

On the Origin of Yutang Lin's and Shiqiu Liang's Conceptual *Yi* from the Perspective of *Qiaoyiology*

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Yutang Lin and Shiqiu Liang are erudite scholars who are well versed in both ancient and modern times and possess a thorough knowledge of both China and the West. There are many similarities in their life experiences and activities, but they present entirely different life paths. From the perspective of *Qiaoyiology*, Lin and Liang can be regarded as specific cases of the creation or change of ideas brought by material displacement. On the surface, it seems that their characters and ideas are different, but the roots lie in their regional culture, family influence, enlightenment education based on their ideology and culture, which form their different cultural characters, ideas, political ideals, literary and life outlooks. *Qiaoyiology* provides a new perspective for the comparative study of Lin and Liang, and a fresh angle for tracing the factors and roots of their transformation. In the comparative study, we can get a glimpse of the growth process of a generation of scholars and their academic contributions in the field of ideology and culture, which extends the scope of ideological and academic history, comparative literature case studies and methodology.

Keywords: Yutang Lin, Shiqiu Liang, *Qiaoyiology*

The concept of *Qiaoyiology* (侨易学) has been introduced by Jun Ye in recent years, whose fundamental idea is that *Qiao* (migration, elevation, progress) leads to *Yi* (changes). Ye integrates the concept of *Qiao* from Shizeng Li's *Introduction of Qiao Xue* and the concept of changes from *I Ching*, thus putting forward the concept of *Qiaoyiology*. He contends that the formation of important concepts is always closely related to both material and spiritual displacement. Particularly, he emphasizes the role the enlightenment and stimulation of heterogeneous culture, providing the possibility of creative ideas. Therefore, the main content of *Qiaoyiology* is to investigate the relationship between different cultures and the overarching law of the formation of human civilization

structure. In his work *Changing Creativity and Gradual Constancy: The Idea of Qiaoyiology*, Ye argues that this exploration includes not only the formation and creation of individual ideas caused by material displacement and spiritual roaming; but also the interactions between different cultural subsystems and spiritual deformation. Material displacement is a process of movement between important cultural areas and structural differences composed of many factors, which leads to significant changes in individual spirit. It primarily refers to the displacement of individual life and human cultural spirit system, with human as carriers, among different areas. Spiritual qualitative change is the ideological shift or the emergence of a new ideological system based on this displacement. *Qiaoyi*, therefore, signifies that the subject of *Qiaoyi* ventures into a new spiritual field through regional migration, which leads to ideological change or the emergence of a new spiritual system. The term *Yi* contains both change and its opposite, seeking the unchanged amid change and pursuing constancy in *Yi* (Ye, 2014). It is not necessary for *Qiao* to establish *Yi*, but *Qiao*'s impact on changeability (*Yi*) might be more critical (Ye, 2013). As the subject of *Qiaoyi*, *Yi* transforms from shift normalcy to shift variation, then to shift simplicity, and finally to transfer. In other words, the shift

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begins with change, then reflects the cultural normality of the shifter, and then the shift leads to the collision, interaction and blending between the change of the subject of *Qiaoyi* and its constant factors, resulting in concise principles and laws, and the intersection of heterogeneous cultures (Ye, 2014). The specific research methods of *Qiaoyiology* are as follows: expounding the theory by observing *Qiao*, taking examples to explain *Yi*, and observing the changes and seeking the differences. To interpret the concept of observing *Qiao* is to give a principled interpretation of the most basic process of *Qiao* and to investigate the reasons for the process of *Qiao*, that is, to explain the phenomenon of *Qiao* in a universal sense. The concept of *Yi* is to select the phenomenon of *Qiao* which has produced qualitative changes and has academic value and research significance as the research object, and to explore how the process of *Qiao* and *Yi* happened. To observe changes and seek differences is to pay attention to the process of development and change of things and to seek different factors from them (Ye, 2014). After the concept of *Qiaoyiology* is put forward, Ye and other scholars have adopted it as a perspective, theory and method to analyze literary phenomena. Ye, for instance, while constantly explaining this theory, employs it to study the phenomenon of *Qiao* and *Yi* and the formation of *Qiao* and *Yi* space in German literature, Edward Said and his theoretical formation, and folk literature. Liu Hong and Zhang Huimei apply it in the study of overseas Chinese. Xiong Hui explores the change of Xu Zhimo's life ambition from this perspective.

According to Ye's point of view, the study of *Qiaoyiology* is mainly focuses on examining how the subject of study—the main body of *Qiaoyi* process—intersects through intersection, especially through the heterogeneous intersection resulting from material displacement and the qualitative variation at the spiritual level occurs (Ye, 2014). Therefore, attention should be directed towards the heterogeneous intersection of different cultures and concepts in the physical displacement processes of Lin and Liang, as well as the spiritual qualitative change that may be brought by it, and their survival and activities in the context of their time as the subject of *Qiao* and *Yi*. Their literary concepts, translation theories, literary figures, historical figures symbolized by culture and literary images in their works could all reflect the influence of *Qiao*. However, during dissemination, acceptance, and interaction with different cultures, they will show differences. To open a new window for the study, we should observe the changes from this perspective and further explore the differences.

Lin and Liang are erudite scholars who are well versed in

both ancient and modern times and possess a comprehensive knowledge of both China and the West. They absorb the thoughts of Western humanism, democracy and freedom, and integrate the spirit of Chinese traditional Confucianism, Buddhism and Taoism. Although their life experiences and the activities which they are engaged in exhibit many similarities, their life paths were completely different. On the surface, it seems that their characters and ideas are different. But the roots lie in the regional culture, family influence, enlightenment education based on their ideology and culture, which form their different cultural characters, ideas, political ideals, literary and life outlooks. *Qiaoyiology* introduces a new perspective for the comparative study of Lin and Liang, and a fresh angle for tracing the factors and roots of their transformation. In the comparative study, we can get a glimpse of the growth process of a generation of scholars and their academic contributions in the field of ideology and culture, which extends the scope of ideological and academic history, comparative literature case studies, and methodology.

Qiaoyiology focuses on the movement of geographical position and flow of ideology and culture of *Qiaoyi* objects and discusses how qualitative changes manifest at the spiritual level through heterogeneous intersection. The basic methodology involves the observation of *Qiao*, taking images, examining *Yi* and actively seeking differences. The intensity of collision, resistance, and integration at the spiritual level amplifies with the increased heterogeneity of the space-time relationship during material displacement. This is a qualitative *Yi* (Ye, 2014). From this point of view, Lin and Liang can be regarded as specific cases illustrating the creation or change of ideas brought by material displacement. Lin's life trajectory traversed Zhangzhou and Xiamen in Fujian Province to Shanghai, Beijing, the United States, Taiwan, Hong Kong, transitioning from the countryside to the city, and spanning China, Europe and the United States. Similarly, Liang's life trajectory unfold from Beijing to the United States, Nanjing, Shanghai, Qingdao, Beibei, Taiwan, transitioning from cities to towns and spanning China and the United States, the mainland and Taiwan. The regions they moved had undergone tremendous changes. From the point of view of *Qiaoyiology*, regions changes will inevitably provoke shifts in writers' psychology, aesthetic approaches and cultural choice.

Bilateral *Qiaoyi*

Liang underwent three major changes. The first change

occurred when he moved from Beijing to study in the United States, which was a bilateral *Qiaoyi*. The geographical displacement between China and the United States brought about *Yi* in his ideological concepts. In the United States, he initially went to Colorado Springs, then to Harvard, where he became an introductory disciple of Babbitt. Consequently, he accepted Babbitt's ideas, changing from romanticism to classicism, and fostering a great ambition for the construction of literary criticism. The second change was an urban *Qiao* and *Yi* after he returned from the United States, spanning from Nanjing to Beijing, then to Qingdao, Chongqing, and eventually Taiwan. Because he advocated Babbitt's new humanism thought and the theory of human nature, emphasized the classical literary and artistic view of reason, restraint and discipline, which was separated from the era of "wind and sand, tigers and wolves," Liang found himself engaged in a long-term debate with the left-wing writers represented by Lu Xun. He stubbornly adhered to the independence and subjectivity of literature. Although his beliefs remained unchanged, his mood had changed a lot and his enthusiasm for actively building a new literature evolved into a peace and indifference nature. Even though he obstinately adhered to his own views, he gradually withdrew from concerns about the current realities, particularly after experiencing the vicissitudes, the "separation of flesh and blood" and the hardship of life in the Anti-Japanese War. Combined with the left-wing writers' criticism of his "assertion of irrelevance to the Anti-Japanese War," his political enthusiasm and ideals were thoroughly destroyed. Thus, he turned his focus to leisure prose writing and literary translation, concentrating on teaching. The move to Shu (Sichuan Province) marked a turning point in Liang's attitude towards life. He began to change from helping the world to prioritizing personal well-being, and from pursuing the external career success to pursuing the richness in inner life (Lu, 1996). Most of his Yashe prose (elegant houses series) reflected the world and life through the trivial matters of daily life, while the early social criticism concerning politics and current situation was relatively rare. In 1949, he left the mainland to Taiwan, and this *Qiao* didn't change much but distanced him further from political involvement. After retiring, he revisited the United States to reunite with his daughter, but he suffered the greatest blow of his life. Cheng Chi-shu died unexpectedly, so he experienced the grief of losing a loved one. After meeting Han Ching-ching, he began a vigorous twilight love affair, which allowed him to release all his enthusiasm. This marked his third major change, and

since then, he traveled back and forth between Taiwan and the United States. His life's *Qiaoyi* experiences appeared more ordered, and natural. The independent choice was not particularly obvious. We may be able to take his studying abroad from Babbitt, the literary debate after returning home, and especially the criticism of "assertion of irrelevance to the Anti-Japanese War" as important events of *Qiaoyi*. The former propelled him towards classicism, while the latter reinforced his commitment to the ideal of building a new literature, adhering to the literary standards and independence, self-regulation of pleasure in hardship, and steering him towards Yashe's prose creation and Shakespeare's drama translation.

Comparatively speaking, Lin's experience of *Qiao* and *Yi* in his life demonstrated the characteristics of active and conscious choice. When he was young, he transitioned from Banzai to Xiamen and then to Shanghai for study. According to the concept of *Qiaoyi*, this move, from a small mountain village to a metropolis, could be defined as regional *Qiaoyi*. During this period, Lin received education in missionary schools, which made him have a solid foundation in English and the ability to deeply understand Western culture. Simultaneously, he dedicated ample time to physical training. What made him most dissatisfied was that he couldn't read Chinese classics freely. He knew little about Chinese traditional culture and thought, and he had only half knowledge of Chinese. "If St. John's University had given me any advantage, it was that it had given me healthy lungs, which I would not have gained if I had gone to a public university," Lin wrote in his autobiography, "I took up tennis, played football and was captain of the school rowing team. I took up baseball with a guy from Hawaii named Gennes. He taught me how to throw a curveball and a drop ball. Best of all, I set a school record for the mile and ran in the Far East Games, but I was nowhere near winning" (Lin, 2010, p. 121). Transitioning from Shanghai to Beijing was the second stage of his *Qiaoyi* process, constituting an urban *Qiaoyi*. His identity changed from a student to an English teacher. In Beijing, the ancient capital of culture, he felt the importance of traditional culture, "I knew the emissary of Joshua who made the ancient capital of Palestine fall, but I didn't know Meng Jiangnv's tears washed down a section of the Great Wall. And I was a university graduate, or Chinese intellectuals, it was ashamed. Therefore, in order to wipe out the shame, I began to work hard on Chinese, to take the initiative to learn traditional cultural knowledge, to read *A Dream of Red Mansions*, to learn Beijing dialect, to go in and out Liulichang (an antique market, named from a renowned

colored glaze factory in Ming Dynasty) frequently” (Lin, 1994, p. 271). Influenced by the New Culture Movement, he wrote articles to support vernacular writing and became friends with Shi Hu. The third stage of Lin’s *Qiao* and *Yi* unfolded as he journeyed from China to the United States, which still belongs to the bilateral *Qiaoyi*. When he was in the United States, he also experienced the process of *Qiao* and *Yi* as he ventured from the United States to France and Germany. At Harvard University, he attended to Babbitt’s Rousseau and Romanticism course. He comprehended their thought while maintaining a nuanced disagreement with Babbitt’s perspective. His own thoughts aligned more closely with Croce’s expressionist aesthetics. Therefore, in the controversy of Babbitt and Spingarn, he stood on the side of Spingarn. Following a year of study at Harvard University, he left the United States for France for financial reasons. While working to supplement the family income, he studied at the same time. First, he applied for a Shakespeare drama course at the University of Paris. Subsequently, due to work needs, he took elective courses at the University of Jena in Germany, substituting for the Shakespeare drama course, and earned a master’s degree from Harvard University. In Jena, Goethe’s hometown, he lived a free and happy life. As he reflected, “My view of life changed, and I fell in love with the scenery and sounds of the Old Continent, which were so obviously different from the New Continent. In America, whether it was in New York or San Francisco, you would see the same soda fountain, the same toothbrush, the same post office, and the same concrete streets. Europe had changed a lot, in France, Royal River City, there were old castles, narrow streets. From the cathedral in Brussels, the bustling streets of Liege, Belgium, to the splendid scenery of St. Moritz and Inetraken, I was extremely fond of and fascinated by all ancient things, ancient customs, clothes and languages” (Lin, 1994, p. 289). He read the works of Goethe and Heine and was attracted by Siebold and Passy’s phonetics of Leipzig University, where he studied for a doctorate in phonology. Lin began his research on Chinese linguistics and phonology in the voluminous Chinese books of the Chinese Research Laboratory of Leipzig University and completed his doctoral studies with the title of *Ancient Chinese Phonetics*. Upon returning from abroad, he experienced the urban *Qiaoyi* of Beijing-Xiamen-Wuhan-Shanghai, teaching in Beijing, meeting the people of Yusi Society, and becoming “a pioneer in fighting dogs.” Then he was blacklisted and forced to leave Beijing to Xiamen. The construction of liberal arts in Xiamen University was obstructed and attacked, so he left again. He went to Wuhan to

work as an English secretary in the Ministry of Foreign Affairs for only six months. Gradually he became disappointed with the National Revolution, so he resigned and left Wuhan. After that, he regarded politics as a dangerous path. Settling in Shanghai, he focused on writing, editing magazines and advocating leisurely and humorous essays. The fifth *Qiaoyi*, a bilateral transition from Shanghai to the United States in 1936, opened a 30-year teaching journey introducing Chinese culture to foreigners. Moving from the United States to Hong Kong in 1966 and eventually settling in Taiwan was the sixth *Qiaoyi*. In this period, he returned to the state of mind and picked up the pen of Chinese creation. The most obvious change in his life lied in the shift from the intense period of Beijing *Yusi* to the leisurely humor period of Shanghai *Lunyu* magazine—a transition from the so-called “rogue ghost” to “gentleman ghost.” The shift from sincere and brave struggle to carefree humor and leisure was primarily a response to the severe oppression of the political situation. From the internal root, “hooliganism” and “gentry morale” coexisted in him, but in different situations one of them particularly highlighted. At the same time, changes in family economic situation, especially in Shanghai where *Kaiming First English Book* series became a best-selling textbook, let him live a rich life. Thus, his natural mentality also underwent a slight change. In addition, his writing experienced a significant *Yi*, redirecting from Chinese prose creation in mainland China to English translation writing to introduce Chinese culture in the United States.

The “*Yi*” (Changes) of Transnational “*Qiao*”

Both Lin and Liang studied at Harvard University in the United States where they were taught by Babbitt, who was deeply influenced by his father and was familiar with Chinese traditional culture, especially Confucian culture. Through spiritual roaming, he integrated the elements of ancient Greek, Confucian and Buddhist culture and gave rise to his new humanistic philosophy. The encounter with Babbitt itself exemplified a typical *Qiaoyi* event. Precisely, the integration of new humanism and Confucian culture, advocating the theory of human nature, emphasizing discipline, restraint and paying attention to the mean made Liang, who had been immersed in Confucian culture from childhood, had a strong resonance, and soon abandoned his romantic views and accepted Babbitt’s ideas. After returning to China, he actively proclaimed himself “the disciple of Babbitt” owing

to his intellectual lineage. Moreover, Liang mentioned Babbitt's influence on himself more than once in his articles—from attending his classes with a challenging psychology to being convinced by Babbitt's thought. He also changed from consciously abandoning youthful romance to serious classicism, which shaped the literary concept of his whole life. Although the origin relationship was obvious, Liang didn't mechanically replicate Babbitt's thought. He synthesized his personal insights with the current situation of Chinese literature. He learned the Western classical literary theory since Aristotle and Plato and formed his own classical literary view. In contrast, Lin, who nurtured in Christian culture and education from an early age, put more emphasis on freedom. "I wanted to enjoy my freedom, and I didn't want others to interfere with me" (Lin, 1994, p. 255). His sentiments were unequivocal: "I hated everything that restricted people" (Lin, 1994, p. 277). Babbitt, who highlighted temperance and discipline, wielded less essential influence on Lin. He showed the phenomenon of shifting, standing on the opposite side of Babbitt, criticizing Babbitt's thought and challenging Liang's propaganda of Babbitt's thought. This mutual influence was evident as Babbitt sought ideological resources from Chinese traditional Confucian culture, subsequently impacting his Chinese students positively or negatively, sparking debates in the modern literary world of China. Chinese Confucianism, acting as the intersection of Babbitt and Liang's thoughts and theoretical factors, was *Qiaonized* into Babbitt's new humanism philosophy. Then Liang's thoughts was *Qiaonized* again into the new humanisms, culminating in the development of his own literary view. The decisive role of this phenomenon should be the recognition of their own culture heritage.

Lin went to the United States to study in 1919, which was different from Liang, who studied in Tsinghua University and then went to the United States to study step by step. That was an active *Qiao* conducted by himself. Having worked at Tsinghua University for three years, he earned the qualification to study in the United States. Even though the university only provided half scholarship funding, he resolutely embarked on the road of studying in a foreign country. This was inseparable from his father's teaching ideals since childhood. The situation of being criticized as a free man in the 1930s and the great success of *My Country and My People* jointly contributed to his *Qiao* and *Yi* again and opened his journey of introducing Chinese culture to foreigners. Across his three decades in the United States, he produced a large number of works aimed to disseminating

Chinese traditional culture. He compared Chinese and Western cultures, focusing on describing the aesthetic and artistic life of the Chinese people. In other words, he offered an aesthetic perspective on the daily life of the Chinese people, hoping to serve as an alarm bell with the Chinese artistic way of life for the modern Americans inclined towards mechanization and efficiency. Lin's works were in line with the spiritual needs of the American people, thus producing a strong response in the United States. *The Importance of Living* and other books were reprinted repeatedly and became the pillow books of the American people. Notably, his novel *Moment in Peking* earned him a nomination for the Nobel Prize in Literature. Positioned as a Chinese writer in the United States, Lin assumed the identity of "the other", recognized by American society for providing an alternative perspective of observing things and vision of feeling to express things. This differed from Pearl S. Buck's interpretation of Chinese culture because she had lived in China for a long time. To realize the reflection and confirmation of their own culture, so as to reshape the American perception of China's image, Lin was deeply influenced by Western culture. His mind was Western, yet his heart remained distinctly Chinese. Immersed in both Chinese and Western culture, he maintained a certain detachment from either. Embracing the world mind and vision, Lin tried to examine Chinese and Western cultures from the height of world culture and integrated his view of integration of Chinese and Western culture.

He once wrote novels that vividly showed "the other" culture—Taoism, Buddhism and Confucianism in China—offering American readers a window to understand Chinese traditional culture. Among them, *Chinatown* took the Chinese immigrant society as the background, described the family of Laoer Feng, an immigrant from Guangdong. Under the concept of "harmony but difference," Lin, representing Confucian culture, worked hard in New York, USA, fostering equal and harmonious coexistence with other cultures abroad. However, his work was severely criticized by later Chinese American critics who believed that the work was seriously inconsistent with reality. They argued that the perfect and harmonious situation of cultural exchange between different cultures was mere an imagination of the author. His novels exerted huge impact in the United States but few people in China were interested in them. That was mainly because he had lived abroad for a long time and already had some barriers to the authentic societal realities of China. The characters in his novels exhibited more embodiment of abstract ideas, manifesting idealization and a lack of vitality,

despite his Nobel Prize nomination in Literature. His later works, characterized by a pallid and simplistic quality, further suffered due to their detachment from reality. He also endeavored to convey Western culture to the Chinese. During the domestic war of resistance, his years of personal experience in the United States as a Chinese representative provided him a platform to expound on his perceptions of Chinese and Western culture, delineating their respective strengths and weaknesses. However, his endeavor was inappropriate in the reality of the situation at that time, so he was criticized by domestic intellectuals. Or we can say that although Lin, who had lived abroad for a long time, harbored strong feelings of nation-state in his heart. He also became “the other” for China at that time. As a Chinese literary figure who was deeply educated in the West, he wrote and represented Chinese culture in the United States. Western readers accepted and recognized the Chinese culture he introduced, viewing him as a typical Chinese scholar. Conversely, Chinese readers found it challenging to identify with him, even questioning his cultural identity.

From the point of receiving education, although Lin grew up in mainland China, he mainly received Christian education at an early age. He was taught at Tsinghua School, a preparatory school, to facilitate his future studies in the United States, and then he studied in the United States. However, Liang’s educational trajectory primarily encompassed Chinese traditional culture. Later he entered Tsinghua School for eight years before his further study in the United States.

The act of studying in the United States signifies a direct acceptance of Western education, and the knowledge and humanistic education acquired in cross-cultural educational settings, such as Christian church schools and preparatory schools in China, merit particular attention. Lin once wrote in a reminiscence article that his missionary school strictly restricted students from reading Chinese books, so that he had limited knowledge of traditional Chinese culture. Upon assuming a teaching role at Tsinghua School, he met lots of masters of Chinese literature and began to search for old books to supplement his knowledge of Chinese. Remarkably, Lin’s knowledge of traditional Chinese culture, aside from early enlightenment by his father, primarily resulted from his dedicated personal study. Liang had also expressed his dissatisfaction with Tsinghua’s emphasis on English education over Chinese education. He often made trouble in the morning English class but attached great importance to the afternoon Chinese class. It was interesting that Lin majored in comparative literature at Harvard, specializing in Goethe

Studies and Shakespeare Studies. But Liang, ultimately majoring in literary criticism, became a translator and master of Shakespeare’s complete works.

The “*Not Yi*” (Unchanged) of Urban and Rural *Qiao*

In contemplating both urban and rural environments, Lin adopted the view of mutual learning from each other’s strengths and weaknesses. He grew up in the village of the vast freedom of nature. After leaving Banzai, he spent most of the time living in the city. While he held admiration for Beijing’s rich traditional cultural ambiance and the leisurely attitude of its inhabitants, the cosmopolitan atmospheres of cities like Shanghai and New York left him with a sense of disdain. Even during his time in the United States, he once left the noisy metropolis. He hoped to live an idyllic life, but finally returned to New York because of the actual situation of children’s education and the unstable political situation. The tall buildings, materialism, and intrigues of a city were in sharp contrast to the mountains and rivers, simplicity, kindness, and open-mindedness of a village. That’s why *Strange Island* was written in the style of a science fiction novel. He described a small island in the South Pacific at the beginning of the 21st century, where the residents lived an ideal life in a world of great harmony.

Analyzing Lin’s cultural inclinations reveals a preference for his native village over the cities where he was born and raised. Compared with the foreign countries he lived in, he preferred his motherland. The mountain village of Banzai in his motherland remained an inseparable root throughout his life. The landscape of his hometown cultivated his relationship with nature, infusing his character with modesty, self-sufficiency, happiness and unwavering perseverance. His description of scenery was imbued with personal life feelings, so that the natural scenery became warm and emotional.

In the life journey of Liang, the majority of his years were spent in the urban setting of Beijing, where he was immersed in a longstanding cultural environment since childhood. Despite the baptism of traditional folk customs, even upon his return from studying abroad, traditional thinking and habits were still deep-rooted in his subconscious. He still in accordance with China’s traditional folk life—eating bean juice, steamed pea flour cake, hard-faced baboon, walking in hutongs, visiting Changdian, visiting Jingshan and Beihai, etc. He liked to search for old books in Liulichang, displaying a natural closeness to the common people. According to the

memories of his relatives, Liang, during a period of time, liked to adopt secular names as his pen names, including Desheng Zhao, Zhenbiao Li, Youcai Wang, Changgui Zhang, Dayong Niu (Liang, 1999). Liang, who left Beijing in his later years, often recalled Beijing with deep feelings, leading to many articles, such as *Snack Hawker in Peiping*, *Street in Peiping*, *Winter in Peiping*, *Dongan Market*, *Kite Flying*, *Fatigued Horses Love Old Mo*, *Birds Think of Ancient Habitat* and so on. In his youth, his family was well-off. The family rules were very strict, and he received good family education and school education. After graduating from Tsinghua, he went to the United States and later returned to work at National Southeast University. He had a relatively superior material environment and a stable living environment, so for the existing economic system and the social order, he lacked the desire for political change. Influenced by traditional culture and the factors of class and family status, his life philosophy exhibited a conservative, moderate and traditional tone (Lu, 1996). And he was a lover of family and life. He said in a letter to his daughter Wenqiang: "I am a 'family man' (a person who loves family, parents, wife and children of the small family, not a big family) and I am afraid to leave home. Therefore, I lack the spirit of adventure and progress. I spent my lifetime of mediocrity and died in old age" (Liang, 2005, p. 204). This also reflected his sense of responsibility towards the family, keeping him attached to the warmth and comfort of family life, content with the status quo, and averse to change. Only during the period of Anti-Japanese War, he lived in Beibei villages and towns for eight years in "the accompanying capital of the accompanying capital." He experienced "the artillery fire of the Anti-Japanese War," "the separation of flesh and blood," the hardship of life, the literary attacks and political exclusion. These experiences fostered his growing disillusionment with politics, leading to a more serene disposition despite the challenges.

Conclusion

The analysis above reveals that Lin and Liang had experienced various material displacements in different cultural structures. Their spiritual world had undergone qualitative changes with *Qiao*, and the results of *Qiao* varied greatly among the two subjects. For Lin and Liang, although they both traveled from China to the United States, progressed from Tsinghua to Harvard, and being taught by Babbitt at Harvard University, their literary concepts diverged

significantly. Liang consciously abandoned the romance of youth, turned to serious classicality and stuck to it all his life. His *Yi* showed obvious changes because Babbitt's thought aligned with his own Confucian culture, which made it easier to transfer. Lin criticized the thought of Babbitt and Liang, which reflected the positive and negative effects of the heterogeneous cultural factors encountered by the subject after the material displacement. Furthermore, although Liang returned from studying abroad, most of the time he was in China, whereas Lin resided in the United States for 30 years and Lin's cultural adaptation occurred more prominently in the foreign environment. He found the direction which were suitable for Westerners to accept in the process of collision, interaction and blending with Western culture, and achieved great success in "speaking" it to the outside world. Fundamentally, the roots of their "Yi" and "not Yi" can be traced. In other words, no matter what the *Qiao* and *Yi* status are, the root was in their hearts. The deepest root that influenced their choice and absorption of Chinese and foreign cultures lied in their own temperament, childhood living environment and family education. Analogous to kite lines, these factors propelled alterations in their thinking, but the kite line always controls the range of the kite's flight under the drive of the wind. Therefore, when faced with the cultural collision and intersection between China and the West, Lin, Liang, and other modern intellectuals offered distinct social life interpretations and made personal life choices based on their unique cultural personalities, even when confronted with the same historical reality and cultural texts. Under the background of Western culture, Lin showed the features of Confucius, Mencius and the spirit of Laozi and Zhuangzi, and all these thoughts enriched his view of human nature and spirit. On the basis of gentle and honest Confucian culture, Liang leaned towards the new humanism thought which was similar to Confucianism and melted his own classical viewpoint. Lin exuded Taoism color, reflecting the detached and free demeanor of literary figure. He had distinctive personality, which marked by humor and optimism, freedom and stubbornness. He had always retained a childlike innocence, simple and natural. Liang embodied more Confucian style, projected a steady and romantic demeanor of gentleman. He advocated classicism, rigorous humility, dilution of nature, peace and warmth. In essence, whether Lin or Liang, their *Qiaoyi* phenomena were rooted in their subject identity, and their identity interacted with their field context, dominant culture and other factors. These factors shifted and simplified through integration and achieved the transfer results

of heterogeneous cultural intersection.

Liang's *Qiao* let him *Yi* for Babbitt's followers, which provoked a controversy in modern Chinese literary circles. The thought after the change of *Qiaoyi* incident encountered resistance within the Chinese social and cultural context, so Liang, who returned from studying abroad and dedicated himself to the construction of new literature, became the target of criticism of left-wing writers and was criticized during the Anti-Japanese War. Consequently, he consciously stayed away from politics. At the edge of the literary world, he cast his eyes on the secular life and looked for the pleasure of life, which made Liang a master of prose. Lin's *Qiao* achieved his international vision "of two feet on Chinese and Western cultures." He finally chose to leave the homeland and relocate to the United States because of the success of *The Importance of Living* and the society situation, and he was able to make great achievements in the world literary arena as a cultural communicator. Taking Lin and Liang as *Qiaoyi* cases to study and compare, we can see that they, as individuals, had made various efforts in the ideological and cultural fields and achieved fruitful results, and we can also find the origin of Lin's and Liang's conceptual *Yi*.

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