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从《论语》的翻译中看中国本土文化的传递

姓名：刘洋

申请学位级别：硕士

专业：英语语言文学

指导教师：邓红凤

20090601

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摘要

20 世纪 80 年代以来,在翻译研究的文化转向和文化研究的翻译转向中,文化与翻译的复杂关联已经引起了越来越多的关注。翻译作为一种跨文化的交际活动,对促进文化交流有着极为重要的作用。《论语》的第一个英译本自 1691 年问世以来,已经有 300 多年的时间了。其间出现了众多译本。受译者不同历史文化背景、翻译目的以及其他多方面因素的影响,出现了许多各具特色的《论语》英译本。本文试图以这些英译本为基础,探究中国本土文化在译文中产生的效果以及偏差等。

作为儒家经典之一的《论语》在国内外都有着深远的影响,它的翻译也是中西文化交流的一个重要内容,国内的许多学者对其英译本进行了大量的研究,但大多集中在对译文质量研究或者多译文比较等方面。本文虽然也以多个译本为基础,但将重点放在了《论语》中本土文化的特色方面。由于语言和文化的差异,许多《论语》中的核心概念和文化专有项在英文中实际上是无法一一对应的,一些看似对等的译文实际上已经失去了许多源语言的文化特色。而有的译者,为了追求意义上的准确,对《论语》中同一个哲学概念采用了不同的译法,使译文丧失了原本的整体性,无疑得不偿失。本文通过对选取的核心概念的不同译法进行比较,对《论语》中的文化专有项进行分类分析,进而对《论语》中的本土文化在英译本中的传递有一个整体的认识。同时,也对译者在《论语》英译本中经常采用的文化翻译策略进行了总结,以期对中国典籍的英译有所助益。

在全球化时代的今天,促进中西文化交流,保持中国固有的文化身份就显得尤为重要。然而,实际上在中国外译汉的比例远远超出了汉译外的比重。译者在重视这一问题的同时,应该注意翻译过程中对中国本土文化特色的保留,对于目的语文化中缺失的文化概念,应该大胆创新,虽然可能会在开始时对目的语读者造成一定的理解负担,但是从长远来看,随着文化交流的不断深入,这将促进文化间的交融与互补,具有深远的历史意义和重要的现实意义。

关键词: 《论语》, 文化传递, 翻译策略

A Study on English Versions of *The Analects* of Confucius

---From the Perspective of Cultural Transmission

Abstract

With the cultural turn in the translation studies and the translational turn in the culture studies, the complicated relationship between the culture and the language has been given more and more attention. As a cross-cultural communication activity, translation plays an important role in cultural communication. There has been more than 300 years since the first English version of *the Analects* appeared in 1691. In the meanwhile, a large number of translations have been published, but they are different from one another because of translators' diverse historical and cultural background, purposes of translation and many other influences. Based on different English versions of *the Analects*, this thesis makes an attempt to probe into the effects and deviation of cultural transmission in translations.

The Analects is one of Chinese Confucian classics influential both at home and abroad. Its translation is also an important part of cultural communication between the Chinese and Western Culture, and many Chinese scholars have made a lot of researches on relevant subjects. But these researches concentrate on the quality of translations or comparison among several versions. This thesis is also based on different translations, but the emphasis is put on the Chinese native cultural features in *the Analects*. There are many key concepts and cultural specific lexical items that cannot be found fully equivalent translations in English due to the differences of language and culture. It seems that some translations are equivalent on the surface, but many characteristics of source language culture have been lost in the translating process. Some translators render the same concept into different translations according to the context. In the writer's opinion, it is unworthy to seek accurate meaning at the expense of the coherence of the whole text. By means of comparing and analyzing various translations of selected key concepts and cultural specific items

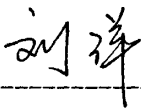
in English, the effects and deviations are mainly discussed and approaches adopted to deal with cultural translation are also analyzed in this thesis.

With globalization, promoting intercultural communication and keeping the wholeness of Chinese culture is of great significance both to China and the whole world. However, the speed of cultural exportation has dropped far behind the pace of cultural importation. Chinese translators should value this matter and pay more attention to maintaining Chinese native cultural features. For cultural concepts with no equivalents in target language, translators should boldly render them in a creative way. It may influence the understanding of target language readers at first, but it will be beneficial to the complementation between different cultures in the long run.

Key Words: *The Analects*, Cultural Transmission, Approaches of Translation

独 创 声 明

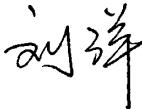
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签字日期：2009年6月5日

导师签字：



签字日期：09年6月5日

学位论文作者毕业后去向：

工作单位：

电话：

通讯地址：

邮编：

Chapter 1 Introduction

1.1 The Background and Motivations of the Present Study

The cultural globalization put the Chinese culture into an open and interactive environment. Chinese culture is becoming an important part of global culture. As the thriving of cross-cultural communication, a great deal of translated works has been published. In comparison with introducing western works into China, many western readers still haven't known those brilliant Chinese classics ancient and modern full of wits and wisdom and traditional values. That is to say that the speed of cultural exportation has dropped behind the pace of cultural importation, therefore, much more attention should be paid to this matter. For the sake of cultural independence and fighting against cultural hegemonism, better understanding of Chinese culture by the external world is indispensable. But because of culture difference, some native Chinese cultures can not be easily understood by western readers, so how to avoid misunderstanding between different cultures, avoid obscure and ambiguous expressions, and spread those Chinese native cultures fast and wide is an urgent problem. Good translated versions of Chinese classic works are prerequisites to solve the problem, because they can not only give readers a spiritual feast but also make great contributions to enhancing cross-cultural communication.

China is an oriental country with a long and rich history. Plenty of Chinese ancient classics are precious cultural heritage which belong to not only China but also the whole world. But it is generally agreed that the translation of Chinese ancient classics is arduous work. With characteristic flexibility, ancient Chinese language is always brief in expression, a simple lexical item may contain multiple meanings, some of which are totally different from modern Chinese; therefore accurate understanding of the original text is the first challenge facing translators. Meanwhile, cultural differences always throw obstacles on translators' way as well. Translation is a cross-cultural activity, which is the communication between two languages as well

as different cultures. For truly successful translating, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function (Nida, 2001:82). For these reasons, it is no doubt that translating Chinese ancient classics is a tough task. Arthur F. Wright also agreed that translating Chinese was a difficult job. After studied Chinese history and culture for many years, Arthur agreed that although difficulties in translating Chinese into other languages are no more than other translations, translating Chinese became much tougher because of the lack of common customs, language elements and sense of value, and moreover thousands of years' Chinese history has become the pressure on translators, which makes the difficulties further enlarged. (cf. Si Xianzhu, 2002)

Along with the development of cross-cultural communication, Chinese cultures are paid close attention widely. More and more western readers have taken an interest in Chinese cultures. Because of differences between Chinese and English, translated versions are regarded as Chinese classics themselves by most readers; therefore, misunderstanding will be deepened if there are any errors or obscurities in translation. In order to improve qualities of translated versions, difficulties must be looked in the face, and joint efforts made by scholars and translators can not be stopped.

For studying the cultural transmission in translated versions, the writer of this thesis tries to find out a typical text in numerous Chinese ancient classics, which should be a masterpiece of Chinese native culture and has influence both at home and abroad, so *the Analects(Lunyu)*, the Confucian classic, is chosen. Three factors are taken into consideration: First, Confucianism together with Buddhism and Daoism is called the "three Chinese religions". It is a pure Chinese native culture; and it is also the earliest and most important thought in China. However, Confucianism has dominated China for more than 2000 years; even in China today, it still affects social culture, human relationship and other aspects in everyday life to some extent. The influence of Confucianism is so predominant that if anyone should be asked to characterize in one word traditional Chinese life and culture, which word would be "Confucian." (Guo & Sheng, 1993). As the representative works of Confucianism. *the Analects* is a political, ethical as well as philosophical book, in which Chinese cultural

factors are embodied from various aspects. Moreover, the influence of the classic is not just confined to China. In nearby countries, such as Japan and Korea, *the Analects* is thought highly as well in their national life and culture. In western countries, Confucianism also has a large number of admirers, some western scholars rank Confucianism along with Christianity, Muslims and Buddhism, and many sinologists and scholars have dedicated themselves to the study of *the Analects*. The Confucian classic possesses a high status in world cultural history.

Second, translating Chinese ancient classics into western languages has begun in the Ming and the Qing Dynasties. *The Analects* is one of the earliest Chinese classics that are translated into English. Next to *Tao Te Jing* (《道德经》), *the Analects* is the Chinese classic that is translated most into western languages. (Durrant, 1981) In the past Chinese-English translation history, the classic has been translated by many missionaries, sinologists, translators and scholars. By the end of the 1950s, more than thirty translated versions had been published (Cheuk-woon Taam, 1953). Since the 1980s, there has been another upsurge in restudying Confucianism, which vitalizes the retranslation of *the Analects*. Thanks to translators' unremitting efforts, many high-quality English versions not only play a positive role in cultural communication, but also provide abundant useful materials for further studies.

Last but not least, since the cultural turn in the translation studies and the translational turn in the cultural studies, it has not been a novel topic but still a hot point to talk about the complicated relationship between the culture and the translation. Although some scholars have noticed the importance of cultural transmission in translations of *the Analects* and have written several articles to discuss the issue, there is still short of systematic studies which focus on this topic. Therefore, it is a significant issue that deserves further research.

1.2 The Aim and Means of the Thesis

The differences between the Chinese and English cultures beset translators in

practice at all times, and that the same problem in translating Chinese ancient classics becomes more obvious. Because language is the most important part of culture, and cultural meanings are always embedded in it; therefore, the transformation of language is accompanied by the change of cultural connotations that are vested in their corresponding language. In order to solve this problem, various methods have been used, but because of cultural diversity and ideological difference, the intactness of cultural transmission can not be achieved. But translators will by no means give up realizing the never-ending approximation in translation.

“How to translate Chinese ancient classics well” has been the focal point of many scholars and translators, and their research results have made great contributions to translation practices. Since the cultural turn in translation studies, a new research area has been found on studies of Chinese-classic translations, the emphasis has been put on the Chinese cultures’ transmission in translations. More and more translators and scholars at home as well as from other countries have begun to realize the value of Chinese culture and the importance of cultural communication.

The Confucian classic---*the Analects* is like a storehouse full of precious cultural deposits. It features a pitchy style and graphic language; many key concepts and culture-specific lexical items have unique meanings, which are not only the nodi in understanding, but also impossible to find completely equivalent items in English. Some lexical item can be found many times in the source text, but seeking equivalent translations in English becomes an impossible mission. Based on translators’ different understanding and the targets which they want to realize in translated versions, diverse explanations and translations are given. Based on different translations of *the Analects*, this thesis aims to study those translational diversities, and the emphasis will be put on the effects and deviations of cultural transmission.

The Analects is one of the most influential ancient classics in China. There are particular meanings in the book name. According to Ban Gu’s *History of the Han*, the two Chinese characters that are the title name of *the Analects*, Lunyu, “Lun”(论) means discussing and compiling, and “Yu”(语) means sayings. *The Analects* records Confucius’ answers to questions raised by disciples and men of his time. as well as

conversations between his disciples on the Master's sayings. As a matter of fact, the records are not confined to the sayings, some social practices which did by Confucius and his disciples are also recorded in *the Analects*. The English title of the book is not identical in its translations, so the name "Lunyu" sometimes is used when necessary.

In this thesis, selected English versions of *the Analects* is translated by both Chinese and foreign translators; because of different cultural background and ideologies, their translations are different in many aspects. Based on diverse translations, the author will adopt descriptive method and try to give an objective description of the diversities and effects on cultural transmission. The purpose of this thesis is not to decide which translation is better, but to describe the authentic characteristics of different translations as much as possible, and make an attempt to dig into various factors that may affect translated versions and analyze the effects of these translations in cultural communication. Examples in this thesis will be chosen from different English versions, and prefaces and annotations will also be taken into consideration. Five English versions of *the Analects* translated by Pan Fuen & Wen Shaoxia, Lai Bo & Xia Yuhe, D. C. Lau, Arthur Waley and Ding Wangdao respectively will be the main source of most examples in this thesis.

The Analects is treasure of Chinese culture, and its translations are various and in large numbers. This thesis aims to explore the effects of cultural transmission in virtue of different translations that translated by diverse translators at one time and another. By means of comparing different translations, focus will be put on those native cultural concepts and aspects concerning about Chinese cultures. This study will try to reveal the importance of properly translating culture-connected lexical items in Chinese-classic translation, and it would be beneficial to Chinese-English translation practices.

Chapter 2 Literature Review

2.1 The Translation of Chinese Confucian Classics

Rendering Chinese Classics into other languages can trace its history to the Tang Dynasty. Since Xuan Zang, a well-known Buddhist monk in Tang dynasty, translated *Tao Te Jing* into Sanskrit, a large number of Chinese ancient classics had been translated into many languages. Chinese classics are in essence the soul of the Chinese nation; they embody a nation's innate characteristics and distinctive cultural features. Translated versions of classics have effect on the form of a nation's image and identity to target-language readers; through the media of these translations, target-language readers know about the source-language cultures to a large extent (Cui Yonglu, 2007). So the importance of translating Chinese classics is self-evident.

Confucian classics are an indispensable part of Chinese cultures. Confucian thought has a profound effect on Chinese history. Therefore, its influence in foreign countries cannot be neglected as well.

2.1.1 Western Missionaries Translated Chinese Confucian Classics

Since the sixteenth century, Confucian classics have been translated into western languages in succession and spread to Europe. Matteo Ricci (1552-1610), an Italian missionary from Society of Jesus, took the lead in translating Confucian classics. He translated The Four Books which included *The Great Learning*, *The Doctrine of the Mean*, *The Analects of Confucius* and *The Mencius* into Latin as early as 1593, but Ricci's translations had been lost.

Chinese Philosopher Confucius (Confucius Sinarum Philosophus) was the earliest published Latin version in Europe, which was translated and edited by Philippe Couplet (1624-1629) and other missionaries from Society of Jesus. In 1687, the book was published in France, the introduction of Confucian classics, Confucius' biography, *The Great Learning*, *The Doctrine of the Mean* and *The Analects of*

Confucius were all included in it. This edition was translated into French and English in 1688 and 1691 respectively, and which were reprinted many times in subsequent years. In the early eighteenth century, Belgian priest, Francois Noel (1651-1729), published *Six Chinese Classics*, which included not only *The Four Books*, but also *Book of Filial Piety* and *Three Character Primer*.

Robert Morrison (1782-1834) was the first protestant missionary in China. He translated *The Great Learning* into English in 1812. David Collie (?-1828) was the first one who translated all *The Four Books* into English, which were published in Malacca in 1828.

The Chinese Classics translated by James Legge wielded a lot of influence in western countries. After more than twenty years of struggling, James Legge (1815-1897) completed the challengeable translating project that included *The Four Books* and *The Five Classics*. The series consisted of 28 volumes, and which was published during the period from 1861 to 1868. Legge regarded the translating work as part of his preaching mission. As a Christian preacher, he believed that Christianity was superior to Confucianism, and Jesus was bound to take Confucius' place.

Western missionaries translated Chinese Confucian classics with purpose of substituting Christianity for Confucianism in China. Let European scholars know about Chinese wisdom was not the purpose of translating Chinese classics, missionaries took them as a tool to make Chinese believe in Christianity. Although missionaries interpreted Confucian classics on the basis of Christian theology, their translating activities made a great contribution to cultural transmission between China and other countries.

2.1.2 Western Sinologists Translated Chinese Confucian Classics

After twentieth century, many western sinologists applied themselves to studying and translating Chinese Confucian classics. Unlike western missionaries, most sinologists took interests in Chinese cultures themselves and dedicated their lives to related studies.

Leonard A. Lyall (1867-?) had experience of working in Chinese customs for

forty years. He translated *The Doctrine of the Mean*, *The Analects of Confucius* and *Mencius* one after another. He believed that long and unrelated comments are quite alien to English readers, so only brief notes could be found in his translations.

Lionel Giles (1875-1958) was a famous Victorian scholar and translator. His translations included *The Art of War* (1910), *The Analects of Confucius* (1910), *The Sayings of Lao Tzu and Taoist Teachings* (1912), *The Book of Mencius* (1942), and other Chinese classics' translations. Giles studied sinology with great concentration and published more than ten works about Chinese studies. Giles criticized James Legge's translation. He thought that Legge only did well in introducing Confucius' fundamental state and background, but he could not reach a conclusion from the known facts; in Giles' opinion, Legge did not justly evaluate Confucius' characters and present the prominent characteristics of Confucius' thought (Yang Ping, 2008).

Ezra Pound translated Chinese Confucian classics with a special way. He interpreted Confucian classics through analyzing structures of Chinese characters. For example, the Chinese character “信” (Xin) was made up of two parts: “人”(man) and “言”(words), therefore Pound translated it into “man standing by his word” instead of “sincerity”. Pound's translations were full of creativities. Liu Xiangyu (1998) thought Ezra Pound remained first and foremost a creative poet, even though he translated Chinese classics, he still put the pursuit of beauty first. Pound was suspicious Christianity, and took himself as a disciple of Confucius. In the early twentieth century, social contradictions in capitalist countries became quite obvious. Ezra Pound believed that Confucianism was urgently needed in western countries, and Confucian thought would contribute to the creation of a paradise on the earth. (Yang Ping, 2008)

In the late twentieth century, more and more western scholars applied themselves to studying Chinese Confucian thought. Thomas Cleary (1949-) thought many questions raised by Confucius at his time were still valuable in the modern world. Simon Leys had similar opinions, and he interpreted *the Analects* from a modern angle of view. Besides, Raymond Dawson, the couple of E Bruce Brooks and A. Tacko Brooks, David Hintin, Roger T. Ames, Henry Rosemont Jr., Edward Slingerland and many other western scholars all showed their own opinions on

translations of Confucian classics from various perspectives and made great contributions to the Chinese Cultural exportation.

Because of different cultural backgrounds and ideologies, western sinologists could not break away from influences of inherent sense of values and mode of thinking. But many translators took great interests in Chinese culture and treated Chinese Confucian classics with relatively objective attitudes which were different from western missionaries. Western sinologists had realized the huge differences between Chinese culture and European culture, and they took Confucian thought as a whole and made an attempt to grasp its essential characteristics; therefore, many efforts had been made in this respect.

2.1.3 Ethnic Chinese People Translated Chinese Confucian Classics

Although it was generally agreed that Confucianism was the ruling thought and culture in Chinese history, western missionaries and sinologists had the absolute monopoly of the translation of Chinese Confucian classics for a long time. Many scholars believed translational practices must follow a regular pattern: translators should be native speakers and translate foreign languages into their native language. In 2004, Professor Pan Wenguo published several articles about the above mentioned issue, which were published in *Translators' Journal*. He said that some English sinologists thought they should not give Chinese people a free hand on translating Chinese classics, but Professor Pan had a different point of view. He pointed out that "Translating Chinese classics into English is not a monopoly of foreigners, Chinese scholars and translators should take this responsibility with courage and self-confidence" (Pan Wenguo, 2004).

Until the late nineteenth century, there were no Chinese scholars who had ever translated Chinese Confucian classics, only few Chinese scholars participated in translating work as western translators' assistant. For example, Wang Tao had assisted James Legge in translating Chinese classics. This situation was ended up with Ku Hung Ming's translations. Ku Hung Ming was proficient on English and Chinese as

well as expert in both cultures, even many western people also highly praised his accomplishment of English language. Although Ku Hung Ming's translated works was regarded fully foreignized translations and criticized by some Chinese scholars, but his translations were welcomed by a lot of western readers.

Overseas Chinese scholars had made great contribution to the translation of Chinese ancient masterpieces; D.C. Lau was one of them. He graduated from Hong Kong University, and began to teach in London University since 1978. He had ever published English versions of *Tao Te Jing*, *Mencius* and *The Analects*. His translation of *the Analects* was praised for its accuracy and academic value. Chihung Huang(黄继忠) had taught in Peking university as long as thirty years, and then undertook a Chinese professor in Bennington college. Because of the Chinese Confucian culture's nurture, he dedicated to interpreting *the Analects* in a traditional way.

After receiving education in western countries, many Chinese scholars returned to their motherland. Some of them contributed a lot to cultural communication between China and other countries. Ku Hung Ming was a representative personage among them. Xu Yuanchong is an English professor of Peking University, and is well-known as a translator as well. He mastered both English and French and devoted himself for translating Chinese Classics. Both at home and abroad, he had published translated works as many as sixty pieces. His translations were succinct and fluent, which were full of literary talents.

In recent years, many translators and scholars in native China had also realized the importance of endotropic translation in cultural communication, for example, Li Tianchen, Lao An, Liu Zhongde and Wang Fulin etc. They had made some achievements in this respect, but at the same time, deficiencies should be paid more attention to. Wang Hui (2003) had argued that the qualities of ancient classics' translations interpreted by scholars in Chinese mainland were intermingled by both good and bad ones, the gap was still visible and their learning value and influence had fallen behind those western scholars' translated works; in view of the need and acceptance of western readers, western scholars and translators used introductions, annotations, appendix and index to guide readers in their reading process. Wang Hui

also pointed out that some continent translators' renditions were often based on a Modern Chinese edition, and the focus was put on translating meanings only. The connotations of the original ancient masterpieces were not fully grasped by translators themselves and many argumentations, explanations and textual criticism were not involved and given sufficient attention. The consumer group of these translations was most English learners rather than western readers, and their international influence was limited. Therefore it was natural that this kind of translation could not easily take a place in the circle of Chinese studies in the world.

2.1.4 Problems in Translating Chinese Confucian Classics

To find Chinese Confucian classics' equivalent texts in English, whether in terms of contents or forms, is a tough task which is next to impossible. Apart from the general principles in translation practices, there are still other problems that need to be noticed in Chinese classics' translations. Cui Yonglu (2007) pointed out three main points to which special attention should be paid in the translation of Chinese classics into a foreign language:

- 1. Preserve the features and originality of the Chinese culture;*
- 2. The artistic level and that of literary creative writing should be manifest in the translation;*
- 3. The translated works should be fluent and have great readability.*

In comparison with finding satisfying expressions in a foreign language, understanding the meaning of it becomes relatively easy; therefore, a large number of translators are apt to translate other languages into their native languages, which lead them to take the target language as the foothold consciously or unconsciously. For this reason, most English versions of Chinese classics in western countries are interpreted by translators whose native language is English. Because of their innate cultural background, it is difficult for them to escape from using their native culture to judge Chinese culture or effect integrated cultural transmission in translations.

Confucian thought is a most important part of native Chinese culture; many

cultural characteristics in Chinese Confucian classics are only peculiar to China, which are the major obstacle in translating practices as well. Western translators are inclined to seek so-called equivalents in their own culture, but some important cultural elements are lost in the transforming process. Therefore, Chinese scholars and translators should take the responsibility in cultural transmission, and try their best to let the whole world know about the authentic native Chinese culture.

2.2 Social and Cultural Importance of Confucianism and *the Analects* in China and the Whole World

2.2.1 The Influence of Confucianism and *the Analects* in China

Confucianism has more than 2000 years' history in China. It has left its remark on Chinese politics and government, family and society, and art and literary. Although the origin of Confucianism can be traced back to the institutions of the sage-emperors Yao and Shun who are famous legendary figures, the Confucian school began to take shape only during the Spring and Autumn period when Confucius and his disciples were traveling from one state to another to propagate their ideas. Therefore Confucius was regarded as the founder of Confucianism.

The Confucian school connected with politics closely in Chinese history. Since Emperor Wudi of the West Han Dynasty decided to "exalt Confucianism to the exclusion of all other schools of thought", most rulers in Chinese history, with few exceptions, promoted Confucian thought. The civil service examinations, which started in the Sui Dynasty, took the Confucian classics as the main contents of examination. The result was that Confucianism became the main stream of Chinese thought and culture.

Nowadays, the essences of Confucianism are still valuable. Many scholars have begun to research *the Analects* of Confucius from the realistic perspective. For example, the speeches about *the Analects* which made by professor Yu Dan has

received warm welcome by people of all circles. It is regarded as “an antidote to many social ills and a spiritual force that may help to improve human qualities and push society forward” (Ding Wangdao, 2007).

2.2.2 The Influence of Confucianism and *the Analects* in the World

The influence of Confucianism is not confined to China, and has reached far beyond the limits of nation and culture. Many Asian countries, such as Japan, Korea and Vietnam, regard Confucian thought highly. The most imposing Confucian temple outside China is still standing today in Seoul. Many sinologists have dedicated themselves to the study of Confucianism and *the Analects*. In western countries, Confucianism has lots of admirers as well. Confucius is regarded as one of the top ten figures among “one hundred most influential figures in the world” in a book which is published in the western world. Master Kung is also honored as the greatest thinker by some Americans. Today, Chinese studies are pursued by many students at many universities in the west and Confucius Institutes have been established in many places around the world.

2.3 Translation of *the Analects* during History

2.3.1 Different Translated Versions of *the Analects*

As early as in 1593, *the Analects* was translated into Latin by Matteo Ricci, an Italian missionary. In 1691, the first English version appeared. So Confucianism has been more than 300 years history in western countries.

The early transmission of *the Analects* was mostly due to western missionaries, which many of them had ever translated *the Analects*, James Legge(1815-1897), a famous English missionary and sinologist, was one of them. He devoted himself to the study and translation of Confucian classics for over twenty years. *The Analects'* English version translated by Legge was a comparatively influential one among numerous English versions, which was an important part of *The Chinese Classics*. In

this English version, Legge did his best to follow the structure and syntax of original text and written in 19 century's literary English. He adopted literal translation as a whole and attached many explanatory and critical notes in the text. In the introductory remarks of the translated classics, Legge systematically analyzed the thinking and influence of Confucius. Because of his strong Christian standpoint, he thought Christianity was superior to Confucius school, but after the deep study of Confucius thinking and Chinese Culture, he regarded Confucius was a respectable figure and endorsed its positive influence on Chinese as well.

As a matter of fact, just as other translations of Chinese Confucian classics, *the Analects* translated by early missionaries were used as a religious tool to prove the Christian doctrines. Although missionaries were prone to explain Confucianism through Christian teachings, they also made a great contribution to the communication of culture.

Besides missionaries, many western sinologists dedicated to the translation of *the Analects*. In the twentieth century, many sinologists had translated *the Analects*. Famous American poet Ezra Pound (1885-1972) called himself an admirer of Confucius; he published *Confucian Analects* in 1951. In 1992, Thomas Cleary (1949-) published his translation--*Essential Confucius* in San Francisco." Arthur Waley (1889-1969) was thought as the greatest translator of *the Analects*. His translation was widely accepted not only in western countries but also in China. Compared with early translations, Waley's translation preserved the Chinese cultural characteristics in general; it didn't only depend on the notes and paid more attention on the original meaning of text. Leonard A. Lyall, Lionel Giles, Raymond Dawson, Simon Leys, Edward Slingerland, David Hintin and many other sinologists had ever translated or part-translated *the Analects*. Those translations had different emphases and traits, but they all played an important role in cultural exchanges.

The Analects was also translated by many Chinese scholars. More than one hundred years ago, Ku Hung Ming had translated *the Analects* into English. He hoped that western people could know Chinese civilization by means of his translations. In order to eliminate the unfamiliarity, he cited many well-known western writers' and

thinkers' words to explain *the Analects*, and adopted western concepts to replace abstracts Confucian terms. This foreignized translation was welcomed by western readers and widely read. Many famous scholars, including Lin Yutang, Xu Yuanhong, Li Tanzhen, Wang Fulin and Ding Wangdao etc. all once translated *the Analects*.

2.3.2 A Review of the Studies on Translations of *The Analects*

Confucius is one of the most influential Chinese thinkers, many western scholars and critics regard him as the greatest thinker of China, for this reason, *the Analects*, the quintessence of Confucianism, is one of the Chinese classics that is translated and studied most abroad. In recent years, as the revitalization of Confucius study and retranslation of Chinese classics in China, the study on the translation of *the Analects* is paid close attention in the circles of sinology and translation. In order to know about the research results about the study on English versions of *the Analects*, the writer has tried to gather articles on studies of its translations. These collections mainly include graduation thesis written by graduate students and essays published on journals. Through these collected articles, we can basically know the status quo of the research.

The contents of these articles can be roughly divided into four kinds. First is the study on various translated versions, which includes single version study and comparative study of different English versions. The former kind often compares the English version with the original text. Chen Feiya (2000), Zhen Chunliang (2001), Huang Xuexia (2005) evaluated the version translated by James Legge. Liu Hongxin (2007), Chen Yajun (2008), Bian Lihong (2008) etc talked about Ku Hung Ming's version of *the Analects* from different perspectives. Liu Shiju (2002), He Gangqiang(2005) both chose the English version of Arthur Waley as their concrete research material. They discussed the semantic and syntactic legitimacy and affirm the beauty of Waley's translated text. Gao Jiazheng and Gao Jing (2005) thought that *Sayings Of Confucius* translated by Professor Ding Wangdao was accurate in meaning, concise in structure and easy to understand, which was a competitive one among so

many different English versions. Wang Yong (2007) analyzed the English version of *the Analects* rendered by Dr Edward Slingerland, in this article, the translator's background, translation purpose, features of the translated text and other aspects were introduced. Based on Skopos Theory, Wang Chenjie (2008) focused her study on the translation strategy of Lin Yutang's English-translated *the Analects*. Articles about the comparative studies of different English versions account for nearly half of all collected essays. Cui Yonglu (1999), Liu Zhongde (2001), Wang Hui (2003), Ni Beifeng (2007), Li Meilan (2008) and many other scholars and graduate students all made detail analysis on English versions *the Analects* which were translated by diverse translators, in different periods in history.

The second kind is about the history of translations of *The Analects*. Xia Lizhi (2004), Wang Hui (2007) and Yang Ping (2008) analyzed the connection between translations of *The Analects* interpreted by western missionaries and Christian ideology. In 2006, Wang Yong, Ding Sixin both reviewed the research results appeared in recent years. Yang Pin(2008) also afforded a broad overall conclusion and evaluation on the existing translations of *The Analects* and interrelated researches.

The third one is the study on the translations of keywords in *the Analects*. Li Tianchen (1999) pointed out that fully understanding was indispensable; word-chosen in translation must be accurate and concise; for the same word, translators had to consider diverse translations in different contexts, not only translated the literal meaning, but also expressed its connotation. Wang Hui (2001) thought that translation of basic concepts was a nodus in translations of Confucian classics; translators must make every effort to verily reproduce the original text, but to keep the overall consistency of the concepts at the same time. For example, the word "Ren"(仁) which was the focus of the whole text, could be found 109 times in *the Analects*, how to find a roughly equivalent word was really tough task.

In addition to the above-mentioned aspects, some scholars tried to discuss the translations of *the Analects* from the cultural perspective. Through the comparison of two English versions which translated by James Legge and Roger T. Ames at different periods, Liu Yongli and Shu Qizhi believed that "cultural translation not only an idea

but also a fact” (Liu & Shu, 2006). Cao Hui (2007) made her study focus on the analysis of cultural context of *the Analects*, and emphasized the importance of cultural identity in cross-cultural communication. For the Cultural-bound words in *the Analects*, Wei Zhirong (2008) pointed out that translators should adopt flexible methods and Zhang Jiwen (2008) agreed that the psychological essence of those cultural-loaded terms should be reserved in translation, but the readability of the translated text should also be taken into consideration. These scholars opened a new angle of view in the study of translations of *the Analects* of Confucius; based on their study, this thesis will try to make a further discussion on the cultural aspects as well.

2.4 Language, Culture and Translation

2.4.1 Definition of Culture

In English, culture came from the Latin word “*cultura*”. The word was originally associated with physical activities and production of food, which meant “cultivating or tilling the land”. Although in contemporary English its original meaning is still retained, its meaning has been extended to almost every aspects of human activities.

Defining culture is a heatedly debated issue for a long time. In 1952, Alfred Kroeber and Clyde Kluckhohn compiled a list of 164 definitions of “culture” in *Culture: A Critical Review of Concepts and Definitions*, and after that, many new opinions were put forward by scholars from different angles as well. The concept of culture has been the concern of many disciplines, such as anthropology, sociology, philosophy and literature, so it is a broad concept which has various definitions and is widely used. Yet none of them has ever been recognized as a norm.

According to Edward Tylor (1920), culture is a compound, which includes knowledge, belief, art, law, morals, customs and any other capabilities and habits acquired by man as a member of society. From this view, culture can be seen as the attributes of man, which is the accumulation of different aspects of human society.

Goodenough's(1964) definition put emphasize on cognition. In his opinion, culture was not a material phenomenon, but the forms of things that people have in mind, their model of perceiving, relating, and otherwise interpreting them. From this point, culture is not any concrete material objects, but people's cognitive abilities.

Different definitions vary according to the particular frame of reference invoked. According to Juliane House(2002), two basic views of culture have emerged: the humanistic concept and the anthropological concept of culture. The former view captures the "cultural heritage" as a model of refinement, an exclusive collection of a community's masterpieces in literature, fine arts, music etc. The latter one prefers to overall way of life of a community or society. This is a comparatively comprehensive conclusion.

2.4.2 Relationship between Language and Culture

Although there isn't a unanimous definition of culture, it is generally accepted that language and culture are closely related. As Kramsch remarked, "language is the principle means we conduct our social lives. When it is used in contexts of communication, it is bound up with culture in multiple and complex ways" (Kramsch, 1998:3). Juri Lotman, a Russian semiotician, declared that "No language can exist unless it is steeped in the context of culture: and no culture of natural language can exist which does not have at its center, the structure of natural language." That is to say, the understanding of culture is inseparably related to the understanding of language. They are united as a whole (Chang, 2004:25-26).

Language is part of culture, but their relationship is more complex than that between a part and the whole. Thanks to languages, human knowledge and experience can be handed down from generation to generation; customs, habits and behavior can be described and stored for ages; arts, beliefs, value systems can be analyzed and evaluated and human being can communicate with each other more smoothly, efficiently and freely. Language is the carrier and container of culture. A particular language is a product of the particular culture in which the language is spoken.

Language and culture are not separable. Language is strongly influenced and shaped by culture; it also exerts its influence on culture. It is known that Eskimos use different terms for different kind of snow, but there is only one “snow” in English. There is also only one word “uncle” in English which corresponds to more different kinship terms in Chinese. In both English and Chinese kinship relations can be expressed. However, these exactly kinship terms can help to reinforce the kinship relations which is important to Chinese people.

Language is the most glorious part in the whole Chinese culture. It not only has recorded the splendid Chinese culture, but also the direct representation of the cultural connotation. It is the reflection of culture in itself.

2.4.3 Cultural Translatability

In order to study the transmission of cultural elements in translation, we must take the issue of cultural translatability into consideration.

Culturally oriented studies haven't been a new topic, but it is still an important branch of translation studies. In recent years, we can still find that the epitomized statements, such as "In translation we transfer cultures not languages" and "One does not translate languages but cultures", appears in some academic articles. Many scholars at home and abroad hold various opinions but they all put much emphasis on it.

Translatability is an operative concept in the sense. It is mostly understood as the capacity for some kind of meaning to be transferred from one language to another without undergoing racial change (Anthony Pym & Horst Turk, 1998). In the debate, translators and theorists are either for or against translatability; but few translators and theorists claim that all meanings are always translatable. Wilhelm von Humboldt (1796/1868) saw each language as embodying a way of thinking; all translation thus seemed to be “an attempt at solving an impossible task”. As a matter of fact, it is a question of the limits of translatability. Translators have to make suffering choices between the source language and the target one.

As to the translatability of culture, the conclusion is by no means the same.

Translators and theorists who are in favor of cultural translatability take the commonness of human experience and thinking as the theoretical foundation, they hold that it is possible to translate from any source language text into a target language; while untranslatability advocates believe that the source text as a whole is embedded in the holistic culture of that nation, so translation becomes into an impossible task.

As a matter of fact, the debate on translatability of culture is the result of the divergent opinions on culture. I tend to believe that culture is translatable, at least in the linguistic level. Sun Yifeng (2008) points out that cultural translation depends on native knowledge, and through negotiating method, translators should translate the source language into target language with source native cultural characteristics, but can be accepted by target language readers. This viewpoint provides us with some helpful revelations on the translation of native cultural information. Although the target readers lacking the background knowledge of the source language, but they can understand them through a communication process, because “all languages are open systems, they have the potentiality for growth and change” (Nida, 2001:81). Sometimes the accomplishment of the task cannot rely on a separate text only, but through the accumulation of cross-cultural communication.

Chapter 3 Studies on Cultural Transmission in English

Versions of *the Analects*

In Ancient Chinese Language, single lexical item with multiple meaning is very common, as the change of context or combined with different semantic items, diverse explanations are given; Good translations are based on the premise that the original text is fully and accurately understood. In order to make target language readers understand and accept translations more easily, the differences between the Chinese and English cultures and languages must be taken into consideration; however, more often than not, we cannot find totally equivalent expressions. In translating process, we often find that problems caused by languages are comparatively easy to be resolved, whereas problems caused by cultural differences always become the biggest obstacle standing in the way of translating.

The Analects is a masterpiece among Chinese Confucian classics, which includes profound cultural connotation and plenty of culture-specific items. Affected by cultural differences and even cultural blank, it is difficult to avoid western cultural factors in English versions, but “asking translations be totally faithful to the original text is not only ignorant but also a kind of cultural bias itself” (Roger Ames, 2002:7). By means of comparing the original text and various English versions, the effects and discrepancies of cultural transmission between the Chinese and English cultures and languages are tried to be objectively described in this thesis.

Translating is above all a complex rewriting process which has appeared in many collecting theoretical and practical situations throughout history (Javier Franco Aixela, 1996). As a matter of fact, any translation is a mixture of two or even more cultures, because we must take second-hand translations into consideration, for example, *the Analects* was translated into Latin and then interpreted into English at first; Ezra Pound made western readers know about splendor of Chinese poetry through interpreting its Japanese edition. The importance of cultural effects in translations is self-evident. By means of analyzing diverse English versions of *the*

Analects, cultural transmission in translations will be laid heavy stress on. Due to the length restriction of this thesis, two factors will be further discussed in this chapter, which are translations of key concepts and culture-specific items.

3.1 Cultural Transmission in Translations of Key Concepts

In some works, the same term may appear repeatedly in the text, which plays an important role to express the significant thought of the original text and establish its own system in the whole article; especially in philosophical works, a single lexical item may be endowed multilevel meanings to represent a key concept. This kind of concept is beneficial to form consistent governing ideas for full text, but by and large, fully equivalent items to these concepts are practically impossible to be found in another language. Take *the Analects* as an example, “Ren”(仁), “Li”(礼), “De”(德), “Jun Zi”(君子) and other important concepts all contain rich meanings in the original text, but various expressions are used in English versions, therefore, the loss of consistency cannot be avoided.

Because of differences between the Chinese and English cultures and languages, there are many key concepts of Confucianism that cannot be found in English. Understanding of original texts, backgrounds of translators, change of statement between two languages, purposes of translation and other decisions made by translators during the rendition process all affect the choices of words in translation directly and then influence the acceptability of target language readers. Roger Ames has pointed out that Western translators are accustomed to choosing the words on instinct; they like to choose words that are in line with codes of languages and make them feel most comfortable, but it means that those unacquainted concepts have been transformed into familiar concepts and expressions (Roger Ames, 2002:8). For example, western translators are apt to translate “Tian”(天) into “Heaven”, translate “De”(德) into “virtue”. As a matter of fact, these so-called most appropriate translations have been placed in western cultural background and a large part of unique Chinese cultural characteristics are lost in translations. Due to lack of

background knowledge and understanding of key concepts, connotations are conveyed with some discount in translations, however, as the development of cultural communication, western readers have begun to acquaint with Chinese culture; along with more and more published translations of Chinese works, some creative translations have appeared in translated versions, which may sacrifice the accuracy and acceptability of translations to a certain degree but will contribute to make new concepts with Chinese characteristics take shape in English and be helpful to further cultural communication.

In this part, “Ren”(仁), “De”(德), “Li”(礼) and “Jun Zi” (君子) will be the study focal points, because they are important and basic concepts in *the Analects* which may make an impact on fully comprehension of the whole text, and rich cultural meanings are also embedded in them at the same time.

3.1.1 Study on the Translation of “Ren” (仁)

It is generally agreed that “Ren” is the cornerstone of the whole Confucius’ thought. Although Confucius is not the first man who put forward the idea of “Ren”, he is the only one who takes the idea as the kernel of his own ideology system (Chen & Yu, 2000:61). As is known to all, a satisfying translation must be based on accurate understanding of the original text. For the purpose of delving into the exact meaning of “Ren”, we must think over both the word meaning on surface and its connotations.

What is the basic principle of “Ren”? It is generally agreed that “love men” is the pivotal aspect of this key concept. Chen Weiping and Yu Zhenhua have pointed out that the meaning of “love men” includes two aspects: first, it is related to the relationship between man and objects, which the former is more important than the latter one in the Confucian teachings; second, it is relative to the relationships among human beings themselves, and man should respect and love with one another (Chen & Yu, 2000:62). We can find this point of view in Book 12 of *the Analects* of Confucius.

* 樊迟问仁。子曰：“爱人。” (12.22)

- *Fan Chi asked about humanity. Confucius answered, “To love other men.”*

(Ding Wangdao)

- Fan Chi asked about benevolence. The Master said, "Love your fellow men."

(D. C. Lau)

- Fan Chi asked about the Good (ruler). The Master said, he loves men. (Arthur Waley)

- Fan Chi asked about human-heartedness. The Master said "To love all people." (Pan&Wen)

- Fan Chi asked what benevolence was. Confucius answered, "To be benevolent is to love." (Lai&Xia)

From the above examples, we can see that different translators choose diverse English words to translate the same word "Ren", but the key aspect, "love men", has been expressed in all translations. However, "love men" is far from the entire connotation of "Ren". The meaning of "Ren" is comprehensive in Confucius' thought, in which Confucius' sayings or answers to questions raised by disciples and men of his time have also given us some implications.

Confucius said, "The four qualities of unyieldingness, resoluteness, modesty, and cautiousness in speech can make a person almost benevolent." (子曰: "刚、毅、木、讷近仁。" translated by Lai&Xia)

Speak of the explanation of "Ren", other hints can be found in Book 17 as well, which is a conversation between Zi Zhang and Confucius.

Zi Zhang asked Confucius how to be benevolent. Confucius said, "To embrace five qualities at once is benevolent." Zi Zhang asked, "What are the five qualities?" Confucius said, "They are gravity, tolerance, trustworthiness, diligence, and generosity. With gravity you will not be humiliated; tolerance brings the support of the multitude; trustworthiness wins the trust of others; diligence paves the way to success; and generosity makes it easy to exercise control over others." (子张问仁于孔子。孔子曰: "能行五者于天下为仁矣。" "请问之。" 曰: "恭, 宽, 信, 敏, 惠。恭则不侮, 宽则得众, 信则人任焉, 敏则有功, 惠则足以使人。" translated by Lai&Xia)

A single item "Ren" in Confucius' thought contains rich connotations, which

include loyalty, filial piety, brotherly love, wisdom, courage, respectfulness, trustworthiness, rightness, reciprocity and many other virtues (Wang Xingkang, 2008:2). According to the statistics given by Yang Bojun, Confucius gives a reference to “Ren” 109 times in total, which place extra emphasis on diverse aspect. Many western scholars believe that there is not a single word in English which is equivalent to “Ren” in Chinese, so it is should be translated into “kindness”, “love”, “charity”, “generosity”, “altruism”, “character” and other items according to the concrete meaning in context (Wang Hui, 2001). In this way, the translation may be more accurate in syntactic level, but it will make the integrated text become into fragmented sentences and influence the understanding of the holistic text.

It is because these multilevel meanings, a unanimous translation of “Ren” cannot be easily formed. After long deliberation, translators believe they choose the word which is best and most equivalent to the original meaning. “Benevolence”, “humanity”, “Goodness”, and “human-heartedness” and some other choices have all used as equivalent translations of “Ren”.

3.1.1.1 “Ren” and “Benevolence”

Although James Legge used more “virtue” or “perfect virtue” to interpret “Ren” in his translation, he thought that “benevolence” came close to the original meaning of “Ren” (Legge, 1933). According to Wang Hui’s opinion (2001), “virtue” is a more suitable item to translate “De” (德), but the connotation of “Ren” is more comprehensive than the meaning of “virtue”. Xie Wuliang, a famous modern scholar, thought that all virtues which referred by Confucius and included in the Five Classics (五经) should be involved in “Ren”.

In D. C. Lau’s translation, “benevolence” is taken as the equivalent item in English edition. With a few exceptions (e.g. He translated “为仁之本” into “the root of a man’s character”); D. C. Lau use “benevolence” or “be benevolent” to interpret “Ren” appears in original text. Lai Bo and Xia Yuhe also translate “Ren” into “(be) benevolent” Li Tianchen (1999) thought “Ren” should be literally translated into

“benevolence” as well. Some scholars had different points of view; Wang Hui was one of them. He believed that “benevolence” was only one aspect of “Ren”, there are all other virtues like respectfulness, loyalty, forgiveness, filial piety, gravity and all other virtues (Wang Hui, 2001).

So what is the meaning of “benevolence”? It originated from Latin word *benevolentia*, which means “good feeling”. Consulting the on-line Random House dictionary, the following explanations can be gotten:

- ① *desire to do good to others*
- ② *an act of kindness: a charitable gift*
- ③ *a forced contribution to the sovereign*

It is obvious that the third meaning has no connection with the meaning of “Ren”, because it is part of exclusive English culture. In English history, “benevolence” was the name given to forced extra-legal loans or contributions to the crown, first so called 1473 by Edward IV, who cynically “asked” it as a token of good will toward his rule (Online Etymology Dictionary, © 2001 Douglas Harper).

The first meaning emphasizes the disposition of a person to express kindness to his fellow men and the second meaning is the act and result of this kindness. In other word, “benevolence” puts stress on charitable acts to others and it is an expression of altruism, which is connected with Christianity; “regarding the need to practice benevolence, The Law of Christ gives explicit instructions to Christians” (Allen Dvorak). Compared to “Ren”, they have some common ground between them; both of them have the meaning of “love other men”. However, the “Ren” valued by Confucius does not only contain people’s virtues that relative to others but also attach importance to cultivating one’s morality, such as wisdom, courage, unyieldingness, resoluteness etc. “From this angle, “benevolence” cannot include multiple meanings of “Ren”.

3.1.1.2 “Ren” and “Humanity”

“Humanity” is the quality of being humane. “Humane” in early use meant civil.

courteous or obliging towards humans and animals. In modern times it is characterized by sympathy with or consideration, compassion and benevolence for others, especially for the suffering or distressed (From Wikipedia on-line). Ku Hung Ming chose “moral life” or “moral sense” in his translation, but based on his explanation “humanity” is literally most equivalent to “Ren”. Wang Hui (2001) thought that “humanity” is the suitable equivalent word in both literal meaning and connotation. The Chinese character “仁” is made up two parts: “二”(two) and “人”(people), which implies the relationship among human beings. Zhu Xi, a famous psychologist in Southern Song dynasty, thought that “Ren” is the principle of men to be worthy of the name of human. From the Longman Dictionary of Contemporary English, we can get the following meanings of “humanity”.

① *people in general*

② *the state of human and having qualities and rights that all people have*

③ *kindness, respect, and sympathy towards other people.*

Based on this explanation, “humanity” generally refers to not only human beings but also qualities of men and many virtues, such as kindness, respect etc, which people should have. All these characteristics are really similar to “Ren”. and furthermore, both of them pay attention to the importance of man. According to Wang Hui’s opinion, except a few cases confined by the context, most “Ren” in *the Analects* can be translated into “humanity” or “humanism”, “humane”, “humaneness” and other paronyms, which is beneficial to the unity of Confucius’ thought (Wang Hui, 2001). But the cultural background should also be taken into consideration.

“Humanity” is characterized by or tending to broad humanistic culture of western countries. It emphasizes the quality of being humane which is connected with a broad category of ethical philosophies---humanism, which affirms the dignity and worth of all people.

Contemporary humanism can be traced back through the Renaissance and back to the Islamic Golden Age (also sometimes known as the Islamic Renaissance) to its ancient Greek roots; we can found humanistic thinking both in Greek philosophy and many medieval Muslim thinkers’ viewpoints. Humanism can also be traced back to

the time of Confucius and the Warring States Period. However, based on different cultural roots and developing process in the Eastern and Western worlds, there are still some discrepancies that reside in the connotation of “humanism”. It seems that “humanism” is not the same as, and even far from the meaning of “Ren Dao Zhu Yi” (人道主义) in Chinese.

The term humanism was coined in 1808, based on the 15th century Italian term *umanista*, which was used to designate a teacher or student of classic literature. At the present time, it is generally regard humanism as a broad category of ethical philosophies that affirm the dignity and worth of all people. Looked over the history of humanism, many important terms should be noticed, such as, Greek humanism, Islamic humanism and Renaissance humanism etc, but among them, Renaissance humanism was more influential than the others in western countries, it was a movement that affected the cultural, political, social, and literary landscape of Europe, and its influence on western cultures is profound and lasting. Renaissance humanism revived the study of science, philosophy, art and poetry of classical antiquity of Latin and Greek.

Although both “Ren” in *the Analects* and “humanism” in western cultures recognized the importance of people, they were put forward based on different purposes and historical background. Humanism was marked a great change from the contemplation on the Biblical values of humility, introspection, and meekness and the rejection of transcendental justifications in Renaissance movement in western countries. “Ren” in *the Analects* also affirmed the value and dignity of people, but had nothing to do with Christianity and opposition to transcendental ideology; it is a comprehensive concept with numerous virtues.

3.1.1.3 Other Translations of “Ren”

For the translation of “Ren”, many other scholars and translators expressed their own views on translations of “Ren” as well. Arthur Waley persisted in using “Good” or “Goodness” to interpret “Ren”; although it kept the unity of the key concept, the

choice was not accurate in meaning, because the emphasis of “Ren” was put on people’s virtues, values and rules of conduct, not simply good or bad. As a matter of fact, Wang Hui (2001) believed that “Goodness” expanded the connotation of “Ren”. Lin Yutang translated “Ren” into “true manhood”; Lionel Herbert Giles chose an elucidative translation, “moral virtue”. Besides above-mentioned translations, “virtue”, “excellence” and other translations could be found in various English editions of *the Analects*.

3.1.2 Study on the Translation of “De”(德)

“De” in *the Analects* is not the same as, but closely connected with “Ren”. A man can still be a good one, if he can not reach required standards of “Ren”, but a man without “De”; he must be a bad person (Wang Xingkang, 2008:2). The supreme quality of “De” is “The Mean” (中庸), and many good qualities deserve to be called “De”, such as courage, thrift, humility and other good qualities.

3.1.2.1 “De” and “Virtue”

For the translation of “De”, many translators thought that “virtue” was a fit rendition. For example,

* 有德者必有言，有言者不必有德。” (14.4)

- *A man of virtue is sure to be the author of memorable sayings, but the author of memorable sayings is not necessarily virtuous. (D. C. Lau)*

- *A man of virtue will be sure to possess eloquence, but those who possess eloquence may not always be man of virtue. (Pan&Wen)*

- *A virtuous man must have said something of note; but someone who has said something of note is not necessarily a man of virtue. (Lai&Xia)*

- *Those who have virtue have something to say, but those who have something to say do not necessarily have virtue. (Thomas Cleary)*

Besides, James Legge, Ding Wangdao, Feng Yu-lan and some other scholars all

had used “virtue” to interpret “De”. Well-known Chinese philosopher Feng Yu-lan translated “De” into “virtues” in his book, *A History of Chinese History*, and believed that “With regard to the virtues of the individual, Confucians emphasized heartedness and righteousness, especially the former” (Feng Yu-lan, 1996:47). But Xiong Demi pointed that there were still many discrepancies on connotation and denotation between “De” and “virtue” (Xiong Demi, 2002).

What does “virtue” mean? After consulting several authoritative dictionaries, the first explanation under the entry, “virtue”, is all “moral excellence”, which emphasizes personal virtues in a broader context of values. “Virtues” were underlined in Christianity; the traditional theological virtues are faith, hope and charity or love/agape, a list which comes from 1 Corinthians 13:13 (From Wikipedia on-line).

“De” is an important concept in Chinese philosophy, not only in Confucianism, but also in Daoism. “De” in Confucian thought is more emphasis on personal character, inner strength and integrity, it also make a point of moral loftiness, for this reason “De” and “Virtue” are kind of similar in a sense, but the cultural connotation derived by these two lexical items are far from the same.

3.1.2.2 Other Translations of “De”

Arthur Waley translated “De” into “Moral force” or “Moral Power”. It’s worth noting that Waley added “*te*”, a transliteration of “De”, after “Moral force” in the Book Four of *the Analects* and gave further explanation for the abstract meaning in additional annotations. The saying was,

“德不孤，必有邻” (4.25)

Waley’s translation was “Moral force (*te*) never dwells in solitude; it will always bring neighbors”, and in the second annotation of this page, he explained that “Whenever one individual or one country substitutes *te* for physical compulsion, other individuals or other countries inevitably follow suit”. Waley only used “*te*” instead of “moral force”; in the annotation, “*te*” was in fact taken as an independent concept rather than an equivalent of “moral force”.

With regard to the context, some scholars interpret “De” in terms of his understanding to the original context. In D. C. Lau’s translation, although he interpreted most “De” into “virtue” or its derivative words, there were still some exceptions. For example,

* 君子怀德，小人怀土 (4.11)

- *While the gentleman cherishes **benign rule**, the small man cherishes his native land.* (D. C. Lau)

In this saying, Confucius expressed his moral ideal and principles of personality through comparing the gentleman and the small man. The saying’s basic meaning was that the gentleman paid more attention to morality and rules, while the small man only cared about gain and loss in the real world. (Peng Yafei, 2006:71) In considering this explanation, “benign rule” was an acceptable rendition here, but it did not contain all-sided connotation of “De”.

There are diverse translations of “De” can be found in other English versions of *the Analects*. Roger T. Ames translated it into “excellence”; by means of dividing Chinese characters, Ezra Pound had interpreted “De” into “looking straight into one’s heart and then acting on it”.

3.1.3 Study on the Translation of “Li” (礼)

According to the statistics of Yang Bojun, seventy-five “Li” can be found in *the Analects*. “Li” is another important concept in Confucius’ thought, which is second only to “Ren” and can be regarded as its outward expressions. The key concept in *the Analects* was not originated by Confucius; it had emerged before Confucius’ time. It is generally agreed that “Li” referred to “rules of ceremonies and standards of behavior formulated by the founders of the West Zhou to regulate and adjust the relations among nobles” (Ding Wangdao, 2007:15). The principle could be found in *the Book of Rites*, which said that “the rites do not apply to the common people and punishments do not apply to the nobles” (“礼不下庶人，刑不上大夫” translated by Ding Wangdao).

Confucius was fond of the culture of rites from his childhood and familiar with rules of rites, he had said, “I am able to discourse on the rites of the Xia, but the state of Qi does not furnish sufficient supporting evidence; I am able to discourse on the rites of the Yin, but the state of Song does not furnish sufficient supporting evidence. This is because there are not enough records and men of erudition. Otherwise I would be able to support what I say with evidence.”(*The Analects*, 3.9, translated by D .C. Lau) Confucius valued the function of “Li” and wanted to have them revived. The Master said, “To return to the observance of the rites through overcoming the self constitutes benevolence.”(*The Analects*, 12.1, translated by D .C. Lau) He linked “rites” (Li) to the concept “benevolence” (Ren), and thought that benevolence should find expression in behavior that conforms to the rites.

3.1.3.1 Translating “Li” Based on Contextual Meaning

In regard to the translation of “Li”, Ku Hung Ming used “art” and “the ideal of decency and good sense” at the same time. William Edward Soothill translated it into “religion, ceremony, deportment, decorum, propriety, formality, politeness, courtesy, etiquette, good form or behavior or manners” based on diverse context. In English version of *the Analects* translated by Pan Fu'en and Wen Shaoxia, “Li” was interpreted into “the rules of propriety”, “propriety” and “ritual” according to the context. Although these translations are accurate in meaning, they ruined the consistency of the key concept in original text.

As for interpreting the concept “Li”, James Legge used “propriety” or “rules of propriety” to explain “Li” in general. For example,

* 子曰：“……道之以德，齐之以礼，有耻且格。” (2.3)

- *The Master said, “If they be led by virtue, and uniformity sought to be given them by the **rules of propriety**, they will have the sense of shame, and moreover will become good.” (James Legge)*

* 子曰：“兴于诗，立于礼，成于乐。” (8.8)

- *The Master said. “It is by the Odes that the mind is aroused. It is by the **Rules***

of Propriety that the character is established. It is from Music that the finish is received.” (James Legge)

But James Legge paid more attention on the concrete meaning instead of the unification of concept in translation as well. On this point, Liu Yongli and Shu Qizhi (2006), Liu Hongtao (2007) also had taken notice. Based on contextual meaning, Besides above-mentioned translations, Legge employed “regulations”, “ceremony”, “appropriateness is to be prized” etc to explain the implication of “Li”. For example,

* 子贡欲去告朔之饩羊。子曰：“赐也，尔爱其羊，我爱其礼。” (3.17)

- *Zigong wished to do away with the offering of the sheep connected with the inauguration of the first day of each month. The Master said, “Ci, you love the sheep, I love the ceremony”.* (James Legge)

The value of “Li” in *the Analects* includes various aspects, such as ancestors worship, state-management and human communication. Speaking of the significance of “Li” in managing states, You Zi said, “Of the things brought about the rites, harmony is the most valuable. Of the ways of the Former Kings, this is the most beautiful, and is followed alike in matters great and small, yet this will not always work: to aim always at harmony without regulating it by the rites simply because one knows only about harmony will not, in fact, work.” (1.12, translated by D. C. Lau) These words referred to an important concept in Confucian thought, that was “harmony” (“和”), but without the regulation of “Li”, it did not work. It is clear that You Zi’s opinion expressed the importance of “Li” in managing a state.

Although the outward manifestations were diverse, the significant concept, “Li” in Confucian thought, could form a complete and united ideology itself. The ideology based on the social communication of human being as well as the inner activities and cultivation of individual. It interacted with other key concepts, such as “Ren” and “De”, but “Li” was still an independent concept and did not attach to other aspects in the Confucian ideological system. Therefore, it is necessary to keep the coherence in translating the important concept “Li”. Diverse translations were helpful to western readers to know about the literal meanings, but owing to lack of understanding of the concept as a whole, it is difficult for them to comprehend the connotation of Chinese

ceremonious culture.

Chinese people attach importance to the value of “Li”, which has become a significant part of Chinese culture. In the course of thousands of years, Chinese proprieties have evolved into an integral rules and principles that have a far and profound effect on all people’s lives in China. Chinese ceremonious culture is indeed not only abundant in content but also wide in its range, but it is also a substantive existence in Chinese culture. The coherence of translating “Li” in *the Analects* will be beneficial to conceptual comprehension as well as Chinese culture exportation.

3.1.3.2 Seeking Equivalent of “Li” in English

Some translators have noticed the importance of coherent translation of “Li” in the English version of *the Analects*. Arthur Waley and Huang Chichung (黄继中) translated it into “ritual”; Ezra Pound, D. C. Lau, Ding Wangdao, Lai Bo and Xia Yuhe took “rites” as the equivalent translation. Based on the explanation of the Longman Dictionary, “ritual” means “a ceremony that is always performed in the same way, in order to make an important religious or social occasion”; while “rite” means “a ceremony that is always performed in the same way, usually for religious purposes”. “Ritual” and “rite” are paronyms, both of them put emphasis on forms or procedures of ceremonies. It is generally thought that “ritual” has a symbolic meaning for a religion or traditions of a community. “Rite” is mainly used to indicate religious ceremony; “within Christianity, it often refers to what is also called a sacrament or to the ceremonies associated with the sacraments”. (From Wikipedia on-line)

Confucius did not deny the existence of god, but he was not a devout believer of religions. He took an attitude of “never speaking of prodigies, force, disorder and gods” (*The Analects*, 7.21). Confucius valued ancestor worship and thought highly of its interrelated ceremonies, which was an indispensable part in the ideology of “Li”. In this connection, “Li” was similar to “ritual” and “rite” in meaning, but the connotation of “Li” was not limited to this. It also ranged over manners of human communication, activities that conformed to social requirements and the need to

cultivate morality. Therefore, in comparison with the connotation of “Li”, both “ritual” and “rite” were narrower in meaning.

In James Legge’s English version of *the Analects*, “propriety” or “rules of propriety” was used to translate “Li” under many circumstances. Wang Hui (2001) believed that “propriety” was a proper translation to “Li”, and “propriety” or “rules of propriety” was used many times to interpret “Li” in Pan Fu’en and Wen Shaoxia’s translation. According to the interpretation of Longman Dictionary,

Propriety: correctness of social or moral behavior, especially between men and women or between people of different social ranks, age etc.

The proprieties: the accepted rules of correct social behavior. (Longman Dictionary of Contemporary English)

From above explanation, the meaning of “propriety” emphasized the correctness not only in social activities but also in moral behaviors, which could express similar connotation to the key concept, “Li”, in this aspect. “Propriety” was concerned more about “the quality of being appropriate”, which reflected the idea of “the Mean” (中庸) to a certain extent. But Ku Hung Ming thought that translating “Li” into “propriety” could explain the general meaning of “Li”, but the significance of “Li” was lost. According to Ku Hung Ming’s idea, “serious humanistic principles” were the connotation of “Li”, which should be interpreted into “art” (Huang Xingtao, 1995:93).

There were other translations of “Li”, Richard Wilhelm interpreted “Li” into “the law of beauty” or “the ideal of beauty”, and Lin Yutang translated it into “the principle of social order” or “rationalized social order”. But in English versions’ of *the Analects*, these translations did not become the main stream. Wang Hui (2001) thought the former translations were created by Richard Wilhelm himself; the latter ones only paid attention on the orders of social system but neglect the humanistic information of “Li” which rooted in traditional Chinese culture.

3.1.4 Study on the Translation of “Jun Zi” (君子)

As a book recoded the Master's sayings, *the Analects* included diverse subjects and abundant contents, but it was not sectioned based on any subject or content, which led to the lack of a clear textual structure. and, it seemed loose on the surface. But the whole text closely interconnected on deep meanings. If we said that "Ren" was the kernel of Confucius' thought, "Li" was the outward expression, then "Jun Zi" was an ideal which realized the unity of both "Ren" and "Li", the improvement not only on internal self-cultivation, but also on external behaviors.

3.1.4.1 "Jun Zi" in China

The title, "Jun Zi" had been widely used in Western Zhou Dynasty, but it was commonly known as noble men at that time. In *the Analects*, "Jun Zi" had double meanings, one signified men in high position which was similar to the original meaning; the other referred to men with virtues and cultivation (Peng Yafei, 2006:3). According to the statistics of Zhao Jibin, "Jun Zi" appeared 107 times in *the Analects*, which only 12 ones referred to the former meaning. The majority of "Jun Zi" was used to compare with "Xiao Ren" (小人) in *the Analects*; the noble qualities of "Jun Zi" were demonstrated by sharp contrasts. For example, Confucius said, "The gentleman (Jun Zi) unites and does not plot with others; the small man (Xiao Ren) plots and does not unite with others.", "The gentleman knows what is right; the small man knows what is profitable." (Luyu, 2.14 & 4.16.translated by Ding Wangdao). It was obvious that "Jun Zi" was thought highly in Confucian thought as well as in traditional Chinese culture.

Chen Weiping and Yu Zhenhua believed that Confucius made the meaning of "Jun Zi" transcend the limits of social ranks and focus on the qualities of men's characters. (Chen & Yu, 2000:107) As the embodiment of human's ideal characters, "Jun Zi" played an important part in Confucianism. In Confucian thought, a "Jun Zi" should be "a man of benevolence who never worries; a man of wisdom never gets confused; a man of courage never fears" (*The Analects*, 14.28) Therefore "Jun Zi" should be equipped with benevolence, wisdom and courage which were valued by

Chinese culture very much. In Chinese's opinions, "Jun Zi" was a represent of a man with various virtues.

3.1.4.2 The Translation of "Jun Zi"

The translation of "Jun Zi" was also diverse, but "the superior man" and "gentleman" appeared most frequently. Based on the collected material by the writer, translations of "Jun Zi" were as followed:

Translator	Tanslations
James Legge	superior man (also use "man of complete virtue" or "scholar" in some cases)
Ding Wangdao	gentleman
Pan & Wen	superior man
Lai & Xia	gentleman
D. C. Lau	gentleman
Arthur Waley	"true gentleman" or "gentleman"
Chichung Hung	gentleman

Although "man of complete virtue" or "scholar" also appeared in his translation, but James Legge used "superior man" more frequently to translate "Jun Zi". The reason he chose "superior man" was because Legge "could not find a better one". Influenced by James Legge, Pan Fu'en and Wen Shaoxia interpreted "Jun Zi" into "superior man" as well. "Superior" may refer to "having a higher position or rank than someone else", which is in line with the original meaning of "Jun Zi", but it did not fit to replace a man with high moral qualities. Because "superior" also means "thinking that you are better than other people", so "superior man" has ironic meaning and it is easy to trigger bad association in western readers' consciousness, which was just the reverse associated meaning of "Jun Zi" in China.

Many translators and scholars thought that "gentleman" was the equivalent translation of "Jun Zi". The term "gentleman" denoted "a man from a high social class, especially one whose family owns a lot of propriety" (Longman Dictionary of Contemporary English) in its original and strict signification. As the development of

language, the original signification of “gentleman” became old-fashioned and its meaning was enlarged as well. “Gentleman” had been changed into a polite name for a man as well as used to denote a man who always behaves towards other people in a correct and honorable way. It was obvious that there were similarities between “Jun Zi” and “gentleman” in the course of lexis’ evolution indeed. Therefore, “gentleman” was a suitable translation to a certain degree. But there were still differences between them due to the cultural diversity. For example, being a “gentleman” means treating others, especially women, in a respectful manner, the knightly manner was handed down on the basis of western history, while there was no like requirement for “Jun Zi” in China. Therefore, there is no doubt that some western culture elements were imposed on “Jun Zi” along with translating it into “gentleman”.

3.2 Cultural Transmission in Translations of Culture-specific Lexical Items

As a masterpiece of Chinese Confucian classics, *the Analects* is just like a treasure house of Chinese cultures, many specific Chinese cultural items could be found in it. These lexical items reflect the characteristics of Chinese native culture from diverse aspects. The concept of culture is wide-ranging, which is difficult to define, so there is no existed unanimous definition. Kohla gave us a comprehensive definition, “Culture refers to the way of life of a certain community, including what people think, say, do and all things they have done.” Peter Newmark connected culture with translation theory, he defined “culture as the way of life and his manifestation that are peculiar to a community that uses a peculiar language as its means of expression” (Newmark, 1988). No matter how complicated the concept of culture was, three aspects should be included in it: material culture, ideological culture and culture of social customs and institutions. (Zhou Zhipei, 2003:478) Based on this classification, this part will be focused on cultural transmission in translations of culture-specific lexical items.

3.2.1 Material Cultural Items in *the Analects*

Material culture refers to costume, transportation, articles for daily use and every material civilization created by human being. *The Analects* is a Chinese ancient masterpiece with about 2500 years' history, which includes many cultural-specific items reflected features of Chinese ancient cultures. Confucius was a quite professional musician; he had even narrated the principles of playing music to the Grand Tutor of Lu state who was the best musician in the royal court. (Peng Yafei, 2006:59) Speaking of music, he mentioned "Shao"(《韶》) and "Wu"(《武》) which were both well-known names of music at that time. "Fu"(釜), "Geng"(庚) and "Bing"(秉) were ancient measurement units whose translations were likely to effect the understanding of English readers.

Confucius valued the importance of rules of ceremony, and "Tai Miao"(太庙) played an important role in Chinese ancient rites of sacrifice. For example,

* “子入太庙，每事问。孰谓走鄫人之子制礼乎？入太庙每事问。”子闻之曰：“是礼也。”(3.15)

In this context, "Tai Miao" referred to the temple of the Duke Zhou who was the founder of state of Lu. But it was not only a building called "Tai Miao", it was also a significant part of Chinese native culture, which interrelated with serious rules and procedures of sacrifice and rich traditional Chinese culture.

As a book of recording words and deeds, *the Analects* reflected the social life at that time in every way. Although some cultural-specific lexical items did not effect the expression of main ideas, but properly translating these items would help English readers with further understanding of traditional Chinese cultures.

3.2.2 Ideological Cultural Items in *the Analects*

In comparison with material cultures, ideological cultures focus more on spiritual aspects, which include way of thinking, sense of worth, world outlook, esthetic sentiment, and the like, as well as any products of human's wisdom, such as history, literature and philosophy etc. Because of diverse historical and cultural

background, it is more difficult to translate immaterial cultural items into other languages.

“Tian” (天) was an old name given to the dignity in traditional Chinese culture. In *the Analects*, “Tian” appeared many times. According to contexts, the meaning of “Tian” could be generally divided into two categories: one was compared to the ruler, and the other referred to the objective laws that governed the whole world. Many translators, both at home and abroad, interpreted “Tian” into “Heaven”. “Heaven” means the physical heavens, the sky or the seemingly endless expanse of the universe beyond which is the traditional meaning of the term in English. In this connection, there is a degree of resemblance between the two terms. But it is typically also used to refer to an afterlife plane of existence in religions and spiritual philosophies. Historically, Christianity has taught “Heaven” as a place of eternal life, in that it is a shared plane to be attained by all the elect. Therefore, when “Tian” was translated into “heaven”, additional cultural information was imposed on it at the same time.

3.3.3 Cultural Items about Social Customs and Institutions in *the Analects*

Based on Zhou Zhipei’s opinions, Life style and social organization should be included in this category; the former consisted of unwritten standards and principles that were observed by all members of a community, and the latter was made up of laws, regulations, and any forms of organizations which governed social members. (Zhou Zhipei, 2003:478) Politics was a significant subject in *the Analects*, so a large number of cultural-specific lexical items of this category could be found. For example, “封人” referred to a border official which reflected the special system of official positions in the Spring and Autumn period. There was another example,

* 子曰：“雍也可使南面。” (6.1)

- *The Master said, “Yong could be given the seat facing south.” (D. C. Lau)*

- *The Master said, Now Yung, for example. I should not mind setting him with his face to the south. (Arthur Waley)*

- *The Master said, “Yong, he can be made an official.” (Pan&Wen)*

- *Confucius said, "Ran Yong could be made an important official." (Lai&Xia)*

In ancient times, the seat of a ruler was facing south; therefore, the "south" could be used to replace a ruler. It was obvious that the above four translations could be divided into two categories. The former two were literal translations which translated the cultural specialty of the original text. In order to avoid misunderstanding both Arthur Waley and D. C. Lau added annotations to translations. The latter two translations were concise and clear, which interpreted the actual meaning directly, but the information about Chinese native culture was lost.

Chapter 4 Approaches Applied in the Translation Of Cultural Specificity in *The Analects*

As has been stated earlier, a translator has to consider not only the two languages but also the two cultures involved. A text which only reflects the many concepts and literary canons of a particular isolated culture often includes information which is extremely difficult to understand and translate in a distinct language-culture. (Nida, 2001, P84) Those culturally idiosyncratic meanings of original text always get in the way of translating process. *The Analects* is such a Chinese Confucian masterpiece with large amount of culture specificity in it. Because of diverse cultural and historical background, purposes of translations and any other influence factors, different translators or scholars adopted various approaches to cope with difficulties caused by cultural differences. In this part, six approaches will be mainly discussed one by one; they are annotation, transliteration, literal translation, paraphrasing, substitution, and free translation.

4.1 Annotating

Although annotations are diverse from different translators, many translators employ annotating in translations to avoid misunderstanding and ambiguities. James Legge's annotations were all-embracing, which involved cultural background, translator's comments and many other aspects. Annotations made by Ku Hung Ming were quite different. He quoted sayings of well-known western writers, which would help English readers to understand by means of these familiar ideological systems. (Huang Xingtao, 1996) Ku Hung Ming rendered “周公” into “the Lord of Chou” and added the following annotation,

“The Moses or Solon of Chinese history. the founder also of Confucius' native state, Lu (the England of Ancient China): a man who combined the piety of St Augustine and the statesmanship of King Alfred of England.”

Moses and Solon was well-known in western countries, Ku Hung Ming compared “周公” to “Moses and Solon” in China, which was beneficial to better understanding the achievements made by “周公” in Chinese history.

In D. C. Law’s translation, there were two kinds of annotations could be found. With the view of helping readers understand, he listed the numbers of other sections that included kindred opinions or same concepts, which was helpful to form a holistic impression of the text. For example,

* 子曰：“父在，观其志；父没，观其行；三年无改于父之道，可谓孝矣。”

(1.8)

- *The Master said, “Observe what a man has in mind to do when his father is living, and then observe what he does when his father is dead. If, for three years, he makes no changes to his father’s ways, he can be said to be a good son.”* (D. C. Law)

For the bold face letters, a note was made under this translation, “This sentence is found again in IV. 20. Cf. also XI X. 18.” It could help to find interrelated sayings more easily and let readers have further comprehension to “Xiao” (孝), an important concept in Confucius’ thought.

The other kind of annotations focused on explanations of specific cultural items in original text. D. C. Law interpreted “六十而耳顺” into “at sixty my ear was attuned”. He added an annotation to explain his translation and made reader comprehend more clearly.

Annotating was a common approach in translating Chinese classics. Although they might take some space or effect the reading speed of readers, no matter what kind of annotations was used in translations, they contributed to better understanding for readers indeed.

4.2 Transliteration

Before suitable new words are created, transliteration is a widely used approach in translating cultural words whose equivalent translation cannot be found in target

language. There are two types of transliteration: one is transcribing words into corresponding letters, the other is mainly entails the transference of sounds from one phonological system to another, and the latter method is often used in translating Chinese and English. This approach used in translating *the Analects* is often combined with annotating. For example, in Roger T. Ames' translation, he translated “天” into “tian” and made a further explanation with an annotation, while many translators believed that “heaven” was the proper translation. Ames stressed Chinese ancient philosophical terms should be seriously treated instead of interpreting at will in the circle of western philosophy.

Arthur Waley used transliteration in combination with paraphrasing.

* 子曰：“为政以德，譬如北辰，居其所而众星共之。” (2.1)

- *The Master said, He who rules by moral force (te) is like the polar-star, which remains in its place while all the lesser stars do homage to it.* (Arthur Waley)

“德” was a key concept in *the Analects*, which appeared many times and played an important role in Confucian thought. As had stated above, finding fully equivalent translations of some Confucian concepts is almost impossible; therefore combined transliteration with paraphrasing would help readers to understand and grasp the central thought of *the Analects*.

Let's take another example in D. C. Law's English version of Lunyu.

* 子曰：“禘自既灌而往者，吾不欲观之矣。” (3.10)

- *The Master said, “I do not wish to witness that part of the di sacrifice which follows the opening libation to the impersonator.”* (D. C. Law)

In this context, “禘” was short for “禘祭”, which referred to an important sacrifice performed by emperor. In fact, the method of semi-transliteration was used in this translation, “禘” was transliterated into “di” and “祭” was paraphrased into “sacrifice”.

4.3 Literal Translation

Literal translation usually does little violence to the original language and

retains the original text in source language. It is one of the most important means to introduce the source language culture into target language culture. However, literal translation is not applicable to all situations; If not being correctly used, it may sound unnatural.

As for the same example, Pan Fu'en and Wen Shaoxia rendered “天命” into “the Decree of Heaven”. In ancient times, “天”dominated the whole world, so translating it into “Heaven” was suitable, and “命” meant laws or biddings in here. Therefore, it was acceptable to interpret “天命” into “the Decree of Heaven” literally. But because “Heaven” closely connected with Christianity in western countries, some western cultural elements had been imposed on the specific Chinese item.

4.4 Paraphrasing

Since some cultural expressions in source language have no equivalent expressions in target language, it is sometimes not enough to use only literal translation. Paraphrase is not translate source text word-for-word, but to restate the sense of the original text by using other forms of expression. It tries to overcome the obstructions of cultures, but the cultural characteristics are lost as well in the process of paraphrasing. For example, “孝” was translated into “to be a good son” by D. C. Lau. Considering its meaning only, the translation was correct, but as an independent concept in Confucian thought, it was not satisfactory.

4.5 Substitution

Owing to cultural difference, there are no counterparts for cultural specific items in another language. In this situation, substitution is often used by many translators. It is to replace a word or an idiom in the source language culture with a word or idiom in the target language culture, which are similar in some respects but not identical. It is a translating approach which is easy arouse the common feelings of target language readers, however, the underlying meanings and cultural features in source language may be somewhat distorted. For example,

* 君子务本， 本立而道生。(1.2)

- *The gentleman devotes his efforts to the roots, for once the roots are established, the Way will grow therefrom.* (D. C. Lau)

- *It is upon the trunk that a gentleman works. When that is firmly set up, the Way grows.* (Arthur Waley)

- *A gentleman devotes himself to basics. Once the basic are established, the principles of government and behavior will grow there-from.* (Lai&Xia)

As for the same concept, Lai Bo and Xia Yuhe paraphrase “道” into “the principles of government and behavior”, while D. C. Lau and Waley both substitute “道” with “the Way”. These two terms have common ground over the emphasis on the inner world of people, but “the Way” may refer to a spiritual path, which is a term for early Christianity. Therefore, sense of target language culture is intruded into the original text during the process of substitution.

4.6 Free Translation

Based on Liu Zhongde’s definition, free translation may be a supplementary means to convey mainly the meaning and spirit of the original without trying to reproduce its sentence patterns or figures of speech. (Liu Zhongde, 1995) Sometimes, this kind of translation is full of creativities and which emphasizes more on the connotations instead of literal meanings.

Ezra Pound translated *the Analects* in a creative way. Based on the structure of Chinese characters, he translated “信” into “man standing by his word”, interpreted “敬” into “respect for the kind of intelligence that enables grass seed to grow grass, the cherry-stone to make cherries”, and rendered “济” into “an even or constant water supply”. Pound’s version had its own characteristics which were quite other than other translations. It introduced the culture features of Chinese characters and explained Confucian thought from a different angle. But this kind of translation should not be treated as an authoritative edition of *the Analects*.

4.7 Summary

Since in translation “meaning” is of particular importance, it follows that translation cannot be fully understood outside a cultural frame of reference. (Juliane House, 2002) Therefore, properly translating cultural specificity in original text is significant. From above discussion, we can see clearly that diverse approaches can be used in translation, but which method should be adopted must be determined after various factors are taken into consideration.

Chapter 5 Conclusion

The Analects is a representative work in the Chinese classics, and translating the masterpiece is far from being an easy task due to the difficulty in comprehension of the original text, the trouble in transferring meanings between two different languages, rhetorical and stylistic diversities and many other factors that demands more attention. Considering translation to be a particular type of culturally determined practice, cultural transmission in translation is of vital importance for an excellent version.

Compared with previous study, the thesis is a study on explication of cultural transmission in different English versions of *the Analects*. Lack of space forbids comprehensive studies on this issue; therefore, the emphasis is laid on some selected concepts and cultural specific items in *the Analects*. By means of analyzing various translations for the same cultural word, the writer makes an attempt to find those possible effects on cultural transmission in target language text. Because of influences from various aspects, different translators choose diverse approaches applied in the translation of cultural specificity, which lead to the discrepancy among various versions.

In the process of translating *the Analects*, it needs to take translators much ingenuity to consider how to make readers fully understand the meaning of the original text as well as know about the cultural specificity in source language culture as much as possible in their own cultural frame. Some translators are accustomed to seek similar expression in English, but which is not successful all the time, and cultural factors must be taken into consideration as well. As for the translation of key concepts in *the Analects*, similar expressions can be found in English, but the underlying cultural connotations are easy to be ignored. In the process of transition between two languages, some Chinese characteristics are lost and western cultural background is imposed on these native Chinese concepts. Therefore, employing foreignized translation approaches (e.g. literal translation, transliteration, transliteration + paraphrasing, etc) to tackle those concepts of Confucianism will be

beneficial to cultural communication and let the world hear the voice belong to China. Although ambiguities are inevitable at first, but translation is also a ceaseless communication process. Misunderstanding will generally taper off as the cultural communication deepens step by step.

It's worth noting that there is still no translation that is generally acknowledged to be an authoritative one even though there are so many English versions can be found. In this connection, translators and scholars both at home and abroad should strengthen cooperation, and it will help high-class translation come into being and promote cultural communication between different countries.

As the development of cultural globalization, the importance of keeping the independence of Chinese culture becomes more and more obvious. Therefore, Chinese translators and scholars should take their responsibility and pay more attention to the overseas publicity of Chinese native cultures.

Given the complex nature of this research, the subject about cultural transmission in *the Analects* itself is inexhaustible, and further study is needed. The purpose of this thesis is to function as a new start for further study and hopefully its result will shed some enlightenment for the following translation practices of *the Analects*.

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