

## Construction of Lin Yutang's Chinese Translation Aesthetics



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### Review Article

#### Abstract

This paper analyzes the intercultural communication of Chinese translation aesthetics based on Lin Yutang's translation. Lin Yutang believed that translation was an art. He stated that the translator, as the subject in the translation process, should realize the beauty of the five elements of "sound", "meaning", "genre", "form", "personalities" and "artistic conceptions" to realize the international communication of Chinese culture with the aesthetic reflection and reproduction. "Five aesthetics" are further divided into explicit aesthetics, including sound, meaning and genre, and form, and implicit aesthetics, namely personalities and artistic conceptions, according to the way they are reflected in literary work. The explicit and implicit aesthetics are independent of each other, each of which refers to different corresponding levels to play their relevant roles in the literary text and translation, but they are also interrelated in translation with the explicit standing as the basis for the implicit and the later one determining the former one, so that they jointly construct Lin Yutang's Chinese translation aesthetics system.

#### Available online

#### Keywords:

Lin Yutang,  
Chinese translation aesthetics, explicit aesthetics, implicit aesthetics

#### ساخت زیبایی‌شناختی ترجمه چینی لین یوتانگ

این مقاله بر اساس ترجمه لین یوتانگ، ارتباطات بین فرهنگی زیبایی‌شناسی ترجمه چینی را تحلیل می‌کند. لین یوتانگ معتقد بود که ترجمه یک هنر است. وی تصریح کرد: مترجم به عنوان سوژه در فرآیند ترجمه باید به زیبایی پنج عنصر «صدا»، «معنا»، «ژانر» و «فرم»، «شخصیت‌ها» و «مفهوم هنری» پی ببرد. ارتباط بین المللی فرهنگ چینی با بازتاب زیبایی‌شناختی و بازتولید «زیبایی‌شناسی پنج‌گانه» با توجه به نحوه انعکاس آنها در آثار ادبی به زیبایی‌شناسی آشکار، شامل صدا، معنا و ژانر، و فرم، و زیبایی‌شناسی ضمنی، یعنی شخصیت‌ها و تصورات هنری تقسیم می‌شود. زیبایی‌شناسی صریح و ضمنی مستقل از یکدیگر هستند که هر یک به سطوح متناظر متفاوتی برای ایفای نقش‌های مرتبط خود در متن ادبی و ترجمه اشاره می‌کنند، اما در ترجمه با جایگاه صریح به عنوان مبنایی برای امر ضمنی و ترجمه به هم مرتبط هستند. بعداً یکی اولی را تعیین می‌کند، به طوری که آنها به طور مشترک سیستم زیبایی‌شناسی ترجمه چینی لین یوتانگ را می‌سازند.

واژگان کلیدی: لین یوتانگ، زیبایی‌شناسی ترجمه چینی، زیبایی‌شناسی آشکار، زیبایی‌شناسی ضمنی

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## Introduction

### Lin Yutang, Translation, Chinese Aesthetics

Lin Yutang said: "translation as a fine art" (Lin Yutang, 1933: 305). In *On Translation*, Mr. Lin Yutang clearly stated that translation should follow three basic principles: faithfulness, smoothness, and beauty. That is to say, a translation should not only faithfully, accurately, fully, and smoothly complete the transformation at the next level, so that readers in a foreign cultural environment can understand the connotation of the original text, but it should present an artistic mission. So, what is the beauty in translation, and how to realize it through translation? Lin Yutang believed that "every text has the beauty of sound, meaning, genre and form, personalities of the author and artistic conceptions" (Lin Yutang, 1933: 510). That is to say, the original text contains "five aesthetics" elements as mentioned above, and the translators' responsibility in the process is to reproduce them in the target text. The five aesthetics are different in their expressions, referring to different levels in the literary works. On the basis of this, they can be further divided into "explicit aesthetics" and "implicit aesthetics". The former includes sound, meaning, genre, and form and the latter contains the left two. Explicit and implicit aesthetics are independent of each other with their own emphasis. The explicit aesthetics refers to the word and text level, which is the basis for the construction of translation aesthetics, while the implicit aesthetics corresponds to the literary and cultural level, standing at the highest level of translation aesthetics. However, they are also interconnected with each other, the explicit determines the implicit, and the latter constructs the former. It is this interconnection of these two aesthetics in translation that forms Lin Yutang's Chinese translation aesthetic system. This paper takes Lin Yutang's translation as the case and analyzes the connotation of his Chinese translation aesthetics and its construction.

### Explicit Aesthetics--the Basis of Translation Aesthetics System

Explicit aesthetics refers to the aesthetic feeling brought from the first intuition, like hearing and vision, in the process of reading and understanding words and texts in literature, which are embodied in three aspects: sound, meaning, form and style. Explicit aesthetics is the most intuitive and basic aesthetic element of literary works and the basis of translation aesthetics.

### Sound

"Sound" is the aesthetics produced when words are read, which is reflected in the "phonological" sense of literary works. Under the principle of "sound", the translator should reproduce the beauty

of the original sound in translation works, so that the target readers can feel the sound beauty of Chinese literature under the influence of its culture when they read the translation.

Phonology is a sound feeling produced by arranging words and phrases in a certain form. Phonological beauty is the sound beauty formed by organically combining speech sounds in the source language. Words and phrases are arranged in a certain form to form literary pieces. In this process, many words with distinctive phonetic characteristics of the source language will form a sound connection and constitute the beauty of phonology. The beauty of phonology is influenced by the source language culture. The different ways of phonology also show the characteristics and charm of culture. Therefore, in translation, the translator needs to maintain the beauty of phonology as a carrier to achieve a higher level of translation aesthetics.

Lin Yutang translated a large number of ancient Chinese classics, so his translation works show a variety of phonological forms with distinctive Chinese phonological beauty. For example, In the Biography of Su Dongpo, there is a poem of the biographee “Drinking at the Lake, First in Sunny then in Rainy Weather”: “水光潋潋晴方好；山色空蒙雨亦奇。欲把西湖比西子；淡妆浓抹总相宜”。The vowel of the word "奇" is the same as that of "宜" in the original poem, which is a typical rhyme technique in Chinese writing. It is one of the phonological techniques for composing poems in ancient China, thereby having strong Chinese characteristics. Lin Yutang translated it as follows: “The light of water sparkles on a sunny day, and misty mountains lend excitement to the rain. I like to compare the West Lake to “Miss West”, Pretty in a gay dress, and pretty in a simple again”. In his translation, the "rain" and "again" have roughly the same rhyme effect as the original text, effectively maintaining the beauty of the original phonology, and therefore readers can feel the charm of Chinese phonology.

### **Meaning**

"Beauty of meaning" refers to the aesthetic feeling embodied by the meaning of words in a specific cultural background. The words in literary works are not created for no reason but produced by "the author's artistic processing of life impression" (Wang Ping, 2009:291). The words of literature "have a complex structure and unique essence", represent "transparency and penetration", and "itself is thought" (Hu Jingzhi, 1999:170). That is to say, the words in literary works often have very profound meanings. The translator can peep into the author's aesthetic standards and the culture by which he is surrounded by virtue of the words he used.

During his translation, Lin Yutang met numerous words which show the meaning beauty, and aesthetic thought of Chinese traditional culture. Most of these words have two typical characteristics: words themselves have strong aesthetic value, and sometimes they can reflect the beauty of Chinese culture without the background of context and culture; words themselves have profound cultural meaning, which triggers readers to think and dig out the beauty behind these words.

When translating the book *Six Chapters of a Floating Life*, Lin Yutang met the word “桃花源”. It means “spring of peach blossoms”, which can arouse readers' endless imagination. On the other hand, this word also has rich historical and cultural implications in the Chinese context, which reminds people of the land of idyllic beauty created by Tao Yuanming, an ancient poet in China, which is free from secular interference, war, and chaos, and everyone lives and works in peace and contentment, forming the beauty of unique meaning in the background of Chinese traditional culture. In order to highlight this meaning of beauty, on the one hand, Lin Yutang literally translated “桃花源” into “Peach Blossom Spring” so as to maintain the image of “spring of peach blossoms” and make it produce relevant scenes in the minds of target readers; on the other hand, the following text is annotated with “Reference to an idyllic retreat mentioned in an essay by T’ao Yuanming. —Tr.” to enable foreign readers to understand the literal meaning, and then the implication behind it according to the context and feel the beauty of meaning.

### **Form and Genre**

“Beauty of form” refers to “beauty of literary form”, which includes two basic parts of “style” and “form”. It requires the translator to maintain the style of literary works and the form of written texts, so as to convey and transform the beauty of the original text.

“Literary works are organic integral structures, and their constituent elements are connected continuously in terms of form and meaning” (Wang Ping 2009:331). The beauty created by combining words in accordance with certain rules in the text is what we call the “beauty of form” of literary works. Literary works “express the intentional structure and aesthetic conceptions by means of ingenious combination and arrangement of words and sentences” (Wang Ping 2009:331). Readers in different cultural backgrounds have various literary views, which drives the author unconsciously combine words with characteristics when writing, so as to form different literary

forms, build the aesthetic view of elements such as grammatical structure, expression form and logical structure, and form the formal beauty with cultural characteristics to meet their own readers.

Style refers to the literary genre to which literary works belong. "Style is the text style formed by a certain discourse order, which reflects the unique spiritual structure, experience mode, thinking methods and other social, historical and cultural spirits of writers and critics" (Gong Guangming 2004: 118). Influenced by their own cultures, writers of different nations usually adopt different styles during writing, thereby forming a unique beauty of style. Style determines form, while form reflects style. They are interdependent and jointly construct the form beauty of literature.

Lin Yutang has translated a large number of ancient Chinese poems and prose, and in his translation, the beauty of literary form with Chinese characteristics is comprehensively embodied. The heroine Yun in the autobiographical prose works *Six Chapters of a Floating Life* once wrote a couplet: 兽云吞落日，弓月弹流星. Its writing belongs to the style of Chinese quatrain in rhymes. It adopts the antithesis form with Chinese characteristics. It is characterized by matching words both in terms of sound and sense and forming a neat format. In this couplet, "兽云" matches "弓月", "吞" matches "弹", and "落日" matches "流星", which shows the formal beauty of classical Chinese language and has great aesthetic interest. Lin Yutang maintained this formal beauty by translating it as follows "Beast-clouds swallow the sinking sun, And the bow-moon shoots the fading stars". Compared to the two, they are perfectly matched no matter in form, sound, or sense. At the same time, this translation follows the translation principles of faithfulness and smoothness. More importantly, by maintaining the equivalence of forms, Lin Yutang also shows the sense of rhythm and rhyme in ancient Chinese poetry to readers, so that readers can feel the beauty of Chinese character combination and rhythm resulted therefrom when reading. This translation work is representative in terms of formal aesthetics.

### **Implicit Beauty: The Supreme Realm of Lin Yutang's Translation Aesthetics**

Implicit aesthetics refers to aesthetic elements that readers cannot directly feel and acquire during reading and understanding literary works. These aesthetic elements cannot be learned from certain words or a paragraph. They are often hidden in literary works and appear perceivable to the reader only after they comprehensively understand and summarize the overall explicit aesthetic elements of these works from the perspective of textuality and globality. Implicit aesthetics corresponds to

the literary and cultural levels. It is the highest level of translation aesthetics and the ultimate destination of all other aesthetic elements.

### **Beauty of Personalities**

"Beauty of personalities" refers to the "beauty of Wen personalities". It is an important concept in Chinese literary theory and expresses the character of the author. To achieve this aesthetic goal, the translator is required to show the noble spiritual realm and the personal pursuit of the original author during translation.

Chinese culture emphasizes "personality ontology" and takes "personalities" as the origin of all things' life. Wen Zi, an outstanding disciple of Lao Zi (philosopher in the Spring and Autumn Period, founder of Taoism) says in his own work *Wen Zi*: "Body is the carrier of life, personalities is the pillar of life, and spirit is the essence of life." He believes that human beings exist in the form of flesh and are controlled by personalities. Zhuang Zi, an ancient philosopher, also points out that "Human life is supported by personalities, and when personalities gather, people can live; when personalities disappear, they will die", which shows that the reason why people and all things on the earth can exist is that there are "personalities" around them, otherwise they will die. Later Chinese writers applied the concept of "personalities" to literature and put forward a theory of "Wen personalities". Cao Pi, a litterateur in the Three Kingdoms Period says in his work *On Literature*, the first monograph on literary criticism that "Writings are based on personalities and it can be categorized into clear personalities and turbid personalities, but neither can be produced only by force. Just like playing music, for one music piece, although the melody and rhythm are always the same, the personalities implied in it are different because the performing skill varies from person to person. Therefore, maybe the musicians are father and son, and the personalities produced by the father cannot be passed down to the son. He believes that Wen's personality is the foundation of literature. Liu Xie, an ancient literary theorist, continued to develop this theory, pointing out that "Therefore, when writing an article, the author should apply personalities into it, because the inner personalities bring about an external bright brilliance. Writers should be good at using personalities, just as birds are good at using wings". He holds that "Wen personalities" stands for the author's own character, that is, the "scholar's character". "The beauty of "Wen personalities" is to show the noble style and inner world of the author of original literary works and feel their personality beauty.

The author is in a specific cultural background and it, in turn, will inevitably influence him or her. Therefore, their emotional lives and individual characters vary from one to another. Li Yongyin once said: "Literary works are systematic discursive texts in which words and phrases are flexibly used by the author to construct free-form syntax for expressing personality images, life scenes, and life values" (Li Yongyin 2003:147-148). As mentioned above, the author usually is inevitably influenced by his culture and develops a distinctive personality with his own cultural characteristics, and he will unconsciously leave this cultural temperament in his works. Moreover, the carrier of the author's temperament is often the characters in his works. Wang Shoadi, associate professor at the School of Journalism and Communication, Shanghai Foreign Studies University, once wrote in the paper "Intertextuality analysis of Lin Yutang's cultural translation view" that the characters in Lin Yutang's translation works have strong intertextuality with Chinese Buddhism, Confucianism, and Taoism cultures, and almost all of them are influenced by these three cultures, which are the embodiment of Chinese cultural thoughts.

In *The Wisdom of Confucius*, Lin Yutang translated a famous Confucius saying "无可无不可" into "No may, no may not". The original structure is simple. The whole sentence has five words. The words are selective and concise, and the wisdom entailed therein is infinite, reflecting the style and beauty of Chinese philosophy. In his translation, Lin Yutang adopted a word-to-word literal translation: "无" is translated as "no", "可" as "may" and "不可" as "not", and then these English words are put in order according to the stylistic form of the original text. From the perspective of the translation, the grammatical structure and stylistic form of the target language completely follow the Chinese style of the original text, which seems incompatible with the English language, but it maintains the original style to the greatest extent. This stylistic form is composed of very few words, so its connotation cannot be understood literally, which just gives readers unlimited space for understanding and imagination, that is, the "blank space" emphasized by Chinese literature. By retaining the original form, the translated version does not conform to the English language habits, but this unconformity brings boundless imagination to the readers, which excites them to guess the connotation and the philosophical essence contained in it. In this way, the charm of the Chinese traditional style will be brought into full play. More importantly, the retention of this style highlights the image of Confucius as a "Saint" and "wise man", which makes the style of Chinese philosophy manifest in English literature.

### **The beauty of Artistic Conception**

"Beauty of artistic conception" refers to the "beauty of expressively presenting artistic conception". "Expressiveness means the reproduction of vivid lives, that is, the artistic image returns to the artist's heart and by which, the rhythm of life of things echoes with the rhythm of the artist's mind, thereby producing interaction of scenery and emotion" (Wang Yuxiong). The beauty of artistic conception is the combination of the image with the aesthetic value shown in the original text and the author's emotions to form a hazy literary artistic conception, such that the work reaches the highest "artistic" realm. To reach this realm, the translator is required to convey the beauty of artistic conception hidden in the original text during translation.

Artistic conception is composed of image groups but more than the sum of images. It's "an artistic realm and atmosphere produced by the integration of image and image, and image and emotion". In short, artistic conception is a virtual-real literary atmosphere formed by the combination of "image" and author's emotion, wherein the image is the skeleton, which constitutes the basic framework structure of artistic conception, while the emotion is flesh and blood, which enables the image to integrate with it to construct the artistic realm alone.

Essentially, an image is an "artistic image" (Wang Ping 2009:291) and "is the core of the artistic value of literary works" (ibid.). "Language itself is an abstract symbol", and "it is suggestive and can stimulate readers' imagination and arouse vivid and beautiful images and pictures in their minds" (ibid.). The image comes from words with aesthetic meaning, and on the other hand, it can extend its meaning based on its original meaning and its role in the text, thereby constructing various images and forming a panorama in the reader's mind. Under the influence of Buddhism, Confucianism, and Taoism, Chinese traditional aesthetics attaches great importance to "image". In literary works, the author often does not directly express his feelings and intentions, but implicitly states them with the help of aesthetic elements. This is what we call "combining emotion with scenery" and "expressing feelings by virtue of things", two typical rhetorical methods in Chinese literature.

Emotion is the author's own understanding of self, life, literature, the world, and the universe. Chinese culture emphasizes being "reserved" and "implicit", and advocates "expressing feelings by the scenery", that is, in their works, the author often does not directly explain his feelings and intentions, but implicitly states them with the help of different aesthetic images, so as to make the artistic conception "hazy".



The combination of image and emotion is incisively and vividly reflected in the above-mentioned poem “Drinking at the Lake, first in Sunny then in Rainy Weather” translated by Lin Yutang. The translation goes as follows: 水光潋滟晴方好；山色空蒙雨亦奇。欲把西湖比西子；淡妆浓抹总相宜。 The aesthetic images of the poem mainly include "水光", "山色" and "西湖". These are all real scenes, which should also be what Su Dongpo, the author of the poem, saw at West Lake after the rain. However, his poem does not depict the scenery only but shows his feelings and pursuits by virtue of this beautiful scenery. Here, mountains are not only mountains and water is not only water, instead, but they are also all media to express human feelings. Their existence is to hide the author's true inner feelings and create a beautiful artistic conception.

In the translation, Lin Yutang retained the aesthetic images by translating "水光", "山色" and "西湖" into "the light of water", "misty mountains", "West Lake" and "Miss West", which are almost equivalent to those of the original text, so that these images can continue to play important roles in constructing artistic conception in the translated work. In addition, in order to further express the author's emotion and break the barrier between him and the reader, Lin Yutang added an "I", when translating, which does not appear in the original text, so that readers can connect these scenes with the author himself to form an organic whole. He translated "奇" into "excitement", thus turning the exclamation of the scenery in the original poem into the emotional state caused by the beautiful scenery, which deepens this connection, making these scenes real aesthetic images in the translation, rather than words only describing them, so that the "pleasant mood" implied therein can be clearly manifested, and the beauty of artistic conception brought thereby stands vividly revealed on the paper.

### **The Construction of the Chinese Translation Aesthetics System**

Based on Chinese culture and literary theories, Lin Yutang proposed that translation should present the five aesthetics, including "sound", "meaning", "genre" and "style", "personalities" and "artistic concept". According to their expressions, the five aesthetics can be further divided into "explicit aesthetics" and "implicit aesthetics". They differ from each other in terms of their reference, components, and expressions, as well as the aesthetic feelings they form in the translation. However, in Lin Yutang's translation, the two presented a tendency of mutual construction: the explicit constructs the implicit, while the implicit determine the explicit, jointly displaying the charm of Chinese aesthetics.

### Explicit Aesthetics Constructs the Implicit

Explicit aesthetics contains sound, meaning and genre, and style, referring to two levels of language and discourse. It is the aesthetic element that can be directly touched and digested by readers. They are embodied by the sound and meaning of the words and the literary arrangement of the discourse, featured by their direct and tangible expressions. This endows explicit aesthetics with strong variability and operability, that is, explicit aesthetics are often those that translators can directly transform and operate. As the indisputable "subject" of the translation process, the translator gives full play to the "subjective initiative" (Xu Jun, Mu Lei, 2009: 190), and "lead the translation process" (Hu Gengshen, 2014(1): 29). Meanwhile, translators should be responsible for the translation process to control and coordinate all participating elements in translation, so that they can achieve specific goals.

Lin Yutang "had been telling Chinese stories to the West", which was his highest goal in literary writing and translation. His translation, in fact, is the intercultural communication of Chinese aesthetics, in which he worked to make full use of the transformation of explicit aesthetics to construct the core of Chinese culture and show the essence of Chinese culture, that is, the implicit aesthetics.

#### Example 1:

胸藏邱壑，城市不异山林；兴寄烟霞，阎浮有如蓬岛。（Lin Yutang, 2013: 13）

In possession of a lively imagination, one can live in the cities and feel like one is in the mountains, and following one's fans with the clouds, one can convert the dark continent of the south into fairy isles. (Lin Yutang, 2013: 13- 14)

The example reflects the constructing role of meaning and genre and style for the personalities of the author and the artistic concept. First in the lexical sense, Lin's translation retained a large number of aesthetic vocabularies used in the original text, including "城市" "cities", "山林" mountains", "烟霞" clouds", "阎浮" dark continent", "蓬岛" "fairy isles", maintaining the aesthetic sense triggered by the meanings of the words in the Chinese language. At the same time, the translation maintains the genre of the original text: the number of words of the two lines were almost the same, and each word in the former sentence can find its corresponding component in the latter. The translation perfectly showed the personalities of Chinese people's "incorporating themselves into nature" through the reproduction of meaning and genre, which attached to the

requirements of personalities. In translation, Lin mentioned "in possession of a lively imagination" and "fancies", which were not existing in the source text, and clarified the subject "one". Such additions integrated the author and scenes artistically, realizing the purpose of scene and feelings' blending, so as to make scenery and all the substances aesthetic images, thus to form a beautiful artistic conception.

### **Implicit Aesthetics Determines the Explicit**

The translation is the "exchange between cultures" (Liu Yanshi, 2014: 7), whose final goal is to realize the communication of cultures, instead of the change of languages as the expression and superficial level. However, there are inevitably differences between cultures, forming cultural barriers to hinder cultural communication in translation. "Language is not only a part of the culture but also reflects and expresses culture" (Yang Shizhang, 2020: 45). Therefore, in order to ensure the effect of cultural exchange and the understanding of readers, translators often need to delete some language elements of the source text, which means that highly operable explicit aesthetics cannot be completely preserved and reproduced in the target text, like Lin Yutang said, "translators may pay attention to the meaning and ignore the genre..., all in all, he may never demonstrate the meaning, genre and sound of the source text at the same time" (Lin Yutang, 1933: 501). However, the deletion and change of explicit aesthetics are not arbitrary but be carried out with certain guidelines. And the most important standard determining the preservation and disappearance of explicit aesthetics should be the implicit ones.

As mentioned above, the purpose of Lin Yutang's translation is to realize the international spread of Chinese culture and aesthetic concepts, with the output of Chinese ideologies and philosophical thoughts as the final goals. And that is just what the implicit aesthetics require and reflect in translation. Therefore, he worked to maintain the originality of the thoughts behind the words to provide a foundation for the demonstration of Chinese characteristics. Implicit aesthetics refers to literature and culture and is the embodiment of personality and literary artistic conception formed under the influence of a certain cultural background. It reflects the characteristics of the source culture, giving it solid stability in translation to serve as the guidelines and manipulation in translation, especially for explicit aesthetics.

### **Example 2:**

子曰：“观过知仁。”（Lin Yutang, 2014: 139）

Confucius said, “By looking at a man’s fault, you know the man’s character.” (Lin Yutang, 2009: 135)

This example reflects the change of genre and style under the influence of personalities. The example is selected from the "Analects of Confucius", expressing Confucius' interpretation of “humanities”. It showed the classical features of Chinese literature and language, in which the words were extremely refined and the sentence lengths relatively short, with infinite connotations and wisdom. Observing the form of the original text, it can be seen that the original text adopts the form of four-character style of words in Chinese, which should be divided into two parts for the correct understanding: “观过” and “知仁”. What’s more, the corresponding feature of the Chinese language can also be witnessed in these two parts, “观” to “知” and “过” to “仁”.

In translation, Lin Yutang did not maintain this form. First, the four-word format was changed into two sentences connected by a comma. Moreover, the corresponding shape between 观过 and 知仁 had also been revised in the translation. Lin Yutang turned 观 into a non-predicate verb and attached it to the main sentence led by the predicate 知. Such a revision method actually clarified the causal relationship between “观过” and “知仁”: one must "observe faults" in order to know what "humanities" really was.

This revision showed the importance of "humanities" in Confucianism, and pointed out that the highest ideal of human beings should be “humanities”, without which mankind should never be wise and gentleman. At the same time, in order to make clear the smoothness of the language, Lin added the subject "you" which was not found in Chinese, thus turning it into a compound sentence, which completely breaks the concise aesthetics in terms of its genre of the original text. This not only realized the principle of smoothness but also highlighted the kind and amiable tone of the original text, which was most suitable for an earthly and universal teacher of Confucius in Chinese culture and for Chinese people.

All in all, with the change in discourse, the logic of the translation text was clear so that readers can easily accept and understand the philosophy hidden in it. At the same time, through the interpretation of the philosophy, the image of Confucius as a "sage" and "wise man" was also established, which was consistent with the principle of personalities under Chinese translation aesthetics.

### Summary

Lin Yutang emphasized the artistry of translation and proposed the translation aesthetics which aimed to restore and reproduce the five aesthetic elements of "sound", "meaning", "style" and "genre", "personalities" and "artistic conceptions" existing in the original text into the translation text to realize the aesthetic communication of culture. According to the way in which the five aesthetics were presented in literary works, they were divided into two categories: sound, meaning and genre and style belonged to "explicit aesthetics" and the rest "implicit aesthetics". Explicit aesthetics is directly reflected by words, characters, and texts, conveying aesthetic concepts and sense to the readers, thus were put in the basic position in Lin Yutang's Chinese translation aesthetics system, as well as the framework. However, implicit aesthetics were characterized by "obscurity", which cannot be directly reflected in literature. This limited its autonomy and operability, making it manifest itself through the overall words and discourse forms of literary works. And readers could get and feel the implicit aesthetics combining the high-level concepts such as cultural background and philosophy, and they are also at the highest level in the system of Lin Yutang's Chinese translation aesthetics, serving the art of the literary text and translation process.

Explicit aesthetics and implicit aesthetics are independent of each other with their priorities, but they are interconnected and intertwined. The implicit aesthetics, directly corresponding to literature and culture, determines and influences the explicit aesthetics. It stands as the ultimate goal and the changing standard of explicit aesthetics and affects the composition and presentation of the explicit aesthetics in the translation. The explicit aesthetics, referring to words and chapters, is equipped with high dynamism and operability, and is responsible for constructing and embodying implicit aesthetics in literature and translation, and conveying the core of the source culture. As a result, the two-aesthetics progress layer by layer, from the basic to the in-depth, leading the translation and literature gradually into the art from the substantive level of words and texts. The mutual movement of the two aesthetics has also jointly constructed Lin Yutang's translation aesthetics system and facilitated the intercultural communication of Chinese aesthetics.

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