

## Original Paper

# Transcreation in Lin Yutang's Translation: *Six Chapters of a Floating Life* as a Case Study

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### Abstract

*Lin Yutang is a famous Chinese scholar who is proficient in both Chinese and English languages and cultures. From the perspective of transcreation, this study explores Lin Yutang's translation of culture-loaded words such as time, geographical name, food culture, appellation, wedding custom, garden, etc. in the translation of Six Chapters of a Floating Life, focusing on the transliteration, literal translation, free translation, domestication, foreignization, and other translation methods and strategies adopted by Lin Yutang. The in-depth study of Lin Yutang's transcreation in the Six Chapters of a Floating Life contributes to the enrichment of transcreation theory and provides a variety of perspectives and methods for how to transform between the two cultures more efficiently.*

### Keywords

*transcreation, Six Chapters of a Floating Life, Lin Yutang, cultural translation, culture-loaded words*

## 1. Introduction

Lin Yutang is a famous Chinese writer, scholar, translator, and linguist. His works are well known in the world. Because of his long experience of studying abroad and his in-depth study of language and translation, his writing and translation works have the characteristics of integration, that is, the integration of translation in writing and writing in translation. Some studies suggest that Lin Yutang began to use bilingual writing in Chinese and English in 1917 (Li, 2020). Lin Yutang has many works in his writing career and translation career, many of which combine translation and writing, reflecting the characteristics of "translation in creation and creation in translation".

### 1.1 Introduce the Theory

Transcreation was first proposed by Purushottam Lal, an Indian poet and translator, in his translation practice in 1957. Lal believed that when faced with abundant raw materials, the translator must edit,

reconcile, and transmute; his job in many ways becomes largely a matter of transcreation (Lal, 1957, p. 5). Similarly, the Brazilian poet and translator Haroldo de Campos also put forward the term “transcreation” in 1969, and Campos held the view that both form and content should be paid equal attention to, which means that translation should not only translate meaning but also translate form (Nôrega & Milton, 2009, p. 259). Sujit Mukherjee believed that transcreation is to mix translation and interpretation together and modernize an ancient text (Mukherjee, 1981, p. 6). Rita Kothari pointed out that transcreation is a kind of readable and not strictly faithful translation (Kothari, 2005, p. 36). In general, transcreation is a translation method that combines translation and creation. It uses rewriting, editing, reorganization, and other methods to make the target language produce the same or similar cultural and emotional effects as the source language. It is a cross-language re-creation.

### 1.2 Research Significance

This study analyzes the examples of transcreation in Lin Yutang’s translation of *Six Chapters of a Floating Life* to specifically analyze how Lin Yutang translated culture-loaded words by means of transliteration, literal translation, free translation, interpretation, domestication, foreignization, etc. When analyzing Lin Yutang’s transcreation, it is possible to identify and summarize how he handles different linguistic phenomena. Sometimes the same linguistic phenomenon will adopt different translation techniques according to different situations. This study can not only explore Lin Yutang’s translation thoughts, but also provide ideas on how to better and creatively translate cultural allusions and culture-loaded words.

### 1.3 Literature Review

At present, the research on Lin Yutang’s transcreation mainly focuses on Lin Yutang’s overall transcreation thought. Kong Biao (2023) systematically and comprehensively investigated the formation process and causes of Lin Yutang’s translation thought from the perspective of “transcreation”, and illustrated it through some of Lin Yutang’s translation works. Feng Zhiqiang and Zhu Yifan (2011) examined the editing and translating in Lin Yutang’s English works from the perspective of his identity as a famous editor and publisher. Wang Jue (2016) conducted a comprehensive study of Lin Yutang’s transcreation activities from three aspects: his subjectivity as a translator, his transcreation methods, and his transcreation effects. In addition, Wang Jue and Zhang Chunbai (2019) also studied the Chinese cultural images in Lin Yutang’s English translation works. However, most of the existing studies focus on Lin Yutang’s transcreation from a macro perspective, lacking a specific classification of a single translation. Therefore, this study chooses the work “*Six Chapters of a Floating Life*” with many culture-loaded words, and analyzes its transcreation of specific customs and cultures from Lin Yutang’s translation of “*Six Chapters of a Floating Life*”.

## 2. Overview of *Six Chapters of a Floating Life*

This study selected *Six Chapters of a Floating Life* (Shen, 1935/1999) published by Foreign Language Teaching and Research Press as the research object, which was written by Shen Fu and translated by Lin Yutang. *Six Chapters of a Floating Life* mainly tells the daily story of the author Shen Fu and his wife Chen Yun, highlighting the sincerity of their relationship. There are six chapters in *Six Chapters of a Floating Life*, of which the manuscripts of chapter five and chapter six have been lost, so now we can only see the contents of chapters one to four and the corresponding English translations. Among them, the first chapter is called *Wedded Bliss*, which mainly describes the daily life of the author and his wife Chen Yun during and after their marriage. The second chapter is called *The Little Pleasures of Life*, which mainly describes the author's hobbies in gardening. The third chapter is called *Sorrow*, which mainly describes the hardships experienced by the author and his wife. The fourth chapter is called *The Joys of Travel*, which mainly describes the author's travel experience. Each chapter contains a large number of ancient Chinese customs and cultures, vividly presenting the story of the author's life with his wife.

## 3. Discussion

Lin Yutang's translation of *Six Chapters of a Floating Life* contains extensive use of transcreation. The essence of transcreation is to enable readers to understand the meaning of the original text through creative translation. In *Six Chapters of a Floating Life*, the author Shen Fu used a large number of culture-loaded words to describe daily life, some of which can be found in Western culture, and Lin Yutang chose to use the corresponding expression in his translation. However, some of them have no corresponding culture in Western culture, so Lin Yutang used the technique of transcreation. In addition, because the original text of *Six Chapters of a Floating Life* is written in classical Chinese, and the words and sentences used are relatively concise, Lin Yutang often added content or provided explanations in his translation based on the context.

### 3.1 Transcreation of Time

The expression of time in Chinese is very diverse. Especially in classical Chinese, people use different methods to describe abstract time. For example, in ancient China, the system of drumming and time reporting at night was used to divide the night into five parts, of which “二鼓 (èr gǔ)” is the second part, which refers to 9 to 11 p.m.; “三鼓 (sān gǔ)” is the third part, which refers to 11 p.m. to 1 a.m.; “五鼓 (wǔ gǔ)” is the fifth part, which refers to 3 to 5 a.m. When Lin Yutang translated, he did not choose transliteration or use the same method to translate these three similar times, but translated them into the 24-hour clock system that English readers are more familiar with according to the specific time. When translating “二鼓 (èr gǔ)” (9 to 11 p.m.), he chose the middle “ten o'clock in the night”; In the translation of “三鼓 (sān gǔ)” (11 p.m. to 1 a.m.), he chose to translate it as “midnight”, which generally refers to 12 a.m. in English. When translating “五鼓 (wǔ gǔ)” (3 to 5 a.m.), he chose “dawn”

to describe it. Through cultural transformation, Lin Yutang gave priority to ensuring the readability of translation, which belongs to functional equivalence translation.

Similarly, Lin Yutang used the same translation method and strategy in translating the time represented by the “十二地支 (shí èr dì zhī) (Twelve Earthly Branches)”. For example, “子时 (zǐ shí)” means from “11 p.m. to 1 a.m.”, and “子正 (zǐ zhèng)” means the middle of “子时 (zǐ shí)”, that is, “12 a.m.”, which is translated as “midnight”. “丑时 (chǒu shí)” refers to the period from “1 a.m. to 3 a.m.”, and “丑末 (chǒu mò)” refers to the end of this period, translated here as “three o’clock”. “申刻 (shēn kè)” means one of the times of “申时 (shēn shí) (3 p.m. to 5 p.m.)”, which is roughly translated as “about four o’clock in the afternoon”. In addition, “午未之交 (wǔ wèi zhī jiāo)” means the connection between “午时 (wǔ shí) (11 a.m. to 1 p.m.)” and “未时 (wèi shí) (1 p.m. to 3 p.m.)”, that is, “1 p.m.”, which is translated as “about one o’clock”. The translation methods and strategies here are concise and express the meaning of the source text well.

In addition, in ancient China, there was also a water clock system. “漏三下 (lòu sān xià)” refers to the moment when the third drop of water falls, which corresponds to around 11:45 p.m. To balance conciseness and clarity in expression, it is translated here as “midnight”.

**Table 1. Translation of Time in Six Chapters of a Floating Life**

Source Text	Target Text	Main Translation Method and Strategy
二鼓 (èr gǔ)	ten o’clock in the night	Domestication
三鼓 (sān gǔ)	midnight	Free Translation
五鼓 (wǔ gǔ)	dawn	Free Translation
子正 (zǐ zhèng)	midnight	Free Translation
丑末 (chǒu mò)	three o’clock	Domestication
申刻 (shēn kè)	about four o’clock in the afternoon	Domestication
午未之交 (wǔ wèi zhī jiāo)	about one o’clock	Domestication
漏三下	midnight	Free Translation

(lòu sān xià )		
六月十八日	the eighteenth day of the	Literal Translation
(liù yuè shí bā rì )	sixth moon	
七夕	the seventh night of the	Literal Translation
(qī xī )	seventh moon	
仲春	second moon	Domestication
(zhòng chūn )		
暮烟四合	an evening haze lying over	Free Translation
(mù yān sì hé )	the countryside	
东方已白	it was already broad	Free Translation
(dōng fāng yǐ bái )	daylight	

When translating the time, Lin Yutang noticed that the months in classical Chinese were all based on the lunar calendar, so he used “moon” instead of “month”. When the time was a specific festival, Lin Yutang used the translation method and strategy of “literal translation and domestication”. For example, “元宵 (yuán xiāo)” was a festival, and Lin Yutang added “festival” in front of it to help readers more easily understand that it was a festival. The translation was “the festival of the fifteenth day of the first moon”, which also showed the exact date of this festival.

In addition to the specific time system, the source text also implied the time by means of environmental description. For example, by describing “暮烟四合 (mù yān sì hé)”, here, “暮 (mù)” refers to sunset, and “烟 (yān)” refers to fog or cooking smoke, describing the environment where the smoke is everywhere in the evening, that is, it is going to be dark. This is a typical example of representing time with space description in Chinese. Here Lin Yutang chose “free translation” and made three translation choices. First, he translated “烟 (yān)” into a more common “haze”. Second, he transformed the dynamic scene of “四合 (sì hé)” into a static “lying over”. Finally, he added “over the countryside” to explain the scene.

### 3.2 Transcreation of Geographical Name

When translating specific geographical names, in general, Lin Yutang has three translation methods, including literal translation, transliteration, and a combination of the two. The first is that when the geographical name has obvious meaning, Lin Yutang will choose the literal translation. For example, “近山林 (jìn shān lín)” refers to the forest near the hill, so it is translated as “Forest by the Hill”. The second is that Lin Yutang will choose transliteration when there is no clear corresponding translation of geographical name. For example, when translating “苏州 (sū zhōu)”, Lin Yutang chose transliteration as “Soochow”. The third is that when the geographical name is obviously composed of two parts, one

of which has a clear corresponding translation, Lin Yutang will choose the way of “transliteration and literal translation”. For example, “亭 (tíng)” in “沧浪亭 (cāng làng tíng)” is literally translated as “Pavilion” in English, while “沧浪 (cāng làng)” is transliterated as “Ts’anglang”.

**Table 2. Translation of Geographical Name in Six Chapters of a Floating Life**

Source Text	Target Text	Main Translation Method and Strategy
苏州 (sū zhōu)	Soochow	Transliteration
虎阜 (hǔ fù)	Huch’iu	Transliteration
灵岩 (líng yán)	Lingyen	Transliteration
平山 (píng shān)	P’ingshan	Transliteration
天竺 (tiān zhú)	T’ienchu	Transliteration
萧爽楼 (xiāo shuǎng lóu)	Hsiaoshuanglou	Transliteration
葛岭 (gě líng)	Kehling	Transliteration
仓米巷 (cāng mǐ xiàng)	Ts’angmi Alley	Transliteration, Literal Translation
醋库巷 (cù kù xiàng)	Ch’uk’u Alley	Transliteration, Literal Translation
都亭桥 (dōu tíng qiáo)	Tut’ing Bridge	Transliteration, Literal Translation
近山林 (jìn shān lín)	Forest by the Hill	Literal Translation
饮马桥 (yǐn mǎ qiáo)	the Bridge of Drinking Horses	Literal Translation
五岳 (wǔ yuè)	Five Sacred Mountains	Literal Translation, Footnote
西湖 (xī hú)	West Lake	Literal Translation
水仙庙 (shuǐ xiān miào)	Narcissus Temple	Literal Translation
万年桥 (wàn nián qiáo)	the Bridge of Ten Thousand Years	Literal Translation
虎啸桥 (hǔ xiào qiáo)	Tiger’s Roar Bridge	Literal Translation
千顷云 (qiān qǐng yún)	A Thousand Acres of Clouds	Literal Translation
野芳滨 (yě fāng bīn)	Waterside of Rural Fragrance	Literal Translation
先春门 (xiān chūn mén)	First-in-Spring Gate	Literal Translation

飞来峰 (fēi lái fēng)	Flying Peak	Literal Translation
城隍山 (chéng huáng shān)	City God's Hill	Literal Translation
瑞石古洞 (ruì shí gǔ dòng)	Ancient Cave of Precious stones	Literal Translation
玉泉 (yù quán)	Jade Spring	Literal Translation
玛瑙寺 (mǎ nǎo sì)	Agate Temple	Literal Translation
湖心亭 (hú xīn tíng)	Mid-Lake Pavilion	Literal Translation
六一泉 (liù yī quán)	Six-One Spring	Literal Translation
小静室 (xiǎo jìng shì)	Little Quiet Lodge	Literal Translation
岭南 (lǐng nán)	Lingnan [in Kwangtung]	Transliteration, Explication

In addition, Lin Yutang used explanatory notes to explain some unfamiliar geographical names in the target language culture, so that readers can better understand the meaning of the source text. For example, when translating “五岳 (wǔ yuè)”, Lin Yutang used the footnote to explain to the readers which five mountains are specifically included in “五岳 (wǔ yuè)”, their names and locations.

Source text: 五岳 (wǔ yuè)

Target Text: Five Sacred Mountains; The Five Sacred Mountains are: (1) Taishan, the East Sacred Mountains (in Shantung), (2) Huashan, the West Sacred Mountains (in Shensi), (3) Hengshan, the North Sacred Mountains (in Shansi), (4) Hengshan, the South Sacred Mountains (in Hunan) and (5) Sungshan the Central Sacred Mountains (in Honan).)

Source text: 小有天园 (xiǎo yǒu tiān yuán)

Target text: Hsiaoyüt'ien Garden (Little Paradise)

Furthermore, when translating some geographical names, Lin Yutang used interpretation to translate them, so that readers can better understand the meaning. For example, when translating “小有天园 (xiǎo yǒu tiān yuán)”, Lin Yutang first translated the name by transliteration, retained the culture of the source text, and used “Garden” to explain what it was, and then used parentheses to add specific meaning, so that the reader could be clear about what it meant.

### 3.3 Transcreation of Food Culture

*Six Chapters of a Floating Life* mainly described the daily life of the author and his wife, and there were also many descriptions about food culture. When translating, Lin Yutang chose translation

strategies and methods according to the meaning of the source text. In general, Lin Yutang chose transliteration when translating proper nouns. When there was no direct corresponding culture in the target language, Lin Yutang chose the most similar word to translate, and try to translate the food production methods and ingredients. When necessary, he also provided explanations.

**Table 3. Translation of Food Culture in Six Chapters of a Floating Life**

Source Text	Target Text	Main Translation Method and Strategy
碧罗春 (bì luó chūn)	<i>p'iloeh'un</i>	Transliteration
臭豆腐 (chòu rǔ fǔ)	stinking bean-curd	Literal Translation, Foreignization
虾卤瓜 (xiā lǔ guā)	a kind of small pickled cucumber	Domestication
鲜菱 (xiǎn líng)	fresh lotus roots	Domestication
雪藕 (xuě ǒu)	water caltrops	Domestication
枣脯 (zǎo fǔ)	dried dates	Literal Translation, Domestication
苏酒 (sū jiǔ)	Soochow wine	Transliteration, Free Translation
醉蟹 (zuì xié)	winetreated crabs	Literal Translation, Foreignization
猜枚 (cāi méi)	finger-guessing game	Literal Translation, Foreignization, Domestication
行令 (xíng lìng)	have wine-games	Free Translation, Domestication
拇战 (mǔ zhàn)	finger-guessing game	Literal Translation, Domestication
大醉而卧 (dà zuì ér wò)	fall asleep drunk like a fish	Literal Translation, Free Translation, Domestication



The food culture in *Six Chapters of a Floating Life* also includes table games. When translating these game terms, Lin Yutang chose free translation and domestication to translate, so that readers can reduce cognitive load and quickly understand the original meaning.

Source text: 芸不善饮，强之可三杯，教以射覆为令。

(yún bú shàn yǐn, qiáng zhī kě sān bēi, jiào yǐ shè fù wéi lìng)

Target text: Yūn could not drink, but could take at most three cups when compelled to. I taught her literary games in which the loser had to drink.

For specific examples, as expressed above, “射覆 (shè fù)” refers to a traditional drinking game in which the questioner first uses poetry, idiom, or allusion to metaphorically represent an object, and the guesser then reveals the answer by responding with another piece of poetry, idiom, or allusion. If the guesser failed to guess correctly or made a wrong guess, and even if the questioner misjudged, they all had to drink. Lin Yutang translated it into “literary games in which the loser had to drink”. Using the translation method and strategy of free translation and domestication, he directly pointed out that this is a word game and found similar culture to make readers understand it better. And he added that the punishment of this game is drinking, thereby capturing the core function of the game.

### 3.4 Transcreation of Appellation

When translating the *Six Chapters of a Floating Life*, Lin Yutang added explanations for imagery that is lacking in Western culture, so that readers can understand the meaning of the source text. *Six Chapters of a Floating Life* is mainly about the daily life of the author and his wife. In ancient China, there were many kinship relationships, and each relative had its own unique appellation, which was different from Western culture. When Lin Yutang translated, he also made choices.

**Table 4. Translation of Appellation in *Six Chapters of a Floating Life***

Source Text	Target Text	Main Translation Method and Strategy
盟姊 (méng zǐ)	sworn sister	Literal Translation, Foreignization
堂姊 (táng zǐ)	girl cousin (the daughter of maternal uncle)	Literal Translation, Explication
妹 (mèi)	younger sister	Literal Translation, Domestication

For example, the source text uses the term “堂姊 (táng zǐ)”, which refers to “the daughter of one’s paternal uncle or aunt”. However, in the original context, it actually means “the daughter of my mother’s younger brother”. Lin Yutang inferred this based on the context and translated it accordingly. In Western culture, both paternal and maternal nephews or nieces are generally called “cousins”. To clarify that this cousin is on the maternal side, Lin Yutang added an explanatory note in parentheses as “the daughter of maternal uncle of mine”, clearly explaining the relationship between the characters. Similarly, the “渭阳之谊 (wèi yáng zhī yì)” in the following example refers to the “friendship between nephew and maternal uncle” in Chinese culture. Lin Yutang translated the original expression “my father and you have the friendship between nephew and maternal uncle” into “we are cousins”, which not only points out the kinship but also avoids lengthy explanations. Although the cultural allusion is omitted, the use of domestication enables readers to quickly understand.

Source text: 吾父与君有渭阳之谊，欲媳青君，谅无不允。

(wú fù yǔ jūn yǒu wèi yáng zhī yì, yù xí qīng jū, liàng wú bù yǔn)

Target Text: We are cousins, and, of course, I should be glad to give Ch’ingchün to your son.

Source text: 遍游庙中，无识出女子者，或问何人，以表弟对，拱手而已。

(biàn yóu miào zhōng, wú shí chū nǚ zǐ zhě, huò wèn hé rén, yǐ biǎo dì duì, gǒng shǒu ér yǐ)

Target Text: For a long time nobody in the Temple could detect it. When people asked, I simply said she was my boy cousin, and people would merely curtsy with their hands together and pass on.

Lin Yutang also translated the meaning of the source text according to the specific context. For example, the above example sentence describes that the author’s wife dressed up as a man and went to the temple with the author. After they visited the temple, no one recognized that the author’s wife was a woman. Lin Yutang didn’t translate the word “遍游 (biàn yóu)”, that is, “to tour all around”, but translated it as “for a long time”, which also conveyed the meaning that the couple had explored the whole temple. He then omitted the expression of “女子 (nǚ zǐ)” and simply translated it as “nobody could detect it”. When the author told others that his wife was his “表弟 (biǎo dì)”, there is no corresponding “表弟 (biǎo dì)” in Western culture, only the general term “cousin”. Since the wife was dressed as a man, Lin Yutang translated it as “boy cousin”. In addition, at the end of the source text, it was said that the author’s wife only greeted others, without explicitly saying to leave. Lin Yutang finally added “pass on” to the translation, making the entire episode flow more smoothly.

### 3.5 Transcreation of Wedding Custom

There are many expressions about wedding customs in *Six Chapters of a Floating Life*, and most of them have no corresponding culture in Western culture. Lin Yutang mainly used domestication and free translation to express customs clearly. For example, “合巹 (hé jǐn)” is a kind of marriage ceremony in

ancient China. Lin Yutang used “free translation and domestication” to translate its meaning as “the drinking of the customary twin cups between bride and groom”, which clearly expresses the meaning of the source text.

**Table 5. Translation of Wedding Custom in *Six Chapters of a Floating Life***

Source Text	Target Text	Main Translation Method and Strategy
归宁 (guī níng)	go to maiden home	Domestication, Free Translation, Literal Translation
出阁 (chū gé)	get married	Domestication, Free Translation
于归 (yú guī)	get married	Domestication, Free Translation
晓妆 (xiǎo zhuāng)	morning toilet	Foreignization, Literal Translation
催妆 (cuī zhuāng)	wedding day	Domestication, Free Translation
纳采 (nà cǎi)	bridal gift	Domestication, Free Translation

When translating culture-loaded words, Lin Yutang used domestication and free translation to ensure the coherence of the text and readers’ acceptance. “归宁 (guī níng)”, “出阁 (chū gé)” and “于归 (yú guī)” are three similar but subtle different culture-loaded words. “归宁 (guī níng)” refers to “married women go home to visit their parents”; “出阁 (chū gé)” originally refers to “the marriage of a princess in ancient times” and later refers to “a woman getting married”; “于归 (yú guī)” means “a woman getting married”. In translation, Lin Yutang did not explain the subtle differences among these three terms, but translated all of them into “get married”, which not only translated the core meaning, but also made it easier for readers to accept.

### 3.6 Transcreation of Garden

Shen Fu, the author of *Six Chapters of a Floating Life*, loved flower cultivation, bonsai and gardens. The source text contained the author’s interest in daily life, as well as the description of plants in the garden and potted plants. Lin Yutang tried to keep a balance between elegance and faithfulness in translating these descriptive expressions. For example, when translating “荷瓣素心春兰 (hé bàn sù xīn chūn lán)”, it mainly focused on the “orchid like lotus petals”, omitting the two details of “素心 (sù xīn)” and “春 (chūn)”. Therefore, Lin Yutang translated it into “orchids, whose flowers had

lotus-shaped petals” by using domestication and free translation. These translation methods and strategies made the translation concise and retained the core meaning.

**Table 6. Translation of Garden in Six Chapters of a Floating Life**

Source Text	Target Text	Main Translation Method and Strategy
活花屏 (huó huā píng)	movable flower screens	Literal Translation, Foreignization
黄山松 (huáng shān sōng)	pine-trees from the Yellow Mountains	Literal Translation, Foreignization

In addition, the source text contained many sentences describing the landscape. From the translation of these sentences, we can observe Lin Yutang’s unique translation methods and strategies.

Source Text: 若夫园亭楼阁，套室回廊，叠石成山栽花取势，又在大中见小，小中见大，虚中有实，实中有虚，或藏或露，或浅或深，不仅在周回曲折四字，又不在地广石多，徒烦工费。

(ruò fū yuán tīng lóu gé, tào shì huí láng, dié shí chéng shān zāi huā qǔ shì, yòu zài dà zhōng jiàn xiǎo, xiǎo zhōng jiàn dà, xū zhōng yǒu shí, shí zhōng yǒu xū, huò zàng huò lù, huò qiǎn huò shēn, bù jǐn zài zhōu huí qū zhé sì zì, yòu bù zài dì guǎng shí duō, tú fán gōng fèi)

Target Text: As to the planning of garden pavilions, towers, winding corridors and out-houses, the designing of rockery and the training of flower-trees, one should try to show the small in the big, and the big in the small, and provide for the real in the unreal and for the unreal in the real. One reveals and conceals alternately, making it sometimes apparent and sometimes hidden. This is not just rhythmic irregularity, nor does it depend on having a wide space and great expenditure of labour and material.

This translation mainly used free translation as the main method, supplemented by omission and amplification. For example, in the translation of “又在大中见小，小中见大，虚中有实，实中有虚 (yòu zài dà zhōng jiàn xiǎo, xiǎo zhōng jiàn dà, xū zhōng yǒu shí, shí zhōng yǒu xū)”, the free translation was adopted to retain the symmetry. Lin Yutang also chose free translation when translating “叠石成山栽花取势 (dié shí chéng shān zāi huā qǔ shì)”, retaining the image of Chinese gardens. However, “若夫园亭楼阁，套室回廊 (ruò fū yuán tīng lóu gé, tào shì huí láng)” has been translated into “as to the planning of garden pavilions, towers, winding corridors and out-houses”, which discards the antithesis style of the original text. To ensure textual coherence, Lin Yutang also added the cohesive words “one should try to”. This translation is fluent and natural in English, while retaining the characteristics of Chinese gardens.

### 3.7 Transcreation of Other Culture-loaded Words

In addition to the culture-loaded words mentioned above, Lin Yutang's translation of *Six Chapters of a Floating Life* contained many other such expressions. Lin Yutang often used free translation or domestication in his translation. Culture-loaded words such as “衣冠之家 (yī guān zhī jiā)”, “女红 (nǚ hóng)”, and “贡局 (gòng jú)” have no exact equivalents in Western culture. Therefore, Lin Yutang adopted free translation and domestication, selecting expressions similar to those found in Western culture. At the same time, when translating images absent from Western culture, he also used transliteration. For example, when translating “马褂 (mǎ guà)”, it was not directly translated as “the short jacket worn by men outside the robe in the old times”, but was translated as “makua” through transliteration.

**Table 7. Translation of Other Culture-loaded Words in *Six Chapters of a Floating Life***

Source Text	Target Text	Main Translation Method and Strategy
衣冠之家 (yī guān zhī jiā)	scholars' family	Free Translation, Domestication
诗礼之家 (shī lǐ zhī jiā)	scholars' family	Free Translation, Domestication
宿儒 (sù rú)	old scholar	Literal Translation, Free Translation, Domestication
女红 (nǚ hóng)	needlework	Free Translation, Domestication
修脯 (xiū fǔ)	tuition fees	Free Translation, Domestication
马褂 (mǎ guà)	<i>makua</i>	Transliteration, Foreignization
蝴蝶履 (hú dié lǚ)	butterfly shoes	Literal Translation, Foreignization
拱手阔步 (gǒng shǒu kuò bù)	the gestures and gait	Free Translation, Domestication
番饼 (fān bǐng)	Mexican dollars	Free Translation, Domestication
盐署	Salt Bureau	Literal Translation, Domestication

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(yán shǔ)		
贡局	imperial tax bureau	Free translation, Domestication
(gòng jú)		
游幕	work as a government	Free translation, Domestication
(yóu mù)	clerk in different yamen	
琼楼玉宇	phantom gardens of	Free translation, Foreignization
(qióng lóu yù yǔ)	Fairyland	
行宫	provisional palace for	Free translation, Domestication,
(xíng gōng)	Emperor	Explication
花鼓	Chinese circus	Free Translation, Domestication
(huā gǔ)		

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*Six Chapters of a Floating Life* also contained some expressions derived from classical allusions. Lin Yutang mainly used free translation and domestication, enabling the allusions to be better understood by readers. For example, the following allusion “‘将伯’之呼 (jiāng bó zhī hū)” comes from *The Book of Songs*, which originally refers to asking for the help of the elderly. Lin Yutang did not translate the specific meaning of requesting help from an elder, but simplified it to “seeking help”.

Source Text: 余欲再至靖江，作“将伯”之呼。

(yú yù zài zhì jìng jiāng, zuò jiāng bó zhī hū)

Target Text: I wanted to go again to Tsingkiang for help.

Source Text: 鸿案相庄廿有三年，年愈久而情愈密。

(hóng àn xiāng zhuāng niàn yǒu sān nián, nián yù jiǔ ér qíng yù mì)

Target Text: remain courteous to each other for twenty-three years of our married life like Liang Hung and Meng Kuang [of the East Han Dynasty], and the longer we stayed together, the more passionately attached we became to each other.

In the above example, “鸿案相庄 (hóng àn xiāng zhuāng)” comes from *The Book of Later Han Dynasty* and refers to the story of Liang Hong and Meng Guang, a couple who treated each other with mutual respect as if they were honored guests. It describes a harmonious and affectionate marital relationship. Lin Yutang paraphrased “鸿案相庄 (hóng àn xiāng zhuāng)” as “remain courteous to each other”, and added “like Liang Hung and Meng Kuang [of the East Han Dynasty]” to explain the background of the allusion clearly.

Source Text: 萍水相逢

(p íng shuǐ xiāng féng)

Target Text: meet only for a short time and then parted like duckweed on the water

Source Text: 紫气东来

(zǐ qì dōng lái)

Target Text: The Purple Air Comes from the East

In addition, the translation of some four-character words also reflects Lin Yutang's translation style. For example, the translation of “萍水相逢 (p íng shuǐ xiāng féng)” literally means that duckweed drifting with the water, gathering and dispersing unpredictably. It can be used metaphorically to describe people who are originally strangers but happen to meet by chance. Lin Yutang retained the literal imagery of duckweed drifting with the water and completed its meaning, highlighting that such encounters were fleeting and inevitably ended in separation. Another example is “紫气东来 (zǐ qì dōng lái)” which was a sign of auspiciousness in the old times. Lin Yutang chose literal translation and foreignization in his translation, which retained the cultural images and translated them one by one.

#### 4. Conclusion

Due to bilingual background in Chinese and English, Lin Yutang achieved remarkable accomplishments in both translation and literary creation. *Six Chapters of a Floating Life* contained many culture-loaded words. Lin Yutang translated them according to the specific situation. The main methods and strategies were transliteration, literal translation, free translation, domestication, foreignization, etc. These creative translation techniques not only enabled readers to quickly grasp the meaning of the source texts but also conveyed its cultural connotations to the greatest extent possible. Lin Yutang's translation practice provides a powerful reference for literary translation and a method for cultural translation.

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