

Tripartite Confrontation of Social Translatology: Case Analysis of “Linyi xiaoshuo” and Translation Trend in Late Qing China

Ning Li¹

¹ School of Foreign Languages, Guangdong Pharmaceutical University, Guangzhou, 510006, China

Correspondence: Ning Li, School of Foreign Languages, Guangdong Pharmaceutical University, Guangzhou, 510006, China.

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Abstract

With the theoretical system of sociological approaches in translation studies, especially the basic framework of Bourdieu’s “field-habitus” theory on the capital systems, this article focuses on the analysis of typical figure, Lin Shu and his foreign novel translations, furthermore the translation trend in late Qing China as well. The case study on Lin Shu and his translations in this article also aims to indicate the practical processing of “Linyi xiaoshuo (林譯小說)” from the perspective of Bourdieu’s sociological theories, in especial the balance among three core concepts, field, habitus and capital, with the further analysis to discover close relations among the translator, translation activity, cultural power, social context, and so on.

Keywords: social translatology, “Linyi xiaoshuo (Lin’s novel translations)”, field, habitus, capital

1. Introduction

During the late Qing Dynasty and early Republic of China, Lin Shu (林紓 1852-1924) stood out as a famous translator, novelist, artist and poet (especially for his western novel translations in the format of ancient-style prose) who made outstanding contributions. “Lin’s novel translations” had already possessed unique position in Chinese literary and cultural history, and he was appraised as “the first person by trans-introducing Western modern literature ([林紓是]介紹西洋近世文學第一人)”¹. Lin was involved in the translation field since 1899, and his novel translations started flowing into the public field of vision in the following decades, and gradually evolved into a famous brand known as “Linyi xiaoshuo”. According to the modern evaluation during the development of literature and the microcosmic research in the field of modern translation, Lin was the unique figure whose western novel translations were inevitably selected as typical sources for case studies that have always inspired the interpretation by Chinese and overseas scholars.

2. Social Translatology in Translation Studies

The translation phenomenon enjoys a long history, but it was not until late that the systematic study on it started within the academic circles. Since the operation of translation is inseparable from language, translation was initially considered as a word-for-word conversion between languages. With the systematization of linguistic research, theories in linguistic research have been naturally adopted for translation study, a long-existing branch of linguistics. However, as translation study goes into more depth, more and more translation phenomena fail to be reasonably explained by text-based linguistic theories, prompting researchers to pay more attention to peripheral factors that influence translation practice. In the 1970s, translation study stepped out of the small pattern of linguistic studies and witnessed a cultural shift. The manipulation and decisive influence of the target-language culture became increasingly dominant, although the manipulation and rewriting of translators was not excluded. Even so, translation study at that time remained focused on the macro-level discussion rather than on translators’ roles. Against this

¹ The original is quoted from Hu Shi’s article *Wushi’nian lai Zhongguo zhi wenxue* 五十年來中國之文學 [Fifty Years of Chinese Literature]. In 1922, Hu wrote this article on the occasion of the 50th anniversary of the founding of *Shenbao* [申報], as his summary and reflection on the literature of the past 50 years in Chinese literature.

background, research on translators has been neglected. And as a correction and refutation against this extreme approach, research on the subjectivity of translation, namely the translator study which has gradually led a new direction of translation study, has gained increasing attention from researchers.

As a representative of contemporary European sociological researchers, Pierre Bourdieu (1930-2002), a famous French sociologist and cultural theory critic, has sparked controversy in the French and the entire Western academic circles with his original academic research and abundant theoretical creation, promoting major changes in theories and methodology of contemporary Western humanities and social sciences while blazing out broader prospects for the development of humanities and social sciences. Since the late 1990s, translation scholars have quoted Bourdieu's sociological theory for reference to explore the social contextualization of translation, with which they regarded translation as a social adjustment activity, actively explored the social dimension of translation, and promoted the theoretical construction of translation sociology. It was based on the core concepts of Bourdieu's social practice theory, which are *field*, *habitus*, and *capital*, that translation scholars no longer regarded translation as the conversion within social space but within a space full of possibilities in which various power relations must be coordinated repeatedly. Studies have shown that obvious deficiencies exist in translation sociology research based on Bourdieu's sociological theory, including the research content deviating from the text, empirical methods deviating from the humanistic nature of translation study, and translation study tending to be submerged in sociology, and the research on the essential attributes of translation tending to be downplayed, and so on. Even so, as the study of translation sociology "highlights the manipulation and consequences of social influencing factors on the translation process" (Guo 2009:158), it emphasizes "study on the various social mechanisms that influence and manipulate translation's production, distribution, and consumption to understand their operation modes, operation rules, and influence on translation activities" (ibid.). From the perspective of universal ideology, translation is not neutral but derives from the cultural and political habits of social agents and the various forms of capitals possessed by them, and it carves out new research fields for translation study and provides broader scopes of theoretical thinking and visions, attaching a great significance to the field of translation study.

From this point of view, one of the main conditions for exploring the sociological model of translation is to treat translation as a social system, such as the one proposed by Pierre Bourdieu and Niklas Luhmann under different contexts. Theo Hermans believed that the translation sociology "is not only a new way to conceive the autonomy and heteronomy of translation, but also a tool for thinking about the internal composition and evolution of the society and intellectual space of translation" (1999:112). To discuss the social contextualization of translation in terms of Bourdieu's cultural sociology, it is necessary to pay attention to the core theoretical concepts he put forward and the foundation of cultural sociological research, of which the most important factors include *field*, *habitus*, and *cultural capital*.

2.1 Shifting From "Cultural Turn" to "Sociological Turn"

In the 1990s, famous translation scholars André Lefevere and Susan Bassnett once proposed that "translation is always carried out under a certain context, and the text always originates from a period of history and transfers to a period of history. As an activity, Translation is always characterized by dual language that allows for certain positions of text in both cultures" (2002: 126).

The translation sociological approach is characterized by analyzing the social agents who have influenced the creation of translation with "translation belonging to an activity regulated by the society" (Bassnett 2011: xiii) as the foothold. Analysis on the social factors of translation helps identify the translator as the subject and object of a social construction, and translation as a social activity.

The basic principle throughout Bourdieu's sociological theory research is to regard society and human actions as the practical expressions of human agents with historical and creative "survival mentality" (also known as *habitus*). Whatever social issues were studied at any time, Bourdieu focused on the performance of the agent's "survival mentality" (1996:17) in practice to explore its historical trajectory and practical impact, analyze its continuous converted and renewed reproduction process, and unveil the internal power and external performance network of its reproduction process.

2.2 Triangle Structure of Core Concepts

As a central concept in Bourdieu's sociological approach, the concept of *field* resembles the concept of "allocation", both of which stand for an independent world composed of individuals pursuing the same purpose and competing with each other. The concept of field in Bourdieu's sociology refers to a theoretically structured space. In order to construct a field, various attributes of individual research objects should be isolated by the researcher first and then

statistical methods should be used to identify the objective relationship and the form of governance between individuals.

To a certain extent, the characteristics of the field are also manifested in the objective external environmental structure independent of any social agent's will and consciousness. Within the social field, the agents rely on various capitals they own, such as the economic capital, cultural capital (education or professional status), and symbolic capital (such as reputation), to strive to maintain or change the power relationship. As far as translation is concerned, the sociological category concept proposed by Bourdieu can be used to reconstruct and reshape the framework of translation discipline in a specific historical period and a specific geographical context. Same goes for the relative concept of *habitus*, which means that within the scope of individual life experience, adults' behaviors tend to be unwittingly subject to some internalized external mechanisms, childhood environment, reaction and acquisition of habituation. Bourdieu redefined this ancient concept, endowing it with constructivism shift. Therefore, according to his interpretation, *habitus* is a "sustainable and convertible system of tendencies", which also refers to "a way of being, a habitual state, especially a kind of hobbies, interests, temperaments and tendencies" (Cited in Wolf 2007:12). As the core concept of Bourdieu's sociological theoretical system, field enjoys the same particular importance as the concepts of *habitus* and capital. Bourdieu believed that the true meaning of these concepts stems from various relationships; only in a relational system can these concepts acquire their meanings. Thinking based on the concept of field equals thinking from the perspective of relationships. From an analytical point of view, a field can be defined as a network or configuration of objective relationships existing between different locations. It is precisely in the existence of these positions and the decisive factors they impose on the agents or institutions occupying specific positions that these positions are objectively defined based on the actual and potential situations in the allocation structure. By possessing these powers means controlling the specific profit rights at stake in this field, the different types of power in these positions, as well as their objective relationships, such as domination relationship, submission relationship, structural correspondence relationship and so forth with other positions.

The translation behavior or translation practice plays an essential role in the translation process, as it involves the external expression of the translator's habits like translation choice, translation strategy, translation language, and other concepts and elements, and embodies the tension between *habitus* and field. Bourdieu pointed out that "Capital is accumulated in the form of materialization or incarnation. This is a force inscribed in the object or subject structure and also a principle that emphasizes the internal regularity of the social world. Capital manifests itself in several basic types, namely economic capital, cultural capital, social capital, symbolic capital" (Bourdieu 1991: 129). Economic capital refers to the capital that can be converted into currency, which can be further institutionalized in the form of property rights. Social capital is a collection of actual or potential resources, which relate to the possession of an institutionalized relationship network acknowledged or recognized by everyone. Social capital, under certain circumstances, can be converted into economic capital, thereby institutionalized in the form of symbolic capital. Symbolic capital stands for "political, economic, social, and cultural capital recognized and accepted by people" (ibid.). No matter in what form symbolic capital exists, "as long as it is connected with knowledge, or more specifically, with misrecognition or cognition, capital, in a symbolic sense, becomes a kind of socialized cognitive ability" (Cited in Swartz 1997: 56).

Cultural capital means those informal interpersonal skills, habits, attitudes, language styles, educational qualities, tastes and lifestyles, existing in three major forms, namely cultural capabilities, cultural products, and cultural systems. Cultural competence is a specific state, existing with the lasting disposition of mind and body. Bourdieu believed that cultural abilities, including language skills, are not innate but acquired; in addition, it takes not only considerable time and energy but also a solid economic foundation to accumulate cultural abilities. Cultural product is an objective state, existing in the form of materialized products such as books and paintings. With their own laws of existence, cultural products cannot be completely attributed to being possessed by the subject. To exist as an effective capital, instead, cultural products must be involved in the struggle for cultural production in the form of investment while being possessed. Moreover, the cultural system is an institutionalized state that aims to recognize the knowledge and skills mastered by the agents in some forms, and at the same time, to institutionalize the expertise through socially recognized methods such as awarding diplomas and qualification certificates to the qualified.

In a sense, the cultural system is an intermediate state between cultural capabilities and cultural products. Moreover, in a certain environment, cultural capital can be converted into economic capital, which is characterized by being "institutionalized in the form of educated qualifications" (Cited in Wang 1998: 42) and "the basic condition for the formation of social symbolic power" (ibid.). Given that few researchers in the domestic translation industry have used individual cases to discuss in detail the applicability of Bourdieu's theory under the Chinese context, this article focuses on Lin as a case object to interpret "Linyi xiaoshuo" and Lin's translation activities from a sociological

perspective, striving to “more profoundly understand the inseparable relationship between ‘the role of translation in society’ and ‘the role of society in translation’ ” (Hu 2006: 51).

3. “Linyi xiaoshuo”: Blending of Cultural Capital and Translation Activity

The modern novelist Xu Nianci (徐念慈 1875-1908) once commented on “Linyixiaoshuo” as “Mr. Lin Qinnan stands as a leading authority within novel circles. The reason why he has been worshiped lies in his wording and phrasing, cultural deposits and primitive but brilliant translation, deserving a figure in the literary circle”¹, which displays the influence and achievements of Lin and his translated novels in the late Qing Dynasty and the early Republic period of China. According to Bourdieu’s theory, cultural capital includes cultural ability, cultural products, and cultural system, and language ability makes an important part of cultural ability. In the era when Lin Shu lived, translated novels were often read as local original works in the target language culture. Against this background, if Lin was simply a translator with normal ability in “wording and phrasing” who could not have translated Western novels with the “primitive but brilliant”² style of writing, the phenomenon of “book published to be great delight”³ would definitely not have appeared, and he would not have quickly become the leading authority within the literary translation circle in the late Qing Dynasty (ca.1840-1911, between the Opium War and the Republican Revolution). This is a powerful interpretation of the influence of cultural capital on Lin’s translation activity.

Meanwhile, in modern China, the translation of novels themed by saving the country and preserving the species was fraught with foreign invasion and precarious time. As one of the important and influential translator, Lin also deeply felt the crisis of national subjugation and the survival of civilian; moreover, he realized the importance and urgency of educating people and inspiring the nation. Therefore, Lin hoped to awaken and educate people by translating foreign novels, so as to achieve the ultimate goals of saving and enriching the country, protecting the species, and strengthening the people. As a conservative of ancient Chinese literature, Lin has aroused the ignorant with his novel translation in the early stage of his translation career, which is another controversial point of Lin himself and “Linyi xiaoshuo” not to be elaborated on here.

When it came to the feature of ancient Chinese prose style, Liu Xie (劉勰 465-521) once praised the language of *Shi Jing* 詩經 [Classic of Poetry] in *Wenxindiaolong - Wu Se* 文心雕龍·物色 [The Literary Mind and the Carving of Dragons- Choice of Style] as “*Zhuo-zhuo*, ‘brilliant,’ is used to depict the brilliance of peach blossoms; *i-i*, ‘feeling of attachment,’ to describe the sweeping willow trees; *kao-kao*, ‘brightly burning,’ to describe the coming out of the sun; *piao-piao*, ‘fast and heavy,’ to suggest an image of rain and snow; *chieh-chieh*, ‘chirping,’ to imitate the sound of orioles; *yao-yao*, ‘buzzing,’ to imitate the sound of insects”⁴, demonstrating the important feature of figurativeness in literary language. In fact, one of the main reasons why literary translation is more difficult than non-literary translation is that literary language is an artistic language with great aesthetic functions. In this regard, an excellent literary translator must possess the literary attainment and written expression ability of a writer, in which Lin can be regarded as model. Poor in foreign languages as he was, Lin was addicted to books since childhood. By the age of 15, he “had read and accumulated three cabinets of books”⁵; then by the age of 20, he had “read more than two thousand books”⁶. Even in the unpromising career, Lin devoted himself to studying ancient Chinese proses. And his ancient prose attainments were appreciated by famous literary masters in Tongcheng School⁷ such as Wu Rulun (吳汝綸

¹ The original quotation is in Chinese, which is written in “林琴南先生，今世小說界之泰斗也。問何以崇拜之者眾？則以遣詞造句，胎息史漢，其筆墨古樸頑豔，足占文學界一席而無愧色”，the English quotation is translated by author of this article, same hereinafter.

² 古樸頑豔. Cited in Chen 1989: 10.

³ Ibid. 書出而眾嘩悅.

⁴ The original quotation is in Chinese, which is written in “灼灼狀桃花之鮮，依依盡楊柳之貌，杲杲為日出之容，漉漉擬雨雪之狀，啾啾逐黃鳥之聲，要要學草蟲之韻”. Cited in Li 1994:13.

⁵ 積破書三櫥，讀之都盡. Cited in Zhang 1992:127.

⁶ Ibid. 校閱不下二千餘卷.

⁷ Tongcheng School, also known as “Tongcheng School of Ancient Prose”, is the largest school of prose in literary world in the Qing China. Its representative figures, such as Fang Bao (方苞), Liu Dakui (劉大櫓) were born in Tongcheng, Anhui Province. It is a monument in the traditional culture of Chinese with its long history, extensive and profound literary theory, rich and upright writings. It is well-known all over the nation and enjoys great reputation overseas, which also has occupied a prominent position in the history of ancient Chinese literature.

1840-1903), Yao Yonggai (姚永概 1866-1923) and Ma Qichang (馬其昶 1855-1930) who commented his “advantages outweigh disadvantages”¹ and Ma who even eulogized Lin’s literary creation to be “more talented than Wu’s”². From this point of view, this is the *cultural capital* that Lin possessed when he was engaged in literary translation. Objectively speaking, the reason why Lin, a translator who didn’t understand foreign languages and had no former experience in translation, managed to get himself into the translation circle was “his ancient prose attainments”³, which also contributed to his translation of more than 100 foreign novels and hence to his high reputation. The importance of the style of writing to “Linyi xiaoshuo” can also be reflected from Qian’s comments on Lin’s later translations, “it’s not because of the lack of excellent original works in Lin’s later translations. *Moxia Zhuan* 魔俠傳 [Don Quixote] by Miguel de Cervantes Saavedra and *Yuyan Juewei* 魚燕抉微 [Lettres Persanes] by Montesquieu existed. Unfortunately, Lin spiritless translations after his 60s resembled the theological works mocked in *Lettres Persanes*, which seemed to be compatible with the efficacy of sleeping pills competition”⁴.

However, the influence of cultural capital is far from simple in the case of the novels translated by Lin. Bourdieu believed that cultural capital possesses a tenacious reproduction ability, specifically, to maintain the existing order to ensure its legalization and naturalization. Undoubtedly, Lin was by no means a person who rejected Western culture, but who asserted “Western culture can be learned from”⁵ and translated many Western works while adhering to traditional Chinese culture all along. The same went to Lin’s cultural outlook in his middle and old ages, “from middle to old, namely the time when Lin encountered the issue of Chinese and Western cultural exchanges, he had consistently believed that no matter how the Chinese and Western cultures are interchanged, the new culture combined must adopt ‘Chinese culture’ as the basic, which means the characteristics of Chinese culture must be retained”⁶. In addition, the famous controversies occurred between “new and old”⁷ and “classical Chinese and vernacular Chinese”⁸ in the late Qing Dynasty and the early Republic of China, fully revealing the “innovative and pioneering” characteristics versus the conventional ones in Lin’s early and late translations.

The year of 1918 marked the incident that QianXuantong (錢玄同 1887-1939), with the pseudonym “Wang Jingxuan (王敬軒)”⁹, declaimed the New Cultural people in an open letter published on *The New Youth*, satirizing them as “barking words”¹⁰ and “fawning on foreign cultures and serving the power”¹¹. The letter praised “Linyi xiaoshuo” by Mr. Lin for having not only a vigorous translation style but also a perfect book title¹², while Liu Bannong (劉半農 1891-1934) refuted his viewpoints one by one in his *Fu Wang JingxuanShu* 複王敬軒書 [Reply to Wang Jingxuan’s Letter], especially targeting at Lin that “This is to comment Lin from the literary perspective. Mr. Lin’s works, to be honest, do not have any literary interests at all no matter how many novels he has translated”¹³.

¹ 抑遏掩蔽，能伏其光氣者。Cited in Qian 1999: 201.

² Ibid. 过于吴先生 (汝綸)也。

³ 所依赖的便是一支优秀的古文之笔。Cited in Xie 2000:125.

⁴ 这并非因为后期林译里缺乏出色的原作。分明也有塞万提斯的《魔侠传》，有孟德斯鸠的《鱼燕抉微》。不幸经过林纾六十岁后没精打采的译笔，它们恰象《鱼燕抉微》里所嘲笑的神学著作，仿佛能和安眠药比赛功效。Cited in Qian 1981: 34.

⁵ Ibid. 西學可以學矣。

⁶ Cited in Zhang 2010:77.

⁷ 新舊。It means the new and old literature, the former with the trend of “literary revolution”, contrary to the new, the old with the trend of feudalism. Old literature requires conservative, ideological, political and moral quality, while New literature pays attention to western concepts, new education and the public etc..

⁸ 文白。The dispute between classical Chinese and vernacular Chinese was a dispute between the new literature camp and the feudal literati during the May Fourth Movement.

⁹ Lin Shu, courtesy name Qin-nan (琴南), also called Weilu (畏廬). According to the characteristics of Chinese couplets, “Jing (敬)” corresponds to “Wei (畏)”, as well as “Xuan (軒)” corresponds to “Lu (廬)” either.

¹⁰ 狂吠之言。Xin Qingnian 新青年 [New Youth] 1918, Vol.4

¹¹ Ibid. 工于媚外，惟強是從。

¹² Ibid. 林先生所譯小說，無慮百種，不特譯筆雅健，即所定書名，亦往往斟酌盡善盡美。

¹³ 若要以文学的眼光去评论他 (林纾)，那就要说句老实话，那就是林先生的著作，由‘无虑百种’进而‘无千种’，还是半点文学的趣味也没有。Cited in Jiang 1998: 148.

The reason why the imaginary enemy to the old and new cultures was named after “Wang Jingxuan” in the letter was to allude Lin. He then responded in a sarcastic tone, which contributed to the momentum of the New Culture Movement (1915-1923) while intensifying the division between the old and new cultural camps. From this point of view, Lin’s translation activities in his later years were largely aimed at maintaining and innovating the cultural order at the time, rather than overthrowing the old order and establishing a brand new Western-style cultural order. “Linyi xiaoshuo” realized Lin’s goal of “inheriting classical Chinese”¹, and more effectively boosted the legal status of ancient proses in the literary circle of the late Qing Dynasty and the early Republic of China. As Hu Shi (胡適 1891-1962) once said, “before the May 4th Movement, literature in Vernacular Chinese had not yet been recognized by the public”².

In fact, as early as the heyday of Lin’s translation activities, the elegant ancient proses had been rejected in literary creation. From Huang’s (黃遵憲 1848-1905) bold words “I write the same what my mouth has said”³, to Qiu’s (裘廷梁 1857-1943) *Lun baihua wei weixin zhiben* 論白話為維新之本 [Vernacular Writing is the Root of Reform], and then to Chen’s (陳榮袞 1862-1922) *Baozhang yiyong qianshuo* 報章宜用淺說 [Preliminary Discussion on the Appropriate Use of Words in Newspapers]. All of these remarks not only laid a solid foundation for the development of the vernacular Chinese movement⁴, but also greatly promoted the world’s attention to and enthusiasm for the unity of classical Chinese. In addition, the release of various vernacular Chinese newspapers and periodicals and publications of a great number of vernacular Chinese books aroused a wave of vernacular writing across China in the late 19th and the early 20th Centuries, when “the status of vernacular writing had been universally recognized by the society”⁵. Especially in the later period of Lin’s translation career, the status of ancient Chinese or classical Chinese in literature had been undermined unprecedentedly. The declining status of traditional Chinese literature was inseparable from the concept of pragmatism advocated by Liang Qichao in the process of literary reform.

After the failure of the Reform Movement in 1898 (戊戌變法), Liang Qichao (梁啟超 1873-1929) felt that “the wisdom of the Chinese people has not yet been developed”⁶, so he put forward the revolution in poetry, novel, drama, drama, even in the Chinese literary field. In order to better serve the purpose of “New-people” (新民), the concept of new novel had been vigorously promoted. Although before the May Fourth Movement, vernacular Chinese had not yet shaken off its role as an auxiliary tool in the literary field, for the writers who were used to reading and writing ancient proses at that time, the situation was like what had been stated in *Xiaoshuohai Fankan Ci* 小說海·發刊詞 [Sea of Novels - Foreword to a Periodical], “The difficulties in writing lies in simplicity not deepness, in vulgarity not elegance”⁷. However, the ethos of advocating “vernacular level” to advocating “vernacular literature” had indeed indeed become an irreversible trend at the time, increasingly gaining the upper hand. Since any cultural field cannot be constituted by a single cultural factor, there is inevitably a struggle for cultural capital in the cultural field; and in order to occupy a favorable position and grab more cultural capital, the cultural subject either tends to actively direct itself to the maintenance of capital distribution, or to subvert this distribution. Lin chose to maintain the original distribution of cultural capital, that is, to advocate the core position of classical Chinese in the literary field, which not only stemmed from his poetics concept that “literary works other than Confucianism and Mencius are all heresy”⁸ but more importantly, from his belief that language and words are the foundation of national culture, as “we Chinese only esteem the classical Chinese, which will doom to perish given the controversies between the new

¹ 力延古文之一線. Cited in Jiang 1998: 149.

² Ibid.

³ 我手寫我口. Cited in Chen 2005: 167.

⁴ 白話文運動. In the early 20th century, a group of Western-educated (then called new education) initiated a revolutionary movement in Chinese culture. On the eve of May 4th 1919, Chen Duxiu (陳獨秀 1879-1942) published an article in *New Youth*, advocating Democracy and Science, criticizing traditional and old Chinese culture. The moderates represented by Hu Shi (胡適 1891-1962) opposed Marxism, supported the Vernacular movement and advocated replacing Confucianism with pragmatism, which was the beginning of the new culture movement. During this period, Chen Duxiu, Hu Shi, Lu Xun (魯迅 1881-1936) and other intellectuals became the core figures of the New Culture Movement, which became the forerunner of the May 4th Movement.

⁵ Cited in Chen 2005: 167.

⁶ 民智未開. Cited in 1989: 62.

⁷ Ibid. 吾儕執筆為文，非深之難，而淺之難；非雅之難，而俗之難。

⁸ 學非孔孟皆邪說，語近韓歐始國文. Cited in Yang 2003: 8.

and the old”¹. Therefore, in order to safeguard the foundation of Chinese culture, Lin, with his traditional cultural identity, had always insisted on translating foreign novels in classical Chinese, never changing even when criticized and attacked by fierce words in his later years. It can be said that, throughout Lin’s striving for inheriting the classical Chinese, his elegant translations of many Western literary works were in no way inferior to his works of editing and criticizing ancient proses, as can be seen from the evaluation on Lin’s translation achievements by Hu Shi, who criticized ancient texts as dying words, which had the feature of “Linyi xiaoshuo” as “in all fairness, Lin has made great contributions in translating novels in classical Chinese. As no long novel has ever been translated in classical Chinese, Lin has translated more than one hundred novels, encouraging more people to follow his footsteps. As little funny atmosphere can be created in classical Chinese, Lin translated the novels of Owen and Dickens in classical Chinese. The application of classical Chinese has never witnessed such a success since Sima Qian”². Moreover, Lin and his translations were also appraised in the works *History of Chinese Literature in the Past Thirty Years* and *The Evolution of Classical Chinese and the Occurrence of New Styles* as “There were two important ancient writers in this period, the importance of whom not fell in the articles they created but their translation of book about modern Western thoughts or modern literature in classical Chinese. These two people prolonged the fate of classical Chinese by 20 to 30 years, one of whom is Lin and the other is Yan (Fu)”³.

4. Brand Effect of “Linyi xiaoshuo”

The viewpoint of Bourdieu, who maintained that the economic capital, cultural capital, social capital, symbolic capital and other capital forms are not static but can be converted into each other, is fully confirmed in the case of Lin and his novel translations. The cultural capital Lin processed had not only been successfully converted into economic capital, but also brought him a huge wealth of social capital and symbolic capital. And the *Xiaoshuo yuekan* 小說月刊 [Fiction Monthly], publishing numerous novels translated by Lin at that time, soon became the largest and most influential literary publication in the late Qing Dynasty and the early Republic of China since its inception in 1910. One of the important reasons is that the *Fiction Monthly* boasted an extremely outstanding team of novel creation and translation, gathering elites from all walks of life in the literary circle at that time. And these literary elites also exerted relevant influence on *Fiction Monthly* with their own creations.

The first thing to note is the increasingly mature novel creation and translation groups in the late Qing Dynasty and the early Republic of China. Before that, there was no real professional writer in Chinese society. It was not until the late Qing Dynasty and the early Republic of China that writers started to become professionally competent with creation as the main mean of earning a living. The period around mid-1900s witnessed abundant number of literati starting the career of writers. As the abolition of the imperial examination system prevented literati from engaging in politics, this group of literati lamented that they were so star-crossed that they had no choice but to find another solution.

And then, the possibility that writing novels could make a living encouraged them to embark on the path of professional writers. The growth and expansion of the novel market during that period and the surging of various novel publications provided the main source of income for the groups who created and translated novels. The rapid development in the publishing industry and the import of copyright concepts contributed to the corresponding external guarantees to literati and the gradual formation of a remuneration system materialized the desire of earning a living through literary creation and translation. As a matter of fact, Lin didn’t care about the remuneration when translating *Bali Chahuan ü Yishi* 巴黎茶花女遺事 [La Dame aux Camellias], as can be seen from an advertisement in Shanghai *Zhongwai ribao* 中外日報 [Universal Gazette], saying “I appreciate your kindness to send the original version without remuneration and donate the payment to Fuzhou Sericulture Public School. I hereby declare my gratitude”⁴.

However, when it came to the middle and late periods, it seemed common for Lin to request for remuneration due to family budget and other reasons. And since the novels translated by Lin had been published in great quantity on

¹ 吾中國百不如人，獨文字一門，差足自立，今又以新名辭盡奪其故，是並文字而亡矣。Cited in Qian 1999: 63.

² SimaQian (司馬遷 145 B.C.- 90 B.C.), who is a great historian, writer and thinker in the Western Han Dynasty (206 B.C.- 25 A.D.), with the representative work *Shi Ji* 史記 [Historical Records]. Cited in Jiang 1998: 110.

³ Yan Fu (嚴復 1854-1921), the most influential modern bourgeois enlightenment thinker, famous translator, and educator, the translator of *Tianyan Lun* 天演論 [Evolution and Ethics]. Cited in Xue, Zhang 1983: 212.

⁴ 承某君高義，將原版寄來，既不受酬資，又將本館所償版價捐入福州蠶桑公學。特此聲明，以致謝忱。Cited in Lu 2008:107.

Fiction Monthly, they enjoyed wide popularity across the society at that time, resulting in a particularly favorable remuneration for Lin. According to the price level, two yuan per thousand words was quite tempting. For example, *Sanqianli xunqinji* 三千里尋親記 [3000 Leagues in Search of Mother] and *Tie Shijie* 鐵世界 [The Iron World] translated by Bao Tianxiao (包天笑 1876-1973) was priced at two yuan¹ per thousand words with a total of 100 yuan, “which can supplement family income for several months in addition to covering the travel expenses to Shanghai”². It was common for Lin to translate four to five thousand words a day, and he finished translating more than a hundred foreign novels throughout his life. According to historical records, as the main sponsors for the publication of *Fiction Monthly*, various magazines in the Commercial Press (1897 to present) paid the authors and translators handsome remuneration. For instance, the remuneration for the novels translated by Lin even reached six yuan per thousand words with a certain amount of copyright royalties extracted, and he himself still held a certain share in the business. From this point of view, the sweeping novels translated by Lin were indeed a veritable “factory of translating as writing”³ in the late Qing Dynasty of China.

Obviously, the huge economic capital obtained by Lin stemmed from the well-received and favored novels translated by him, especially from the brand effect of “Linyi xiaoshuo”. It was by virtue of this cultural capital that he also obtained a good wealth of social capital and symbolic capital in the translation and literary circles. For this reason, the translation characteristics and thoughts of Lin, as an accomplished translator in the literary translation circle at the late Qing Dynasty and the early Republic of China, were universally recognized throughout the society, and even became the canon for the translation circle in China in the 20th Century. For instance, the Zhou brothers (Zhou Shuren 周樹人, pseudonym of Lu Xun 魯迅 1881-1936 and Zhou Zuoren 周作人 1885-1967), who were on behalf of the New Culture, nevertheless were deeply affected by Lin. One of the brothers, Zhou once acknowledged he used to adopt Lin’s style when translating novels.

Probably that is what some scholars have commented on “Linyi xiaoshuo” and Lin’s translation techniques, which set a good example for translating foreign literature in vernacular Chinese, as the secret to Lin’s success in translation is that he managed to retain the original Chinese intonation without losing the original meaning of classical Chinese. Thus from the popularity of Lin’s novel translations in late Qing China, one can generalize that translators should capture the artistic conception beyond the lines of the original text, which often immerses the translator in the context, thereby enhancing the translator’s empathy with the author. Therefore Lin definitely had real inspiration in his translations.

5. Conclusion

“Linyi xiaoshuo” has been taken as the study case in this article to discuss the application of Bourdieu’s sociological theory, especially the cultural capital approach in translation study. In a more detailed analysis, the advanced academic propositions contained in Lin’s translation thoughts have been revealed. It is believed that the core concepts of cultural capital and its conversion elements, such as patrons so on and so forth has been closely related to sociological translation studies of Lin’s translation practices. As the translation sociology has permeated into Lin’s translation practice, the core concepts of field, habitus, and capital in Bourdieu’s sociology have been adopted to study Lin’s translation activity, arriving at the conclusion that Lin’s characteristic translation strategy reflected in his novels was influenced by the habitus and field in the specific period of social development.

The discussion of the main concepts in Bourdieu’s sociological theoretical system reveals that in the period after the “cultural turn”, translation study has witnessed a new landmark of “social turn”. Therefore, the sociological method for translation study has become a new research method in the context of translation cultural turn, and Bourdieu’s sociological theory has initiated a new perspective for translation study. The translation study from this perspective once again demonstrates that translation is never an isolated conversion between languages performed by the translator, but a result of competition, struggle, negotiation, and compromise among a myriad of intricate factors in a certain field, which is also where the value of studying the choice, the process, and the acceptance of translation from the sociological perspective lies.

¹ 圓. This is the unit of measurement of money in the late Qing Dynasty.

² Cited in Chen 2005: 81.

³ This is the playful title of Michael G. Hill’s work *Lin Shu, Inc.: Translation and the Making of Modern Chinese Culture*.

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