastern religion and philosophy which was

published by Random House in New York in 1942.

3.3 Method

Guided by the aim of exploring Lin Yutang's translation habitus diachronically, the method of comparative analysis is adopted to analyze the different strategies adopted by Lin Yutang in the two versions within the framework of Bourdieu's formula: [(habitus) (capital)]+field=practice.

Firstly, the study investigates Lin Yutang's life trajectories by combing through his educational experiences and professional practice to identify his tendency or disposition towards writing and translating, and to determine his initial scholar habitus. Secondly, the two English versions of *Six Chapters of a Floating Life* are comparatively analyzed to identify the different translation strategies he adopted. Thirdly, the paper discusses the different strategies and the style of the target text, and explores the hidden causes in accordance with the interrelationships between habitus, capital and field within Bourdieu's *Theory of Social Practice*. Finally, the characteristics of Lin Yutang's translation habitus across fields and times are determined.

4. The Shape of Lin Yutang's Translation Habitus

According to Bourdieu's formula: [(habitus) (capital)]+field=practice, individuals shape their personal habitus in the process of socialization, and subsequently obtain cultural capital through education and social capital by participating in social activities. They then enter a certain field with the shaped habitus and initial symbolic capital to participate in social practice. In the following section, Lin Yutang's social trajectories are discussed.

4.1 Lin Yutang's Educational Trajectory

One of the dispositions constituting one's habitus is acquired through a gradual process of inculcation (Thompson, 1991). It is thus necessary to investigate Lin Yutang's educational background, especially the higher education conducive to the formation of his translation habitus.

It is believed that the education Lin Yutang received in St. John's University, Shanghai, from 1911 to 1916 played a significant role in shaping his disposition towards translation. During that period, Lin Yutang was selected to the editorial board of *The St. John's Echo*, a student-run campus journal issued in both English and Chinese, in which he wrote and published 27 articles, of which 25 were in English, one in Chinese and one English-Chinese translation, demonstrating his translation activities and thoughts (see samples in Table 1). The period spent at St. John's University was in a sense the starting point of Lin Yutang's career as a translator in translation and translation criticism (Ma, 2021). He explored the similarities and differences between English and Chinese, criticized the translations of others, and employed his own translations of maxims, anecdotes, ancient stories and extracts from Chinese classics in his writings.

Table 1. A sample of Lin Yutang's articles published in *The St. John's Echo*

Title	Publishing time	Issue	By the name of
<i>The Revival of Confucianism</i>	1913.11	Vol. 24, No. 8	Lin Yu-T'ang
<i>A Mission to Heaven</i>	1914.04	Vol. 25, No.3	N.D. Ling
<i>A Life in a Southern Village</i>	1914.10	Vol. 25, No.7	N.D. Ling
<i>The Chinese Literary Language</i>	1914.11	Vol. 25, No.8	N.D. Ling
<i>The Place of Music in the Classics</i>	1915.12	Vol. 26, No.9	Lin Yu-T'ang
<i>Chaou-li, the Daughter of Fate</i>	1916.03	Vol. 27, No.2	Lin Yu-T'ang
<i>The Chinese Conception of 'Li'</i>	1916.06	Vol. 27, No.5	Lin Yu-T'ang

It is claimed that "St. John's University offered Lin Yutang a solid foundation for his later success as the most accomplished cross-cultural critic among modern Chinese intelligentsia" (Qian, 2017, p. 38). Overall, the articles completed and published while he was at St. John's University reflected the growth of his mental processes, the accumulation of his cognitive ability and his initial disposition towards translation. In this process of literary practice, Lin Yutang gradually cultivated his initial scholar habitus to use English to write about Chinese culture, to comment on translations and to translate Chinese cultural words dialectically.

Additionally, during his further study at Harvard University (1919–1921) and Leipzig University (1921–1923), Lin Yutang kept exploring the Chinese language and actively took part in academic exchange activities through writing and publishing articles in English, for example, *The Literary Revolution and What is Literature?* and *Literary Revolution, Patriotism and the Democratic Bias* published in *The Chinese Students' Monthly* in the 1920s. At Leipzig University, he immersed himself in the exploration of ancient Chinese phonology and finally

accomplished his doctoral dissertation entitled *Ancient Chinese Phonetics*. According to Simeoni (1998), “the habitus of a translator is the elaborate result of his personalized social and cultural history” (p. 32), and the translator is the culturally pre-structured and structuring agent. In Lin Yutang’s case, the three and half years of study in America and Europe deepened his mastery of English and his understanding of Western culture, pre-structuring him “as a budding scholar and intellectual of both East and West educational and cultural training” (Qian, 2017, p. 56), which undoubtedly structured his subsequent translation practice.

In short, Lin Yutang’s educational experiences were gradually internalized into his ethos and dispositions, structuring him into a well-educated scholar and cultivated his initial scholar habitus of writing and translating Chinese culture and classic literature. This kind of initial scholar habitus is conducive to propelling him on the way to researching Chinese literature and translating it to the West. Additionally, the mastery of both Chinese and English, and the diplomas obtained from his university education endowed him with language capital and cultural capital. The publications in journals also increased his social capital. Both the habitus and capitals he acquired undoubtedly served as a solid foundation for his later literary and translation practice, and guaranteed his entrance into the literary fields.

4.2 Lin Yutang’s Professional Trajectory

Besides reflecting one’s educational background, habitus also reflects one’s professional experiences and many other traces of socialization as well as the cognitive structure in practice. One’s experiences in various other fields no doubt contribute to his/her mental and behavioral schemata (Meylaerts, 2010). A translator’s professional habitus is also highly influenced by adjacent disciplines (Xu & Chu, 2015). It therefore becomes imperative to investigate Lin Yutang’s adjacent trajectories when exploring his translation habitus.

According to Feng (2009), Lin Yutang’s translation and writing activities can be divided into three periods, namely, the *Yusi* Period (the period of Lin Yutang’s contribution to the *Yusi* magazine in the 1920s), the *Lunyu* Period (the period of Lin Yutang’s literary activities in the 1930s), and the Overseas Period. The *Yusi* Period refers to the 1920s when Lin Yutang returned to Beijing from abroad and worked at Peking University. With his initial scholar habitus, and cultural and social capitals, he joined the *Yusi* literary group, and devoted himself to writing for the *Yusi* magazine, in which he published more than 40 articles (Feng & Zhu, 2011). During this period, his literary activities mainly focused on criticizing and deconstructing Chinese culture and literature from a cross-cultural perspective. The *Lunyu* Period meanwhile refers to the period in the 1930s when Lin Yutang carried out his various literary activities in Shanghai, which was not confined only to his contributions to the *Lunyu* magazine. During this period, besides *Analects*, Lin Yutang also launched the journals *The Human World* in 1934 and *Cosmic Wind* in 1935, in which “he wrote and published nearly 300 articles” (Gao, 2006, p.141). During this period, Lin Yutang strongly advocated the literary styles of *Xingling* (self-expression), *Xianshi* (leisure), humor as well as *Xiaopinwen* (familiar style essays), which demonstrate his tendency in composing literature and translation. Finally, the Overseas Period spans from 1936, when he moved to America, to 1966, when he returned to Taiwan, during which he completed numerous English works blended with translations of Chinese classics and culture.

While living in Shanghai, Lin Yutang also wrote and published more than 70 English articles published in *The China Critic Weekly*, including essays, speeches, and reviews (Feng & Zhu, 2011). Apart from being the writer for the *Yusi* magazine and the *New Youth*, and the editor for *The Little Critic*, *Analects*, *The Human World*, and *Cosmic Wind*, Lin Yutang was also the editor of journals such as *The Chinese Social and Political Science Review*, *The People’s Tribune*, *T’ien Hsia Monthly*, and the editor-in-chief for *Central Daily News*. The rich experience and multi-identities in journalism naturally rendered him into an integration of compiler, editor, writer and translator. He performed the job of writing, compiling, editing and translating at the same time, all of which complemented and influenced one another. As mentioned earlier, a translator’s professional habitus is highly influenced by adjacent disciplines (Xu & Chu, 2015), and habitus is constantly subjected to experiences, and therefore constantly affected by them (Bourdieu & Wacquant, 1992). Evidently, the experiences in journalism exerted a lasting influence on Lin Yutang’s later professional practice, endowing him with a unique translation habitus of preferring to select Chinese culture and literature of *Xingling*, *Xianshi* and familiar essays to translate, and adopting flexible strategies to translate in accordance with external changes.

4.3 Lin Yutang’s Initial Translation Philosophy

With his rich translating and writing experiences and constant reflection, Lin Yutang gradually developed his own philosophy towards translation, which were initially gathered in his article *On Translation* in 1933, the preface for Wu Shutian’s monograph, *Views on Translation*. In the article, Lin Yutang put forward a number of constructive ideas for translation practice, for instance, the three criteria of translation (fidelity, fluency, beauty),

and the three responsibilities of the translator (responsibility towards the author, the readers, and art), which not only laid the foundation for Chinese translation theory, but also inspired later translation practitioners. In Lin's (1984) opinion, the translator should be faithful to both the linguistic meaning and the spirit of the source text, and should ensure a fluent target text and take into account the target readership. This initial translation philosophy clearly represents his disposition in selecting translation materials and translating strategies, which were to play an instructive role in his later translation practice.

Based on Bourdieu's formula: [(habitus) (capital)]+field=practice, Lin Yutang shaped his initial scholar habitus in the process of socialization, obtained cultural capital through education, gained social capital through participating in literary activities, and then entered the literary field to practice translation. Xing (2007) claimed that a translator's habitus is represented in the selection of source texts, and in his translation thoughts and strategies. It is therefore proposed that Lin Yutang's translation habitus was represented in the selection of Chinese culture and idyllic literature to translate, the adoption of flexible translation strategies and the promotion of the principle of fidelity to the source text, target text and readers.

5. The Changes in Lin Yutang's Translation Habitus

Bourdieu and Wacquant (1992) pointed out that agents would adjust their habitus accordingly when the field structure and capital distribution change, so as to get more benefit and accumulate symbolic capital. The first version of Lin Yutang's *Six Chapters of a Floating Life* was completed during the *Lunyu* Period in China, and the second version was completed during the Overseas Period. Hence, it is supposed that Lin Yutang's translation habitus underwent a diachronic change from the *Lunyu* Period to the Overseas Period due to external factors, which will be discussed in the next sections.

5.1 *Six Chapters of a Floating Life*

The source text of *Six Chapters of a Floating Life* is *Fu Sheng Liu Ji*, an autobiographical prose work written by Shen Fu (1763-1825) in the late Qing Dynasty. It tells the story of an ordinary loving couple who lead an idyllic life by enjoying the art of living, scenery and literature. Lin Yutang's translation of the book was issued in a series, the *T'ien Hsia Monthly* in 1935. The translation gained widespread attention from both home and abroad, and was even reprinted 50 times till the early 1940s (Lu, 2010). After moving to America, Lin Yutang revised *Six Chapters of a Floating Life* and included it in *The Wisdom of China and India* in 1942, in which extensive changes were made.

5.2 *Lin Yutang's Academic Translation Model*

In 1935, China was in a situation of domestic turmoil and foreign aggression. Unlike other scholars devoted to translating the revolution, Lin Yutang chose to translate Shen Fu's *Fu Sheng Liu Ji* which was about enjoying a leisurely life. This unusual behavior can be explained by the translator's habitus, for habitus is about one's disposition influencing his/her behaviors.

Firstly, as the editor of several journals, Lin Yutang seemed to hold all the aces to translate whatever he wanted and had them published in these journals. The publishing fields naturally exerted influence on Lin Yutang's habitus. The *T'ien Hsia Monthly*, in which *Six Chapters of a Floating Life* was published, aimed to interpret Chinese culture to the west (Duan, 2009), and it is believed this influenced Lin Yutang to select Shenfu's *Fu Sheng Liu Ji* (a classic essay conveying rich Chinese culture) to translate so as to cater to the aim of the journal. Secondly, since Lin Yutang advocated *Xingling* (self-expression) literature, he only expressed something he liked and selected the authors to whom he could relate through their works. *Six Chapters of a Floating Life* is about the loving couple who loved nature and led a tranquil and leisurely life, which coincidentally aligns with Lin Yutang's habitus of loving lyrical literature. In the preface, he highlighted that "I seem to see the essence of a Chinese way of life as really lived by two persons who happened to be husband and wife" (Shen, 1999, p. 24). Therefore, Lin Yutang's habitus appeared to have motivated him to choose the text for translation. Besides, influenced by his principle of 'fidelity' in translation, Lin Yutang mainly adopted a source culture-preservation strategy to translate *Six Chapters of a Floating Life*, as can be seen the examples shows in the following. In these examples, 'ST' refers to the Chinese source text, and 'TT' to Lin Yutang's English translation.

Example 1:

ST: 是年七夕，芸设香烛瓜果，同拜天孙于我取轩中。(Shen, 2009, p. 26)

TT: On the seventh night of the seventh moon of that year, Yun prepared incense, candles and some melons and other fruits, so that we might together worship the Grandson of Heaven in the Hall called 'After My Heart'. (Lin, 2009, p. 27)

Literal translation can help preserve the cultural distinctiveness of the source text, and provide the readers with direct access to these cultural elements. In Example 1, the ST “七夕” (七月初七晚: Qi Yue Chu Qi Wan) means the seventh night of the seventh month of the year according to Chinese lunar calendar. Lin Yutang’s translating “是年七夕” into “**on the seventh night of the seventh moon of that year**” is exactly a literal translation. In Chinese culture, “七夕” is referred to as “Chinese Valentine’s Day”, during which activities are often organized on the night of the seventh day of that month. Lin Yutang also adopted “**moon**” instead of “**month**” to deal with the Chinese character “月” (yue), as the Chinese lunar calendar is based on the motion of the **moon**. It indicates Lin Yutang’s habitus of keeping the Chinese cultural flavor in the TT. Generally, he translated dates according to the literal meaning of the Chinese lunar calendar.

Influenced by the initial habitus of fidelity to the ST, Lin Yutang subconsciously adopted the literal translation method to keep the foreign flavor of Chinese culture in the TT. Besides employing the literal translation method, he also made use of transliteration to deal with proper nouns, as seen in the following.

Example 2:

ST: 余从石琢堂殿赴四川重庆府之任。(Shen, 2009, p. 314)

TT: I accompanied his honour Shih Chot’ang on the voyage to his office at Chungking in Szechuen. (Lin, 2009, p. 315)

In Example 2, Lin Yutang employed transliteration to translate the three proper nouns of “石琢堂殿”, “四川” and “重庆” into “**Shih Chot’ang**”, “**Szechuen**” and “**Chungking**” respectively, based on the rules of the Wade-Giles system, a frequently-used method to spell proper nouns in China the first half of the 20th century. In this case, “四川” and “重庆” are geographical names, and “石琢堂殿” is a proper noun for a man, containing no special meaning or culture-loaded information. Transliteration is therefore employed to reduce the burden of readers in processing cultural information. Both literal translation and transliteration were adopted to translate proper nouns and time by Lin Yutang, showing his habitus of source text-orientation. However, when dealing with culture-loaded words, he added background information to facilitate the target readers’ understanding, as seen in the following.

Example 3:

ST: 迁仓米巷, 余颜其卧楼曰“宾香阁”, 盖以芸名而取如宾意也。(Shen, 2009, p. 50)

TT: After we had moved to Ts’angmi Alley, I called our bedroom the “Tower of My Guest’s Fragrance,” with a reference to Yun’s name, and to the story of Liang Hung and Meng Kuang who, as husband and wife, were always courteous to each other “like guests”. (Lin, 2009, p. 51)

In Example 3, Lin Yutang adopted the method of literal translation plus the addition of background information to deal with “宾香阁”: **Bin Xiang Ge** (**Bin** means **guest**; **Xiang** means **fragrance**; **Ge** means **tower**). He first translated it into “**Tower of My Guest’s Fragrance**” according to its literal meaning and then added the background information “with a reference to Yun’s name, and to the story of Liang Hung and Meng Kuang who, as husband and wife, were always courteous to each other”. First, “**with a reference to Yun’s name**” means that the Chinese character “芸” (Yun) originally refers to a kind of vanilla with **fragrance (Xiang)**. Secondly, “the story of Liang Hung and Meng Kuang who, as husband and wife, were always courteous to each other” is an allusion with a set phrase “相敬如宾” (Xiang Jing Ru **Bin**: a couple are courteous to each other as **guests**). So, “宾香阁” implies that the protagonists Shenfu and Chenyun were courteous to each other, similar to Liang Hung and Meng Kuang. The addition therefore helps facilitate the target readers’ understanding of the metaphorical meaning. This method not only reproduces the vivid language style but also ensures that the TT is understood by the target readers.

Gouanvic (2005) argues that “whatever the case, it is always the habitus of a translator that influence the way translation is practiced” (p. 164). In this sense, it can be said that Lin Yutang’s selection and translation of *Six Chapters of a Floating Life* were conducted under the influence of his habitus. In 1935, without any sponsor’s invitation, Lin Yutang chose to translate *Six Chapters of a Floating Life* out of his disposition of loving the leading characters’ tranquil life and lyrical philosophy towards life, which was also in line with the aim of the publishing field. In the Shanghai literary field, Lin Yutang had already accumulated cultural and social capitals, which ensured his free manipulation of translation selection, practice and publication. He translated *Six Chapters of a Floating Life* and had it published in *T’ien Hsia Monthly* in order to propagate Chinese culture to the West. In it, he tried to retain the original Chinese culture. According to Wang (2016), at the beginning of his translation career, Lin Yutang was inclined towards adopting a foreignizing translation strategy to translate. Lu (2010) also claimed that Lin Yutang’s version was more faithful, elegant and comprehensive than the two other versions, *Six*

Chapters from a Floating Life translated by Shirley Black in 1960, and *Six Records of a Floating Life* translated by Leonard Pratt and Su-hui Chiang in 1983.

In order to truly preserve and present the exotic flavor of the source text, Lin Yutang adopted a source culture-oriented attitude and mainly employed a foreignization strategy to translate *Six Chapters of a Floating Life*. This kind of translation practice can be referred to as the “academic translation model”, mainly due to the fact that the *T'ien Hsia Monthly* in which the first version was published was aiming at academic studies to interpret China to the rest of the world (Guo, 2018).

5.3 Lin Yutang's Business Translation Model

One's habitus is open and accumulative, constantly constructing its structure in accordance with outside circumstances (Bourdieu & Wacquant, 1992). When Lin Yutang entered the American literary field, he had accumulated rich symbolic capital from previous literary achievements. More specifically, the publications of *My Country and My People* in 1935 and *The Importance of Living* in 1937 sharply increased his symbolic capital. With his popularity in the American literary field, Lin Yutang drew attention from Random House, a publishing house specializing in the classics, which invited him to compose a series of wisdom books, leading to the publication of *The Wisdom of Confucius* in 1938, *The Wisdom of China and India* in 1942 and *The Wisdom of Laotse* in 1948. It is in the book *The Wisdom of China and India* that Lin Yutang included his updated version of *Six Chapters of a Floating Life*.

It is believed that Lin Yutang's early experiences of being an editor and writer for numerous journals naturally influenced his later translation practice throughout his life. According to Feng and Zhu (2011), Lin Yutang's English writings in America were characterized by compilation, creation and translation. After moving to America, Lin Yutang adjusted his habitus to continue to compete in the field, considering external factors such as the expectations of the publishing houses and target readers', and the context. After World War I, the West went through important historical periods such as the industrial expansion, economic depression, and political and economic changes, which destroyed the Western value system. The West, thus, turned to the East (Liu, 1999), which in turn motivated the publishers to translate Oriental wisdom to meet those needs. Lin Yutang's symbolic capital also qualified him to manipulate his translation practice to yield satisfactory works for the western readers. Therefore, taking into account the publishers' commercial interests, Lin Yutang adjusted his translation strategies so as to increase the readability and acceptability of the TT, which can be verified through a comparison of the two versions of *Six Chapters of a Floating Life*, as in the following.

Example 4:

ST: 余生乾隆癸未冬十一月二十有二日。(Shen, 2009, p. 1)

TT1: I was born in 1763, under the reign of Ch'ienlung, on the twenty-second day of the eleventh moon. (Lin, 2009, p. 3)

TT2: I was born in 1763, under the reign of Ch'ienlung, on the twenty-second day of November. (Lin, 1942, p. 968)

Example 5:

ST: 是年九月，余从石琢堂殿撰赴四川重庆府之任。(Shen, 2009, p.313)

TT1: In the ninth moon of the same year, I accompanied his honour Shih Chot'ang on the voyage to his office at Chungking in Szechuen. (Lin, 2009, p.315)

TT2: In September of the same year, I accompanied His Honour Shih Chot'ang on the voyage to his office at Chungking in Szechuen. (Lin, 1942, p.1046)

One unique feature of Lin Yutang's second version of *Six Chapters of a Floating Life* is the adjustment of the translation of “**yue**” (**month**). According to Li (2013), Lin Yutang seemed to consciously replace the lunar calendar with solar one in the 1942 version. As showed in Examples 4 and 5, in TT 1 (the first translation), he translated “**yue**” (**month**) into “**moon**” and used ordinal numeral as in the Chinese lunar calendar, which reflected his Chinese culture-oriented habitus when translating the first version. However, in American literary field, considering commercial interests, Lin Yutang adjusted his habitus by adopting a domestication strategy to cater to the target readers' expectations. As such, in TT 2 (the revised translation), Lin Yutang used the English terms for twelve months to translate “**yue**” (**month**). Even though the solar calendar is not identical to the lunar one, this kind of domesticating strategy surely facilitated the target readers' understanding and acceptability. Additionally, for the sake of the target readers' understanding, Lin Yutang also revised wordings to ensure a more lucid TT, as can be seen in Examples 6 and 7.

Example 6:

ST: 我笑君子爱小人耳。(Shen, 2009, p. 30)

TT1: But I only laugh at that gentleman who loves a common fellow. (Lin, 2009, p. 31)

TT2: I am amused at the gentleman that loves the common fellow. (Lin, 1942, p. 976)

Example 7:

ST: 递巾授扇，必起身来接。(Shen, 2009, P. 24)

TT1: When I passed her a towel or a fan, she would always stand up to receive it. (Lin, 2009, p. 25)

TT2: When I passed her a towel or a fan, she must receive it standing up. (Lin, 1942, p. 974)

In Example 6, with reference to “笑” in the ST, Lin Yutang changed “**laugh at**” in TT 1 into “**be amused at**” in TT 2. According to the context where there was a casual talk, it was merely a joke made by Yun between her and her husband. Therefore, “**laugh at**” in TT 1 appears rather serious and derogatory, and may confuse the target readers in the context. The word “笑” in the ST merely suggests Yun’s jocose way of talking. Hence, the phrase of “**be amused at**” in TT 2 tries to convey a light, pleasant feeling without sarcasm, playing the same role as the ST did, and as such helped increase the fidelity to the ST. To add, in Example 7, with reference to “必” in the ST, the word “**would**” in TT 1 is rather weak in explaining Yun’s courtesy to her husband. The word “**must**” in TT 2 appears to be more proper and can reach the effect of the ST, for it can fully convey how refined and respectful Yun was to her husband when he did everything for her. Therefore, Lin Yutang modified the wordings to increase the readability of the TT, which also embodies his target reader-oriented habitus after moving to America. In addition to the minor revision of words, he also reconstructed the sentence structures into more concise and idiomatic ones to cater to the expectations of both the publishers and potential target readers. This can be seen in Examples 8 and 9.

Example 8:

ST: 至乾隆庚子正月二十二日花烛之夕，见瘦怯身材依然如昔。(Shen, 2009, p. 10)

TT1: Our wedding took place on the twenty-second of the first moon in 1780. When she came to my home on that night, I found that she had the same slender figure as before. (Lin, 2009, p. 11)

TT2: On the twenty-second of January in 1780, I saw her on our wedding night, and found that she had the same slender figure as before. (Lin, 1942, p. 970)

Example 9:

ST: 既无瓶养，又不簪戴，多折何为! (Shen, 2009, p. 40)

TT1: What do you pick so many flowers for, since you are not going to put them in a vase or in your hair? (Lin, 2009, p. 41)

TT2: You are not going to put it in a vase or in your hair. Why destroy flowers like that? (Lin, 1942, p. 979)

In Example 8, Lin Yutang reconstructed the adverbial clause of time “**When she came to my home on that night**” into a time prepositional phrase “**on our wedding night**” to make the TT 2 more concise and compact than TT 1. The whole sentence of TT 2 is more in line with the style of target language. In Example 9, it is seen that the TT 2 is different from TT 1 in terms of sentence structure. The ST was in the context in which Yun scolded her close friend Miss Wang who picked flowers or broke flower branches for no reason. “**Why destroy flowers like that?**” in TT 2 can convey Yun’s anger and strong tone to criticize Miss Wang. However, “**What do you pick so many flowers for?**” seemingly conforms to the ST but comparatively lost its verve. TT 2 is clearly more idiomatic than TT 1 and easier to be understood by the target readers. This clearly reflects Lin Yutang’s habitus of catering to the target readers and the shift to a domestication strategy.

Additionally, Lin Yutang adopted different strategies to translate the same culture-loaded words in different fields. In the first version, Lin Yutang mainly adopted foreignization to preserve the symbols of Chinese culture. Considering the publisher’s expectation, he simplified the target text through the adoption of a domestication strategy to increase its readability and commercial interests. The following two examples can further substantiate this claim.

Example 10:

ST: 临门有关圣提刀立像，极威武。(Shen, 2009, p.194)

TT1: At the door, there was a most imposing standing figure, representing General Kuan Yü, the Chinese God of

War and Loyalty, holding a huge knife in his hand. (Lin, 2009, p. 195)

TT2: At the door, there was a most imposing standing figure, representing the God of War holding a huge knife in his hand. (Lin, 2009, p.1021)

Example 11:

ST: 时余有表兄王芑臣一子名韞石，愿得青君为媳妇。(Shen, 2009, p.146)

TT 1: There was a cousin of mine (the son of my paternal aunt) by the name of Wang Chinch'en, who had a son called Yünshih, for whom he wished to secure the hand of my daughter. (Lin, 2009, p.147)

TT 2: There was a cousin of mine by the name of Wang Chinch'en who had a son called Yünshih, for whom he wished to secure the hand of my daughter. (Lin, 2009, p.1008)

In Example 10, the ST ‘关圣’ is a cultural word carrying profound cultural meaning. Lin Yutang kept the symbol of Kuan Yü and added his symbolic significance in TT1, but he compressed “**General Kuan Yü, the Chinese God of War and Loyalty**” into “**the God of War**” in TT 2, which, to some extent, reduces the target readers’ reading burden. The same can be seen in Example 11, in which Lin Yutang deleted “**the son of my paternal aunt**” and only retained “**a cousin of mine**” in TT 2 to make it more idiomatic in the target text. This conforms to the target context, in which kinship terms in English are much simpler. The West do not strictly distinguish the concept of kinship appellation, and Lin Yutang deliberately downplayed this distinction by simplifying the Chinese complex relationships to make them easier for Western readers to understand.

Based on Example 4 to 11, it can be seen that in the second version of *Six Chapters of a Floating Life* in 1942, Lin Yutang was inclined to be target reader-oriented. He appeared to keep the target readers in mind and as such mainly adopted a domesticating translation strategy to modify the first version and to increase its readability. Evidently, his modification in the second version of 1942 represents his disposition to consider the target readers, which shows the change of his habitus. Due to his increased symbolic capital, Lin Yutang was invited by Random House to translate Chinese classics. Taking into consideration the publisher’s expectation, Lin Yutang had to adjust his translation habitus to cater to the target readers and to increase commercial profits.

5.4 Discussion

Based on Bourdieu’s formula: [(habitus) (capital)]+field=practice, Lin Yutang carried his initially-shaped habitus and symbolic capital to enter the American literature field to practice his translation. Due to the fact that “habitus is an open system of dispositions that is constantly subjected to experiences” (Bourdieu & Wacquant, 1992, p. 133), Lin Yutang’s translation habitus also underwent restructuring.

Based on the analysis carried out, it is concluded that for the 1935 version, Lin Yutang mainly adopted a foreignizing strategy to be faithful to the ST so as to ensure the accuracy of his translation. As Wang (2017) pointed out, Lin Yutang’s English translations before moving abroad in 1936 generally observed the principle of “fidelity” as advocated in his article *On Translation*. 1935 was the initial period of his official literary translation. He therefore adopted a serious attitude towards translation based on his initial scholar habitus, and tended to observe the internal rules of the field. The translations produced at this stage featured fidelity to the source text to truly interpret Chinese culture. Due to the fact that the *T’ien Hsia Monthly* in which *Six Chapters of a Floating Life* was published was aimed at academic studies to interpret China to the rest of the world (Guo, 2018), this kind of model is referred to as the “academic translation model”.

After entering the American literary field, Lin Yutang definitely tried to compete for more capitals and the position for Chinese literature. He therefore had to rely on local publishers and took their opinions and expectations seriously. Besides, the target readers’ expectation was also a major factor influencing Lin Yutang’s translation behaviors. After World War I, many westerners turned to the East to seek inspiration (Sun, 2004). Taking into account the publishers’ commercial interests and target readers’ expectation, Lin Yutang consciously adjusted his own translation habitus to be target reader-oriented so as to yield a satisfactory target text. Therefore, he adopted a domestication strategy to simplify the first version to attract more readers to purchase the revised version, which in turn contributed to the increase in sales volume to satisfy the expectation of both publishers and readers.

In conclusion, the seven-year gap between the two versions of *Six Chapters of a Floating Life* witnessed the diachronic change of Lin Yutang’s translation habitus, which are embodied in the conversion from an “academic translation model” to a “business translation mode”, and from a foreignizing strategy to a domesticating strategy. Li (2013) also argues that the second version of *Six Chapters of a Floating Life* in 1942 is better in terms of quality compared to the 1935 translation, with the style of the second version more concise and idiomatic

compared to the first one.

6. Conclusion

In view of the fact that habitus is generative and accumulative, and circumstances can challenge one's habitus, thus leading to shifts in professional practice, this study conducted a diachronic investigation of Lin Yutang's translation habitus based on two versions of *Six Chapters of a Floating Life*. During the seven-year gap, however, with the change of literary fields and the increase of his symbolic capital, Lin Yutang also adjusted his translation habitus accordingly. The findings indicate that studying the diachronic changes of a translator's habitus as well as the fields and capitals can, to some extent, help explain the differences between his/her translations in different periods. Comparing different translations based on the same source text to determine the differences can help readers understand the adjustment of the translator's translation habitus and the reasons behind it.

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Authors' contributions

Kong Biao was responsible for the study design, data collection and analysis, and drafted the manuscript. Associate Professor Dr. Haslina Haroon was responsible for checking, guiding and revising the paper. All authors read and approved the final manuscript.

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