

摘 要

辜鸿铭(1856—1928)是中国清末民初著名的学者和翻译家。作为一名学贯中西的学者,他坚持文化保守主义立场,在“西学东渐”的热潮中,他逆流而行,倡导儒家文化,翻译儒家经典,将儒家文化传播到西方世界,在西方国家产生了巨大的影响。

众所周知,二十世纪七十年代翻译研究出现了文化转向,译者作为文化传播者和历史参与者的边缘地位被提高到了中心位置,很多新的理论发展起来,例如目的论,多元系统论,阐释学等。然而,目前的研究多集中于对译者主体性地位的理论分析,缺乏对翻译家的翻译思想和翻译实践的具体分析和探讨。所以从个案入手,把个案研究与系统的理论研究结合起来是很有必要的。

本文以译者主体性为理论基础对辜鸿铭英译《论语》进行了一定程度的研究,从宏观和微观两个方面详细分析了译者主体性在辜译本中的体现,同时说明了译者主体性的发挥所受的主客观限制。由于辜鸿铭的西方文化背景以及其对西方文化的谙熟,他在翻译中常常自觉或不自觉的对中西文化进行对比,有时甚至以西方文化因素解释东方文化,以期达到传播儒家学说、改变中国人在西方人眼中扭曲形象的目的。就其译本在西方世界的接受情况而言,他的译本在西方世界获得巨大成功,一度蝉联畅销书榜首。辜鸿铭及其英译《论语》对中西方文化交流做出的重大贡献是不容忽视的。辜鸿铭作为译者的主体性的发挥都不仅有助于中西方文化交流而且促进了中国文化在西方世界的传播。

本文除了引言和结论外共分三章。在引言部分,简要介绍了本文的研究目的、方法和意义。

第一章介绍了辜鸿铭的文化保守主义及论语的英译情况。回顾了前人对辜译《论语》的评价，指出对辜译《论语》的评价是毁誉参半的。有的人认为辜译不忠实与原文，有的人却赞他准确的传达了儒家思想。总的来说，辜鸿铭英译论语对中国文化的传播是功不可没的。

第二章回顾了翻译史上关于译者地位的不同观点，指出译者的地位已由边缘进入中心。接着，介绍了主体性及译者主体性的内涵，列出了与译者主体性相关的翻译理论包括多元系统论，操纵学派理论，目的论和阐释学。

第三章分析了译者主体性在辜译《论语》中的体现。主要从宏观和微观两个层面来分析。宏观上以翻译选材、翻译目的、翻译策略、标题的翻译以及章节的重排为例，微观上以专有名词的省略、文化负载词的注解以及句子结构的转换为例，对辜鸿铭译者主体性在论语翻译中的发挥做了详细的分析说明。

结论对本论文做出了总结，指出了它的局限性，并对今后的研究提出了建议。

关键词：译者主体性；辜鸿铭；《论语》翻译

Abstract

Ku Hungming (1856-1928) was a famous scholar and translator at the turn of the 20th century in China. As a scholar with great knowledge of both eastern and western cultures, he insisted on a conservative culture attitude, and behaved adversely in the tide of learning from western countries in the late Qing Dynasty and the early period of Republic of China. He contributed greatly to the spread of traditional Chinese moral value and modes by translating Confucian classics which influenced western countries very much.

As is known to all, since the late 1970s, the translation studies has turned to be culture-oriented, translator's marginalized position has been raised to the centre as a culture disseminator and a history participant. Many new theories and schools are formed during this "culture turn", such as Skopos Theory, the Polysystem Theory, Hermeneutics and so on. But present studies put much more attention on the macro theoretical analysis and position of translators than on micro study and exploration of a specific translator. So, to study from a specific case, and to combine case study and systematic research are quite necessary.

This thesis is a research of Ku Hungming's English translation of *Lun Yu* based on the theory of the translator's subjectivity. The author analyses the representation of translator's subjectivity from the macro-level as well as the micro-level, and at the same time explains the subjective and objective constraints of the translator's subjectivity. Because Ku Hungming was a master of the western culture, he compared

Chinese culture with western culture in his translation consciously and unconsciously. Sometimes he even explained Chinese culture elements with western culture elements to disseminate Confucianism and to correct the perverted image of Chinese people in western people's eyes. In terms of the acceptance, his version, once continuously staying at the top of the list of the Best Sellers, was a great success. Ku Hungming and his English version of *Lun Yu* have contributed a great deal to the communication of western and Chinese culture. Ku Hungming as a translator, his full play of a translator's subjectivity in translation was helpful not only to the communication of Chinese culture and western culture but also to the dissemination of Chinese culture in the western world.

Such a study on *Lun Yu*'s translation by Ku Hungming from the perspective of the translator's subjectivity consists of three chapters except the introduction and conclusion.

The introduction gives a sketch of the aim, methodology and magnificence of the thesis.

Chapter one is a brief introduction of Ku Hungming's culture conservative and the English translation of *Lun Yu*. The author points out that people hold different attitudes towards Ku's translation of *Lun Yu*. Some say Ku's translation is not a faithful one; some evaluate it highly because it expressed the nature of Confucianism. In a word, Ku Hungming and his English version of *Lun Yu* have contributed a lot to the dissemination of Chinese culture.

Chapter two offers a review of different attitudes towards translator's position, and points out the status of the translator has been

changed from the marginal position to the central position. Then the author gives definitions to subject and translators subjectivity, and also introduces various theories connected with translator's subjectivity including the polysystem theory, the manipulation theory, the skopos theory, and the hermeneutics.

Chapter three manifests translator's subjectivity in Ku Hungming's translation of *Lun Yu* from two levels--- macro-level and micro-level. At the macro-level, the author takes the choice of translation material, the purpose of translation, the translation strategies, the translation of the book title and the rearrangement of the chapters as example; at the micro-level, the author takes the omission of the proper names, the annotation of the culture-loaded words and the change of the sentence structures as example to illustrate the manifestation of the translator's subjectivity of Ku Hungming in his translation of *Lun Yu*.

The conclusion summarizes the content of the thesis and points out its limitations and gives some advice on further study.

Keywords: the translator's subjectivity; Ku Hungming; translation of *Lun Yu*

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Introduction

As an introduction to the whole thesis, this part provides a brief account of the background, the objectives, the questions and the structure of the thesis.

0.1 Background of the Research

In the traditional translation theory, translation had been regarded as secondary to comparative linguistics. Translation had been researched mainly by comparing between language structures ontologically. With the development of translation, researchers found out that as such a complex human activity it was inadequate to explain translation in a prescriptive approach. So, many researchers began to examine translation in a broader social-cultural context which aroused the “culture turn” in translation studies.

From 1970s more and more attention has been paid to the translator with the culture turn. Many researchers have recognized the translators' subjective role. Many theories include the Polysystem Theory, the Manipulation Theory, the Skopos Theory, the Hermeneutic Theory and so on have contributed a lot to the promotion of the translator's status.

In the light of the above related theories, the author of this thesis attempts to do some specific studies on the well-know translator and culture scholar Ku Hungming and his English translation of *Lun Yu*.

Ku Hungming (1856-1928) was a famous scholar and translator at

the end of Qing Dynasty and the early period of the Republic of China. In the tide of learning from the western world, he insisted on his conservative culture attitude. He wrote many books and articles to advocated Confucianism, including *Papers from a Viceroy's Yamen*, *The Story of a Chinese Oxford Movement*, *The Spirit of Chinese people*, etc. He also translated Confucian classics including *Lun Yu* and *Zhong Yong* into English. According to Ma Zuyi, Ku Hungming was one of the two well-known Chinese translators (the other was Zhang Qingtong) who translated Chinese works into foreign languages during the late Qing Dynasty and the early period of the Republic of China. (马祖毅, 任荣珍 2003: 699) But Ku Hungming and his works were not played close attention to until 1980s with the upsurge of the culture study. From then on some researches have been done on Ku's cultural attitude from different perspectives. The author of this thesis probes into translator's subjectivity represented in Ku Hungming's translation of *Lun Yu*. The author focuses on the relationship between Ku's spontaneous cultures comparison and his translation strategies, between his philosophic thoughts and selection of original text, between his aesthetic inclination and his fluent English expression. It is expected that this thesis will offer a reasonable and objective commentary on Ku's translation of *Lun Yu*.

0.2 Research Questions

The problem tackled in this thesis relates generally to the translator's subjectivity revealed in Ku Hungming's translation of *Lun Yu*.

First, the thesis studies the representation of the translator's subjectivity from two levels--- the macro-level and the micro-level. At the

macro-level, the thesis studies how Ku Hungming's subjectivity decides his selection of source text to translation, his rewriting of the book title, his rearrangement of chapters and his choice of translation strategies. At the micro-level, the thesis studies the representation of translator's subjectivity in transforming sentence patterns, in translating poems, in omitting of proper names and in annotating culture-loaded words.

Second, the author points out some constraints of translator's subjectivity from two aspects: ideology and reader awareness.

The translator's subjectivity manifests itself through the whole process of translation practice including text-receiving and text-producing. The translator's purpose guides translating strategies, and personal experiences and thoughts account for the uniqueness of translation. This thesis mainly examines such conditions revealed by Ku Hungming's translation of *Lun Yu* with abundant illustrations.

0.3 Structure of the Thesis

The whole thesis consists of five parts. This current Introduction is a brief account of the background, questions, and the structure of the thesis as well as significance of the research.

Chapter one provides a brief review of Ku Honhming's special life experience, his conservative culture attitude and a number of studies of both Ku Hungming and his translation of *Lun Yu*. Chapter Two discusses translator's subjectivity from the theoretical perspective with a brief introduction of the Skopos Theory, Poly-system Theory and Hermeneutics. In Chapter there Ku Hungming's personal qualities, translation purpose, translation strategies and translation techniques will

be analyzed from the perspective of translation's subjectivity at the macro-level and micro-level so as to explain how Ku's translation had been influenced by translator's subjectivity. Last comes the conclusion part. It summarizes the discussions of this thesis, and proposes suggestions for further research.

0.4 Significance of the Research

Traditional translation study focused on the faithfulness on linguistic level, but ignored the study of the most active role--- the translator and his subjectivity. Since the "culture turn" in 1970s, translator's position has been raised to the centre as a culture disseminator and history participant. Translator's subjectivity has been paid more and more attention to. But most of them laid stress on the macro theoretical analysis and position of translators. It seems that more attentions should be paid to micro study on a specific translator to combine case study with systematic research.

Ku Hungming studied in many European countries in his early life. His English and philosophic thoughts were praised by many Chinese and western celebrities such as Sun Zhongshan, Lin Yutang, Somerset Maugham, Leo Tolstoy and so on. But at the same time he was a controversial person. Zhang Qijun described him with "four oddities"(四怪), which means he dressed oddly, acted oddly, experienced oddly, and thought oddly.(张起钧 1988: 159) These "four oddities" actually embody Ku's subjectivities. This thesis is such a study on Ku Hungming's translation of *Lun Yu* from the perspective of translator's subjectivity.

Chapter One

Ku Hungming's Life and Translation

Speaking of Ku Hungming, most people will mention his legendary life and oddities. His thoughts and conservative cultural orientation were covered by his eccentric speeches and activities. This chapter briefly introduced Ku Hungming's life, thoughts and translation, and at the same time it lays a foundation for the study of his translation of *Lun Yu*.

1.1 Ku Hungming's Cultural Conservatism

Ku Hungming(1856-1928) was born into an overseas Chinese family at Areca Island, Malaya in 1856. Ku's family experienced four generations at the Areca Island and became a local noble with a high social position. His father Ku Ziyun was hired as an administrator in Forbes Scott Brown's rubber estate and was trusted by his boss.

Ku Homgming enjoyed good education in his childhood. When he was 14 years old, he went abroad with Mr. Brown to get western education. In Europe Ku Hungming studied in University Leipzig in Germany, The University of Edinburgh in Great Britain, and University Paris in French. In these universities he obtained bachelor of engineering, master of arts and doctor of Philosophy. Ku Hungming was good at

German, English, French, Greek, Latin language and became a master of western culture.

After studied abroad for 11 years, Ku Hungming came back to the Areca Island in 1880. In 1881, Ku encountered Ma Jianzhong, a high-rank government official and literary figure of Qing Dynasty in Singapore and began to study Chinese language and literature with Ma's advice. In 1884, Ku was recommended to Zhang Zhidong, the governor of Guangdong and Guangxi provinces as well as a great master of Sinology. Since then he learned Sinology and was infatuated with it.

Ku Hungming was a cultural conservative. He studied in European countries for over ten years, which made him a master of western culture. After coming back to China, he read *The Four Books*, *The Five Classics* and many other ancient books. By comparing western culture with eastern culture he found out that eastern culture with Confucianism as its centre was eternal. Eastern culture was the root that supported and strengthened the Chinese people. It also was the nostrum which could save the western culture from decay.

The forming of Ku Hungming's cultural conservatism was connected closely with his special life experience and proud characteristic. Before he went to European in his youth, his father repeatedly warned him not to believe in Christianity and not to cut his braid. It indicated that his father taught him with strict patriotism. During the years in European,

although Ku lived a relatively rich life, he was always satirized and mocked for his yellow skin and braid because Chinese had low social position in western countries at that time. Foreigners' caustic remarks provoked him into hating western people with their despising.

In 1874, Ku Hungming began to study in the University of Edinburgh in Great Britain, and tutored by Thomas Carlyle, a famous historian and philosopher. He once said to Ku Hungming:

China's democratic ideal was a ray of light for mankind. But as far as I can see, it has not been realized in China. After it was disseminated to Europe, it led to the Great French Revolution as a lit match which was at last blew out by wind. There was only the democratic system but no democratic spirits in France. (兆文钧 1986: 177)

During his ten years studding in Europe, Ku Hungming recognized the development of productive forces and the modernization of the society not only couldn't bring happiness to people but also lead to wars, starvation, plague, and uncivilization in western society. Ku Hungming wanted to find out the way to save western society from spirit crisis in eastern culture.

After Ku Hungming came back to China, he had been trained by great masters of Sinology such as Zhang Zhidong and Shen Zengzhi. They all believed that Chinese learning was for base and western learning was for use. Ku Hungming was influenced greatly by them and insisted

Chinese learning was better than western learning and Chinese learning could cure the abuses of western countries.

Ku Hungming took the responsibility of disseminating eastern culture with Confucianism as its core to western countries. He wrote many books and articles to interpret Confucianism in English, and also translated some Confucian classic works which received the widespread praise in western countries.

In a word, Ku Hungming firmly believed Confucianism was the powerful weapon to rescue western culture and strengthen China. No matter his culture perspective was right or wrong, his great contribution to spread Confucianism to western countries can not be ignored.

1.2 Survey of Translation of *Lun Yu*

In the long river of human history, if one single person can represent the civilization of a whole nation, it is perhaps Confucius; if one book can be upheld as one common code of a whole people, it is perhaps Lun Yu, or the Analects of Confucius. (Huang Chichung 1997:4)

Confucius (孔子, 551-479 B.C.) was a great thinker and educationist in Chinese history. His ideals, Confucianism, are an important part of traditional Chinese culture. *Lun Yu* is the most important classic work which embodies Confucianism. This book, compiled by pupils of

Confucius' disciples half a century after the Master's death, came into being during the early years of the Warring States Periods (475-221 B.C.) more than two thousand and four hundred years ago. It recorded the sayings and deeds of the great sage and his disciples, containing 498 very brief chapters which are organized into 20 "books". In each book, chapters are arranged arbitrarily according to their contents. It covers a wide scope of subjects from philosophy, politics, literature, art, education and moral civilization. From Han Dynasty Confucianism was regarded as the orthodox state ideology. Since Sui Dynasty all the test items in imperial examination in China were designed according to *Lun Yu* and other Confucian works. They were not only authorized textbooks but also guidelines of people's speaking and acting.

During these over two thousand years, many scholars made commentary on *Lun Yu*. These commentaries offered us valuable materials for researching Chinese traditional culture. In the western Han dynasty (202 B.C-9 A.D.), there were mainly three kinds of versions of *Lun Yu*: the *Lu version*(《鲁论》), the *Qi version*(《齐论》), and the *Ancient version*(《古论》). These three editions were re-edited by an official named Zhan Yu(张禹) into a new book --- *Comments From An Official Surnamed Zhang*(《张侯论》) in the end of Western Han dynasty. In the course of the second century, *Lun Yu, with Explanations of Meaning*(《论语注》), a new edition of *Lun Yu* with commentary was compiled by one

of China's greatest scholars Zhen Xuan(郑玄 127—200). He Yan(何晏 193—248) and other ministers of the Government of Wei, united the production of the great works entitled *A Collection of Explanations of Lun Yu* (《论语集解》). In Nan dynasty, Huang Kan(皇侃 488—545) edited *The Comments of Lun Yu* (《论语义疏》). In Song dynasty there appeared *The Meaning and Comments of Lun Yu* (《论语注疏》) by Xing Bing(邢昺 932—1010) and *Collected Comments of Lun Yu* (《论语集注》) by Zhu Xi (朱熹 1130—1200). The latter was considered as the classic in annotating *Lun Yu*. In Qing dynasty Liu Baonan(刘宝楠, 1791—1855) produced *The Correct Meaning of Lun Yu* (《论语正义》). Today Yang Bojun's (杨伯峻 1909—1992) *Vernacular Translation and Annotation of Lun Yu* (《论语译注》) is regarded as the most influential commentary in modern time, and this book is used as the reference in the thesis.

The books mentioned above are commentaries of *Lun Yu* in China's history. *Lun Yu* was also introduced to foreign countries. The earliest translation was a Latin translation by Matteo Ricci (1552-1660) in 1597. But it was until 1687 that the first Latin version, *Confucius Sinarum Philosophus, sive Scientis Sinensis Latine Exposita* (《中国哲学家孔子, 用拉丁文解释中国人的智慧》) edited by the missionaries Philippe Couplet, Intorcetta, Hendtricht, and De Rougemont was published. From then on, *Lun Yu* was widely translated into different languages. It was said that almost all the important languages had their own versions of *Lun Yu*.

Speaking of English versions, there are all together twenty-six.(王辉 2004: 1) Among them James Leege, Ku Hungming, Ling Yutang Arthur Waley, D.C. Lau, Ezra Pound's translation are relatively famous.

James Leege(1815-1897) was a clergyman born in Scotland. He was sent to Hong Kong by London Missionary Society in 1843. As a forerunner to translate Chinese classics into English, he translated *The Four Books* and *The Five Classics*. His translation of *Lun Yu* entitled *The Confucian Analects* in 1861 was considered as the first authorized English version with a high fame and a far-reaching influence for over one hundred years. His translation was regarded as a faithful and exact one in content as well as in form. He employed literal translation as his main translation method.

Ku Hungming was the first Chinese translator who translated *Lun Yu* into English. His translation *The Discourses and Sayings of Confucius* was published in 1898. Ku Hungming studied in European countries for 11 years and mastered English language and western culture very well. After coming back to his homeland, he spent over twenty years researching Chinese classic works. He said in the preface of his translation: "Since the first publishing of Dr. Leege's *Chinese Classics*, forty years has past. Now, anyone no matter how poor his Chinese is, would be unsatisfied with Dr. Leege's translations if he reads them repeatedly and carefully. Because of Dr. Leege's insufficient literary

training at the beginning of translation, he was lack of literary judgment and perceptivity.”(黄兴涛 1996: 345) It was because his great dissatisfaction with Legee's version he translated *Lun Yu* in a special way. The subtitle of his translation of *Lun Yu* was “*A New Special Translation, Illustrated with Quotations from Goethe and Other Writers*”. Ku's translation is concise and smooth. He expressed in the same way as an educated Britain, and quoted many famous European writers. In his translation, many proper names were omitted. Some Chinese culture elements were analogized with western culture elements. In order to make Confucianism understood by common readers in western countries, he employed much interpretation in translation. His efforts made the translation easily accepted by English readers. But on the other side, his translation was considered to be over-domesticated. However, Ku's translation was very successful in western countries. He contributed a lot to the introduction of Chinese culture into western world.

Lin Yutang(林语堂 1895—1976), another Chinese translator's, whose translation of *Lun Yu* was also gained popularity and acceptance in western countries. His version with the title *The Wisdom of Confucius* was published in 1938. After its publication it stayed as “the top ten best sellers” in “The Modern Library Series” for more than five years.

Arthur Waley(1889-1966) published *The Analects of Confucius* in 1938 in New York. His translation was considered to be a faithful one in

fluent language with abundant footnotes and explanations of some key concepts.

In ancient time or in modern time, by foreigners or by Chinese people, *Lun Yu* was retranslated many times. Every translation is a unique comprehension. It is quite natural that different people at different times would have different understanding of this book because they interpret it on the foundation of their own personal qualities or subject qualities.

1.3 Ku Hungming's Contribution in His Translation of *Lun Yu*

It had been the fact that Chinese classics were promulgate to the West by the Western Sinologists and missionaries. Till the end of the 19th century and the beginning of the 20th century, some Chinese people began to do this job. Among them, Ku Hungming was the earliest one and an influential one. His translation was not only a literary communication but also a culture exchange between China and the West. As the first Chinese translator of *Lun Yu*, he changed the embarrassed situation that the dissemination of the Confucianism was monopolized by the Christian missionaries or Western Sinologists.

As a classic work of ancient time, *Lun Yu* is full of traditional culture elements, so translators usually adopted literal translation with some

annotations. Legge's version was a good example. But Ku Hungming used the Western philosophy and the Western sayings to make annotations for Chinese traditional culture elements. Lin Yutang spoke highly of Ku Hungming's translation. He said that Ku's translation was faithful and creative. He also argued that Ku himself played the role of negotiating Chinese and Western cultures and Ku's translation served as a bridge across Chinese and Western cultures(张明高, 范桥 1990: 387—388). Huang Xingtao in his book *A Eccentric Master of Cultures---Ku Hungming* (《文化怪杰辜鸿铭》) made objective remarks on Ku Hungming and his translation. He pointed out that although Ku held a conservative culture attitude, his culture activities and speech were not all "absurd". Ku's translation of Chinese Confucianism was an attempt to propagate Chinese traditional culture to the West. Zhang Xiaobo's "*A Comparative Study of the Two English Versions of the Confucian Analects by James Legge and Ku Hong-ming*" discussed the two translators' different styles in the Chinese classic work translation. That is Legge was faithful to the source language but Ku preferred to conveying the thoughts of Confucian. This reveals the translator understand and translate the original book from different angles. In translating process, the translator ought to take the readership, the purpose, and text type into consideration. For the successful access of the translation to the target culture, Ku Hungming chose to let the translation version to be close to the target

culture and target readers, so he expressed as an educated British people. In short, Ku Hungming's translation of *Lun Yu* was the first version by Chinese which disseminated Chinese traditional culture to the West to show the morality of Chinese culture.

Chapter Two Translator's Subjectivity

In this chapter, the author makes a detailed study on the status and definitions of the translator's subjectivity as well as some theories related with translator's subjectivity.

2.1 Status of Translator

In a very long period of time of translation studies, the focuses of translation research are the nature, criterion, and techniques of translation. Researchers tried to find how to translate and what makes the best translation. The most dynamic element in translation---the translator, was ignored. Translators subjective came into people's view until the "culture turn" in the 1970s. From then on, translators' status has been paid more and more attention to. In this section, translator's status in traditional and contemporary translation views will be discussed.

2.1.1 Traditional Status of Translator

In the history of translation for over two thousand years, translators have many bynames, such as "painter, sculpture, actor, mouthpiece, translating craftsman, servant with two masters, fettered dancer, translating machine and culture hauler." These metaphorical names reflect the traditional view of translator which is that translators are dependent and secondary to authors, and translations are inferior to original books. So the traditional translation studies on translators including translation

criticism are confined to comments on their techniques as well as gains and losses at language level, rather than evaluate their contributions to the culture and literature from cultural and literary perspective. (查明建, 田雨 2003: 20)

In traditional translation studies in China, there are many types of ideal translation criteria including Yan Fu's "faithfulness, intelligibility, elegance", Lin Yutang's "faithfulness, coherence, beauty", Qu Qiubai's "equal notion", Mu Lei's "substantial resemblance", and Qian Zhongshu's "theory of transmigration." From early Buddhist translation to translation of Western literature in the modern era, being faithful to the original has been regarded as "the primary responsibility of translators." (谭载喜 2000: 339)

In western traditional translation studies, "loyalty", "accuracy", "equivalence", and "correspondence" had been the important criteria in evaluating a translation or translator. In early translations of the Bible, literal translation was adopted because what the Gods had said was not allowed to be changed. But with literal translation, versions were difficult to be understood. Therefore, *Today's English Version* published in 1966 by Robert G. Bratcher was translated in common language to express the meaning of the original book according to Eugene A Nida's dynamic equivalence or functional equivalence.

In 1790 Alexander Fraser Tytler, a famous Britain translation theorist published his masterpiece *Essay on the Principles of Translation*. In this book he brought out three principles of translation: 1) A translation should give a complete translation of the ideas of the original; 2) The style and manner of writing in a translation should be of the same character with

that of the original; 3) A translation should have all the ease or original composition.(Alexander Fraser Tytler 1791:7-120)

John C. Catford, a famous linguistic and translation theorist, published *A Linguistic Theory of Translation* in 1965 with the purpose of building a set of prescriptive principles. He held that the nature of translation was to substitute a word material in one language with an equivalent word material in another language.

From above we can conclude that in traditional translation studies, a translator is a servant whose purpose of translation is to create a faithful and equivalent language material to the original one. The best comments on translation could only be a faithful and fluent translation expressing the spirit of the original. The original can not be exceeded. The status of translation is always inferior to the author.

2.1.2 Change of Translator's Status

Traditional translation theories request translators to make an equivalent language material to the original and to make the translated text read as if it had been originally written in that language. That implicates translators are invisible. But with the development of translation theories and practice, more and more people found out that translators actually are the most active role in translation. In other words, translators are the subjects of translation.

Since 1970s, translation studies turned to be cultural-oriented. New dimensions and approaches have been brought to translation studies. Translation is no longer a mere transform between language materials. Translators are no longer “translating machines” that operate language

transform. Just as Hans J. Vermeer has said transformation was first and foremost a cross-cultural transfer. What translators do is cultural communication. Source text-oriented approaches have been shifted to target text-oriented approaches which brought the culture identities and roles of translators in the foreground. Because the translated version will be read by people in the target language with different cultural background, to “copy” the original material passively was not enough. Translators should re-create it with their personal ideas. Thus in comprehension as well as interpretation course of the original, translators can not be excluded from their pre-understanding structure, their own experiences, attitudes, beliefs, and aesthetic standards. Since translators play an active role in translation, translators’ status became visible. Translators became masters who choose translation materials, adopt translation strategies and methods other than servants.

In a word, whether the translator is visible or invisible is the distinction between traditional and contemporary translation theories. The former obscured translator’s role, but the latter confirms translators’ value. By translator’s visibility we mean translators’ subjectivity, which will be discussed in the following section.

2.2 Subject and Subjectivity in Translation

Subject can be defined as following:

From the philosophic point of view, as a result of the dichotomous study of philosophy in the 17th century, subject possesses properties like naturalness, sociability and spirit. That the subject is natural indicates its dependence of nature, for if there is no nature, there is no human being.

Subjects are social because there is a tight attachment of human beings to the economic system, principles, rules and values etc. of the society. Besides, spirit, which distinguishes human beings from animals, is the dominant feature of subjects. (刘宓庆, 2001: 52—53)

Generally speaking, human beings are the subjects of society and the world, and the objective world and society are objects. Subjects are observers and objects are things observed. The following part will focus on the connotation of the subject of translation and translators' subjectivity.

2.2.1 Subject in Translation

As we mentioned above, subject refers to persons who possess the ability to think and act in a society. We can infer that subjects in translation may be persons who think and act in the translation practice. In a broad sense, translation refers to the act of translating or the products of translation. So in the process of translation, the author provides the source text; and then the translator translates it into the target language; at last readers read the target text and make comments on it. In these three steps, the author of the source text, the translator, and the reader of the target text are all subjects. As early as in 1987, on the theoretic basis of hermeneutics, Yang Wuneng held that subjects of literary translation were authors, translators and readers. Translation was a circulation of interpreting, reception and recreation. At the same time, he pointed out that translators as the most active role were at the central position of translation. (杨武能 2003: 10) Chen Daliang put forward that the translator is the subject of translation; the author is the subject of literary

creation; and the reader is the subject of acceptance.(陈大亮 2004: 6)Yuan Li had a different idea. In her article “A Hermeneutics Approach to the Studies of Translator’s Subjectivity”, she proposed that there are four basic artistic elements in literary translation: the world, the source text, the translator, and the version. The translator is the agent who has direct relationship with the other three elements. A new circulation of interpretation comes into being. Among these four elements, the translator, the only subject of translation, is the focus of the circulation of interpretation.(袁莉 2003: 77) To sum up all the different opinions, Xu Jun made a conclusion as the following:(1) The translator is the subject of translation; (2) Both the author and the translator are the subjects of translation; (3) Both the translator and the reader of the target text are the subjects of translation; (4) The author, the translator, and the reader are all the subjects of translation.(许钧 2003: 10) The author of the present thesis adopts the idea that the translator is the only subject of translation.

2.2.2 Subjectivity in Translation

The important characteristic of subject is subjectivity. In philosophy, subjectivity refers to the alienation of the subject’s essential power in its objective activity and the characteristics of the subject, which mean modifying, influencing, manipulating objects and making the objects serve it (王玉樑 1995: 35). Liu Miqing holds that subjectivity refers to the “ego power” reflected in the process of action of the subject. (刘必庆 2001: 52) In Wei Xiaoping’s opinion, subjectivity is conscious activity, which is composed of intention, initiative and creativity. Among the characteristics of subjectivity, initiative is the most prominent one.

Passivity is also one of its features. The subjective initiative of the subject acts upon the objects; at the same time it is restricted from the objects and the objective environment. Passivity reflects human's dependence on objects and also the limitations of objects on human beings. (魏小萍 1998: 22-24)

Since the translator is regarded as the only subject of translation, the subjectivity of translation refers to the subjectivity of the translator. Some translation scholars have attempted to provide descriptions of the translator's subjectivity. According to Zha Mingjian and Tian Yu, the translator's subjectivity refers to the subjective initiative reflected in the translation activity by the translator on the precondition that he must respect the translation object in order to achieve the translation purpose. The basic characteristics of the translator's subjectivity are the self-conscious culture awareness, the humanistic character, as well as the cultural and aesthetic creativity of the translator. (查明建,田雨 2003: 22) Tu Guoyuan and Zhu Xianlong hold that the translator's subjectivity is the initiative the translator displays under the constraints of other translation participants, external forces and his or her own horizons in the process of translating. Such initiative is independent, conscious, purposeful and original, reflecting the translator's consciousness of his or her own artistic personality and his or her cultural and aesthetic creativity. (屠国元,朱献珑 2003: 9) In the opinion of Chen Daliang, the most essential elements of subjectivity is the subject's initiative. Subjectivity is the dialectical entity of the subject's initiative and passive responses to external influences. In other words, subjectivity can only be highlighted in the relation between the subject and the object. Therefore, two

extremes in understanding subjectivity should be avoided, i.e., to ignore the restrictive power of the object and exaggerate the initiative of the subject and to overemphasize the constraints of the object and be blind to the initiative of the subject. In translation, the only subject that displays initiative, creativity and autonomy is the translator. (陈大亮 2004: 5)

From the definitions mentioned above, it is clear that the universally acknowledged subjective features in translation are the translators' initiative, cultural and personal consciousness and aesthetic creativity. (Wu 2005: 65-66) The translator's subjectivity is "a system in which an internal mechanism of the translator's self interacts with external forces constraints" (ibid: 66). Therefore the operation of the translator's subjectivity is under the influences of the external forces or constraints.

It must be pointed out that the subjectivity of the translator is manifested in the whole translating activity but not only in the translating process. By the whole translating activity, we mean the activity including the decision of the translation purpose, the choice of the original text, the adoption of translating strategies and the understanding of the original text as well as the specific translating process, so the translator's subjectivity manifested at the "preliminary" and "initial" steps at first and then at the "operational" step.

In the "preliminary" and "initial" steps the translator chose the work to translate according to his translation purpose, and then he decides the overall translation strategies. In most conditions, the translation purpose and the choice of the original text are the translator's personal decisions based on his ideology, interests and the abilities. The translation strategies are decided to fulfill the translator's translation purpose. From

the above analyses it is not difficult to find out that the translator subjectivity is fully displayed before the “operational” steps. In the “operational” steps or the actual translating process the translator realized the linguistic transfer from the original text to the target text with some specific translation methods. The adoption of specific translation methods depends on the translation purpose and some personal qualities of the translator such as the self-conscious culture awareness, the humanistic character, as well as the cultural and aesthetic creativity. So translator's subjectivity manifested in the whole translating activity including the preparative process and actual translating process.

Although the translator has special purpose, he cannot translate freely. The translator is restricted by all kinds of subjective and objective factors such as the translation criteria and principles, the original text, the readers in the target language as well as the linguistic and culture differences.

Translation criteria refer to the rules that are used by critics to measure a certain translated version. Translation principles refer to the rules should be obeyed by the translator. Translation criteria and principles are general guides in translation practice. In the translation history many famous scholars laid down different criteria such as Yan Fu's “faithfulness, intelligibility and elegance”, Fu Lei's “substantial resemblance” and Nida's “dynamic equivalence”.

Except translation criteria and principles the original text also set constraints on the translator. The translator should first understand the original text and then translates it into the target language. The understanding of the original text is an important base of translation. If

the translator can't understand the essence of the original text, he may be constrained by the literal meaning of the source language, so that the translator is unable to use natural target language to express the original meaning. If the translator understands the essence of the original text, he can express the information flexibly. A deep understanding of the essence of the original text is helpful to expressing it in the target language.

A good translator also should consider the demand of the readers because the terminal point of translation is the target readers and the translation is also served for the target readers. Nida held that the primary assignment of translation is to make translated version clear to readers. It requires the translator use loanwords and exotic expressions as few as possible and employs expressions which the target readers are familiar with.

Except the language habits, culture differences are also a restriction of translation. Translation is not only a language transfer but also a culture communication. It is crucial to correctly deal with the culture elements in literary translation. In the translation of *Lun Yu* it is especially important because *Lun Yu* contains many culture elements of ancient China which are rusty to modern people. In Ku Hungming's translation of *Lun Yu*, he explained culture elements by the comparison between western and Chinese culture and sometimes he even explained Chinese culture elements with western ones to avoid the strangeness.

What we discussed above suggests the translator's activity is not arbitrary or free of limitation. Besides the above factors the constraints also include other factors such as ideology, poetics, the translator's competence and so on. In a word, the translator's subjectivity is

represented in the whole translating activity with many limitations. On one hand, we should be aware of the full play of the translator's subjectivity in translation; on the other hand we should avoid the arbitrariness of its play.

2.3 Theoretic Basis of the Translator's Subjectivity

In contemporary translation studies, many interdisciplinary scholars began to approach translation in a multi-dimensional and interdisciplinary way in a culture and society context. Since 1970s, there has been a boom of schools and theories of translation including the Polysystem school, the Manipulation school, Skopos Theory, and Hermeneutics Theory. These schools and theories reveal how the translator and his subjectivity influence his translating action and versions.

2.3.1 Polysystem Theory

Itamar Even-Zohar, a Israeli scholar first introduced the term "polysystem" for the aggregation of literary systems (including everything from "high" or "canonized" forms such as poetry to "low" or "non-canonized" forms such as children's literature or popular fiction) in a given culture.(Gentzler 2004:106) He incorporated translation into his polysystem model:

It is necessary to include translated literature in the polysystem. This is rarely done, but no observer of the history of any literature can avoid recognizing as an important fact the impact of translations and their role in the synchrony and diachronic of a certain literature. (Even-Zohar 1978:15)

Not all polysystems are the same. Even-Zohar pointed out the polysystems of larger, older, such as Anglo-American or French, for example, differ from the polysystems of younger or smaller nations, such as Israel or the Low Countries. In the larger, older countries translated literature is in the marginal position of society (except in periods of crisis), whereas within the smaller nations translations play a more central role.

Even Zohar outlined three social circumstances enabling a situation in which translation would maintain a primary position: when a literature is “young”, or in the process of being established; when a literature is “peripheral” or “weak” or both; when a literature is experiencing a “crisis” or turning point.(Even-Zohar 1978:24) Take China for example. In the early 20th century, many excellent foreign literary works were translated into Chinese which offered new forms for the establishment of the young Chinese modern literature.

Even Zohar examined the relationship between the position of the translated literature within the literary polysystem and the strategies adopted by the translator and found out that translators in a strong literary polysystem tended to apply the domesticating strategy, and thus produced fluent translations, while in a weak culture, foreignizing strategy or resistant translation prevails.

Gideon Toury, a younger colleague of Zohar, defined certain translation “norms” that influence translation decisions. *In Search of a Theory of Translation* (1980), Toury views “original” text as containing clusters of properties, meanings, possibilities. All translations privilege certain properties/meanings at the expense of others, and the concept of a “correct” translation ceases to be a real possibility. (Toury 1980:18) That

means translation depends upon the forces of history and culture. The role of translation theory is not to judge the product but to focus on the development of a model to help explain the process that determines the product. He argues that linguistic rules and laws are merely one set of factors operating on the translation process; he introduces a new set of factors that may be more powerful than other factors. In short, Toury demands that translation theory include cultural-historical “facts”, a set of laws that he calls “translation norms”.

Toury defines translation norms distinguish between three kinds of translation norms: preliminary, initial, and operational norms. “Preliminary norms” involve factors which govern the choice of the work and the overall translation strategy within a polysystem. The “initial norms” categorize the individual translator’s choice to subject oneself either to the original text or to the target culture’s linguistic and literary norms, or some combination thereof. The “operation norms” are the decisions made during the act of translation itself. (Toury 2002:58)

In a word, the Polysystem Theory, stressing the poetics and ideology of the target culture, provides the base upon which the new interdisciplinary translation studies could build.

2.3.2 Manipulation Theory

Even Zohar’s and Toury’s system theory work helped translation studies break down certain conceptual barriers and find a method for better describing translations. Translation scholars like Susan Bassnett, Andre Lefevere, Theo Hermans, who were called Manipulation School, go even further from Even Zohar’s polysystem model. Theo Hermans, in

the introduction of his book *The Manipulation of Literature* writes: "From the point of view of target literature, all translation implies a degree of manipulation of ST for a certain purpose." (Hermans 1985:9)

Lefevere examines translation as "rewriting" of ST. He holds that the literature system possesses a double control factors. One factor is ideology and patronage, governs it from the outside; the other is poetics and professionals which belong to the literature system. Lefevere argues that literary translation do not occur in a vacuum. He discusses questions about the pressures of ideology and patronage on the translator and his translation strategies. By "ideology" Lefevere understands, "a set of discourses which wrestle over interests which are in some way relevant to the maintenance or interrogation of power structures central to a whole form of social and historical life". (Lefevere 1988:59) By "patronage" he means any kind of force that can be influential in encouraging and propagating, but also in discouraging, censoring and destroying works of literature". (Lefevere 1984:92) Patrons can be individuals, groups or institutions.

As for the factor within the literary system, the dominant poetics includes two factors. One is literary devices, which include the range of genres, symbols, leitmotifs and prototypical situations and characters, and the other is the concept of the role of literature which refers to the relationship between the literature and the social system in which it exists. The professionals can be critics, reviewers, teachers and translators who decide on the poetics and the ideology of the translated text. Patronage is more interested in the ideology of literature than its poetics. The patronage "delegates authority" to the professional where poetics are

concerned. (Lefevere 1992:15)

In a conclusion, translation is rewriting. The process of rewriting is manipulated by translators' conscious and unconscious ideology, and the ideology and poetics dominant in the target culture. Therefore, translators who were the most active role in translation naturally show his subjectivity in translation. Thus the translators' subjectivity is highlighted.

2.3.3 Skopos Theory

With the shift from source-text oriented theories to target-text oriented theories, and from linguistic elements to culture factors in translation, functionalist theorists regard translation as an action carried out by a person who has a specific communication goal, which Reiss and Vermeer refer to as the text's Skopos.

Skopos is a Greek word for “the intent, the function, the goal”. Vermeer writes that “The Skopos rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function”. (Vermeer 1989:20; qtd. and trans. Nord 2004:29) The Skopos theory stresses the purpose of the translation which determines the translation methods and strategies. Without insisting upon one perfect translation as a goal, functionalists pragmatically ask only the optimal solutions within actual conditions. Translators may choose to be faithful to the source text's spirit, or they may choose a word-for-word strategy, or they may add, delete, or change information depending upon the cultural conditions and the needs

of the consumer. For example, some texts such as product descriptions might demand a word-for-word description; other texts such as advertisements might suggest a freer approach. As long as the target text achieves the translation goal, it is communicatively and functionally adequate. “Without such intentionality, without taking into consideration of the function which the translation is meant to serve or the problem it is trying to solve, the translators’ choices seem to be whimsical or pointless or wholly idiosyncratic.”(Hermans 1999:39)

Christiane Nord summarized the Skopos rule as “the ends justify the means” (Nord 2004:29). The translator, as a cross-cultural professional, is allowed to decide which approach would be better in the given situation.

The Skopos theorists have done a great job to empower translators, evaluating them to equal status with that of authors, editors, and clients. Thus translators’ subjectivity once again blooms in the perspective of translated texts’ function in the target culture.

2.3.4 Hermeneutics

Etymologically, the term “hermeneutics” originated from ancient Greek word *hermeneia*, which means interpretation, clarification and translation. At the beginning of 1960s, the modern philosophic hermeneutics was coming into being with the publication of *Truth and Method* by Hans-George Gadamer. In his point of view, the meaning of text always goes beyond its author. (Gadamar 1975:264) Any individual can not escape from its historic and temporal situation. The historic and temporal factors of human beings will influence their understanding. An individual always starts his understanding with a certain prejudice.

Understanding is an interaction between the subject and the object in the communication of the present and the past. (蒋孔阳 2000: 460) The understanding process is actually a fusion of the text horizon and the translator's horizon.

In Gadamar's Hermeneutics there were three key concepts: prejudice, historical understanding and horizon fusion. By "prejudice" he defined it as a judgment that it was given before all the elements that determine a situation had been finally examined. (Gadamar 1975:21) Thus an interpreter can not stand out of his cultural orientation and aesthetics tendency. They understand texts with prejudices or pre-understanding formed by his education, the special social-historical context and past experiences. For this reason, human beings can never be in absolute accordance with the original meaning of the text, and text is an open system. Its meaning can only be realized in a dynamic process of dialogue between readers and texts.

Gadamar emphasized the historicity of understanding. He pointed out that historicity is the basic factor of human beings. Understanding limited by the historicity can never be completely objective, so understanding will never be eternal and ultimate.

By "horizon" Gadamar means a standpoint that limits the possibility of a vision, and the range of vision that includes everything that can be seen from a particular vantage point. (Gadamar 1975:269) Different people in different historical situations have different horizons. Therefore, the understanding is "the fusion of horizons" which forms by the past horizon of authors and present horizon of readers.

It is George Steiner who combined the philological Hermeneutics

with translation studies and established the Hermeneutic theoretical framework for translation studies. In his masterpiece, *After Babel: Aspect of Language and Translation*, he pointed out that the hermeneutic motion, the act of elicitation and appropriative transfer of meaning, is fourfold. There is initiative trust, an investment of belief, underwritten by previous experience but epistemologically exposed and psychologically hazardous, in the meaningfulness, in the “seriousness” of the facing or, strictly speaking, adverse text. (George Steiner 2004:312)

After trust comes aggression. “Aggression” is an unavoidable attack of the original because translators have to reconcile to their times and backgrounds. But this “attack” doesn’t mean to be negative because it just the aggression that make translators closer to the original author’s horizon and give the original a second-life in the foreign language.

The third movement is incorporation. After the aggression to the original, translators will import new elements including meaning and form to the target language.

A complete translation process must be ended with “compensation” because the translators’ aggression and incorporation will inevitably lead to loss in translation. At the fourth step, translators need to “make endeavors to restore the balance of force, of integral presence, which their appropriative comprehension has disrupted.”(George Steiner 2004:318)

From these four steps of translation, we realized that translators’ subjectivity is embodied in Steiner’s Hermeneutics. Translators “read into” and process the original book with their knowledge, attitudes and believes. Every motion of translation can be fulfilled only with bringing translators’ subjectivity into full play. In the following parts, the author

will do a case study of Ku Hungming's English translation of *Lun Yu* to testify translator's subjectivity.

Chapter Three Translator's Subjectivity in Ku's Translation of *Lu Yu*

Lun Yu is a Chinese classic which was formed more than two thousand years ago. Representing Confucianism it is a collection of sayings and actions of Confucius and his pupils. *Lun Yu*, as a core of Chinese culture, was commented and annotated many times in different dynasties in China's history. It was also translated into foreign languages as early as in the 16th century. There are all together 26 English versions. The retranslation of *Lun Yu* shows different translators' subjectivities in the translation of this ancient classic. In the following, the translator's subjectivity of translations in Ku Hungming's English version of *Lun Yu* will be expounded at macro-level and micro-level.

3.1 Translator's Subjectivity Represented at Macro-level

In this section the author will focus the analysis on a large scope rather than on the specific words and sentences. Ku Hungming's version is taken as an integral wholeness. Discussions will be mainly devoted to the choice of the source text, the translation purpose, the translation of the title, the rearrangement of the chapters as well as the selection of the translation strategies.

3.1.1 Choice of Source Texts for Translation

The process of translation is in some way a process of making choices just as Xu Jun says: "The choices in translation run through the

whole process of translation. Both ‘what to translate’ and ‘how to translate’ are decided by the author’s selections.” (许钧 2000:62) According to the Skopos Theory the purpose of translation is the element to determine “what to translate” and “how to translate” to make an adequate target text. “Each text is produced for a given purpose and should serve this purpose.” (Nord 2001:29)

Concerning Ku Hungming’s selection of translating *Lun Yu*, there are some specific reasons including subjective and objective reasons. First the subjective reasons will be talked about.

In Chapter one of this thesis, the author introduces the life experience of Ku Hungming. He was born in an oversea Chinese family in Malaya, and brought to European countries to accept western education in his youth. During over ten year’s studying abroad, he had an overall and complete understanding of western culture. He found out that although western countries had highly advanced productive forces, their people still suffered from war, starvation and plague. His understanding of western culture made him an opponent to the advocating of western culture, which was totally adverse to most scholars in China at the turn of 20th century who insisted in learning from western cultures. After Ku Hungming came back to his motherland, he extensively read Chinese ancient classis works and studied with great concentration in Chinese traditional culture. After years of studying Chinese traditional culture especially Confucianism, he made a conclusion that Chinese civilization was superior to western one and then became a firm believer in Chinese traditional culture He held the idea that only Chinese traditional culture could solve the serious social problems in western society and save China

from its difficult situation.

On the other side, Ku Hungming was totally dissatisfied with the image of Chinese people in Western world. During the late Qing dynasty, China had become a semi-feudal and semi-colonized country. The western powers regarded China as a half-civilized and even savage nation. In western people's eyes, most of the Chinese were ignorant and inferior to the westerners. Western people got this impression by the description of western countries' missionaries and ambassadors in China. By means of translation, Ku Hungming wanted to show the real Chinese civilization and its value to the western people, and correct their false impression of Chinese people. He wrote in his preface to the translation of *Lun Yu* that "We will only here express the hope that educated and thinking Englishmen who will take the trouble to read this translation of ours, may, after reading it, be led to reconsider there hitherto foregone conceptions of the Chinese people, and in so doing been able not only to modify their preconceptions of the Chinese people, but also to change their attitude of their personal and national relations with the Chinese as individuals and as a nation".(黄兴涛 1996: 346—347)

The above two reasons are subjective ones of Ku's translating of *Lun Yu*. From objective aspect, it is found that the most direct reason is that Ku Hungming's dissatisfaction with James Legee's version. In the preface of Ku's version "*The Discourses and Sayings of Confucius*", he pointed out directly: "Anyone, no matter how ignorant he is of Chinese language, would feel dissatisfaction with Dr. Legee's version because of his shortage of literature training and total lack of critical ability and literature perception at the beginning of translation."(黄兴涛 1996: 345)

In Ku Hungming's eyes, Dr. Leege was at most a sinologist who had profound but dead knowledge of Chinese classics. It was his rigorous characteristic that caused an inflexible version. For the most diligent students with philosophy and literature perception, they may be understand the true value of Chinese culture from Leege's version, but for most common English readers, the intelligence and moral value showed in Dr. Leege's version were just as eccentric as Chinese people's appearance. Thus Ku Hungming decided to translate *Lun Yu* to correct China and Chinese people's image in West and disseminate Confucianism around the world.

3.1.2 Translation of the Book Title

When a highly artistic ancient classic is translated, the title is often changed. In all the 26 English versions of *Lun Yu*, we can find different kinds of titles. After Leege's version "*The Confucian Analects*", many translators followed his translation of the book title. For example, the titles of Arthur Waley's version, Lionel Giles' version, Simon Leys' version, and Chichung Huang's version are all "*The Analects of Confucius*"; the titles of Dennis Sweet's version, Delmore E. Scott's version, and Raymond Dawson's version are all "*Analects*". These titles only tell readers the content of the book. Besides, the title of Lin Yutang's version is "*The Wisdom of Confucius*"; the title of Ezra Pound's version is "*Confucius, the Great Digest, the Unwobbling Pivot, the Analects*"; and the title of Roger T. Ames & Jr. Henry Rosemont's version is "*The Analects of Confucius: a Philosophical Translation*". These titles reveal the different perspectives of the translators. Therefore, their translations

are not word-for-word descriptions but a Confucius in their eyes.

The title of Ku Hungming's version is very different. The title of Ku's version "*The Discourses and Sayings of Confucius*" tells us what his book is about. The subtitle "*A New Special Translation, Illustrated with Quotations from Goethe and Other Writers*" reveals his unique translation method which is to translate with quotations from Goethe and other writers. His title not only introduced his book's content briefly but also tells readers' translation method that is to explain the analects of Confucius by comparing the sayings and actions of Confucius and his successors with quotations from Goethe and other writers. Undoubtedly, this title will arouse readers' interests in the target society. They will look forward to finding out how the translator uses what they familiar with to explain a totally exotic culture.

Adopting this title, Ku Hungming consciously or unconsciously shows his own special understanding of Chinese traditional culture. Because he was brought up and educated in Europe, in his youth, English can be regarded as his mother language. Obtaining a Master's degree in arts and a Dr. Degree in philosophy in Europe, he internalized western scholarship as a part of his thought. He turned to learn Chinese literature and culture at the end of his twenties. In this condition, he could not exclude the influence of his obtained knowledge in his studying and research work. Explained from Hermeneutics perspective, it means Ku's fore-understanding played an important role in his understanding and translation of *Lun Yu*. He understood from his present horizon, and then brought out a "fusion of horizon" with the past horizon of Confucius and his successors. The special title is the symbol of his unique way to

explain Confucianism and also shows his initiative in translating.

3.1.3 Rearrangement of the Chapters

In terms of content of *Lun Yu*, chapters within each “book” are arranged arbitrarily and most “books” contain a variety of unrelated chapters. Ku Hungming rearranged the order of some chapters and condensed some chapters to get a more coherent and compact version.

Example 1. (1) .子谓公冶长: “可妻也。虽在縲绁之中, 非其罪也。” 以其子妻之。

(Book 5: Chapter 1)

(2) . 子谓南容: “邦有道, 不废; 邦无道, 免于刑戮。” 以其兄之子妻之。”

(Book 5: Chapter 2)

Ku: 1. Confucius remarked of a disciple, saying, “No man need hesitate to give his daughter to such a man to wife. It is true he has been in prison, but it was through no crime of his.”

Confucius accordingly gave him his own daughter to wife.

Confucius remarked of another disciple, saying, “When there is order and justice in the government of the country, he will not neglected. But should there be no order and justice in the government of the country, he will escape persecution.”

Confucius accordingly gave his niece to him to wife.

(Book 5: Chapter 1)

In the original text, these two chapters tell two different events. The first chapter is about 公冶长, the second chapter is about 南容. These two chapters tell the reasons why Confucius intended to marry his daughter and niece to these two pupils separately. Although the chapters

are about two events, they are belonging to the same topic: marriage, and closely connected with each other in content. In Ku's translation, he combined these two chapters into one, and then made a more condensed expression.

Example 2. (1) 子曰：“雍也可使南面。”

(Book 6: Chapter 1)

(2) 仲弓问子桑子伯，子曰：“可也，简。”仲弓曰：“居敬而行简，以临其民，不亦可乎？居简而行简，无乃大简乎？”子曰：“雍之言然。”

(Book 6: Chapter 2)

Ku: 1. Confucius, once expressing admiration for a disciple, remarked, “There is Yung—he should be made a prince.”

On another occasion, when that disciple asked Confucius' opinion of a certain public character of the time, Confucius answered, “He is a good man: he is independent.”

“But,” replied the disciple, “when a man in his private life is serious with himself, he may, in his public life, be independent in dealing with the people. But to be independent with himself in his private life as well as independent in his public life, --is there not too much independence in that?” “Yes,” answered Confucius, “you are right.”

(Book 6: Chapter 1)

In the first chapter, Confucius spoke highly of one of his disciple Yung and said he might occupy the place of a prince. The second chapter is a dialogue between Yung and Confucius about governing people. In the original text, the name of “雍”(Yung, the name of the disciple) in the second chapter was substituted by his courtesy name “仲

弓”(Zhonggong) at the beginning of the sentence, but at the end of their dialogue in this chapter, Confucius called this disciple by his name “雍”(Yung) instead of “仲弓”(Zhonggong). That is because Confucius is the Master, and he almost never called his disciples by their courtesy names. This situation of inconsistency with names will lead to confusion to the western readers who are not familiar with *Lun Yu*, because they may not know that Zhonggong and Yung refer to the same person. In order to avoid this confusion, Ku Hungming condensed these two chapters into one to achieve a closer relationship between these two dialogues. After the name “Yung” was first mentioned in Confucius’ remark of this disciple, Ku used the demonstrative pronoun “that” to refer to this disciple instead of his courtesy name “Zhonggong” which was used in the original text. At the end of the conversation, Ku used the pronoun “you” to refer to the disciple “Yung” in the dialogue between Confucius and Yung. With this adjustment, the courtesy name “Zhonggong” was omitted, thus the confusion of these two names was avoided. Ku’s restructuring of these two chapters made his translation more easily to be understood by common readers. This adjustment embodies his awareness of readership and translation purpose.

According to the author’s investigation, of all the 20 “books” in *Lun Yu*, Ku condensed some chapters in seven “books” which are “book 5” “book 6”, “book 7”, “book 9”, “book 10”, “book 11” and “book 15”. In addition to the combining of chapters, in some cases, Ku split chapters.

Example 3. (26).子曰：“不在其位，不谋其政。”曾子曰：“君子思不出其位。”

(Book14: Chapter 26)

Ku: (27). Confucius remarked, "A man who is not in office in the government of a country should not give advice as to its policy."

(Book14: Chapter 27)

(28). A disciple of Confucius remarked, "A wise man should never occupy his thoughts with anything outside of his position."

(Book14: Chapter 28)

In the original text, chapter 26 in "Book 14" contains Confucius and his disciple Zengzi's words. In Ku's translation, it is split into two chapters. Chapter 27 is Confucius' words about what a man mustn't do when he is not in office. Chapter 28 is the disciple Zengzi's words about a wise man's attitude between his thought and position. One is to tell what people mustn't do when not in office; the other is to tell what people should do when in office. Although these two topics have some connection inside, it will be clearer to western readers by telling them in separate chapters. The separation of chapters can be found in chapter 1 and 37 in "Book 14".

3.1.4 Option of Translation Strategies

According to the polysystem theory, if translation in a strong culture occupies a periphery position, it does not tend to introduce new literary styles to innovate the original styles. In contrast, it probably conforms to the conventional literary norms in the receiving culture.

At Ku Hungming's time, western culture was in a strong position in that it exerted great impact on the colonial and semi-colonial countries and regions including China. In China, many western books in science, techniques and literature were translated and at the same time western

scholarship and culture were advocated. Chinese scholarship and traditional culture were regarded as backward. In western countries, people knew little about China and Chinese traditional culture. Even if they knew something, they know it from missionaries and ambassadors in China. In fact they just disseminated Chinese culture with their misunderstanding which led to the idea that Chinese people were uneducated and Chinese culture were inferior to western culture. In that condition Chinese culture was in a periphery position in western societies. Considering the position of Chinese culture, Ku Hungming rendered *Lun Yu* “in the way as an educated Englishman would speak had he to express the same thoughts which the Chinese worthies had to express.” (黄兴涛 1996: 346) With profound knowledge of western and Chinese literature and culture, he was aware of the great differences between them. Thus he preferred sense-for-sense translation to word-for-word translation because he believed the concepts conveyed by language were more important than literature form itself. It is evident in Ku’s translation of *Lun Yu*.

Example 4.子曰：“三人行，必有我师焉；择其善者而从之，其不善者而改之。”

(Book 7: chapter 22)

Ku: Confucius remarked, “When three men meet together, **one of them who is anxious to learn can always learn something of the other two.** He can profit by the good example of the one and avoid the bad of the other. ”

(Book 7: chapter 22)

The literal meaning of Chinese character “师” is teacher. Here it actually does not refer to a teacher as a profession, but means the person

who can be learned from. In Ku's translation he didn't translate “师” as teacher, but expressed the submeaning of the sentence.

Example 5. 颜渊问为邦。子曰：“行夏之时，乘殷之路，服周之冕，乐则《韶》、《舞》，放郑声，远佞人。郑声淫，佞人殆。”

(Book 15: chapter 11)

Ku: A disciple of Confucius enquired what institutions he would adopt for the government of an Empire. Confucius answered, “I would use the calendar of the Hsia dynasty; introduce the form of carriage used in the Yin dynasty; and adopt the uniform of the present dynasty. For State music I would use the most ancient music. I would prohibit all the popular airs in the music of the present day, and I would banish all popular orators. The modern popular music provokes sensuality in the people, and popular orators are dangerous to the State.”

(Book 15: chapter 10)

In Chinese “《韶》、《舞》” is music in an ancient dynasty of the emperor Shun and Zhou Wuwang. In Ku's translation “《韶》、《舞》” is translated as “the most ancient music”. “郑声” in Chinese means music of the State Zheng in Confucius time, and here was translated as “the popular airs in the music of the present day ” or “the modern popular music”. He omitted some culture information in his translation in order to take away as much as possible the sense of strangeness and peculiarity for the English readers.

From these examples we can find out that the influences of target culture on the translator's subjectivity which is manifested in the adoption of translation strategies is quite apparent. In the two examples it is

obvious that Ku chose domestication as the main strategy both at linguistic level and culture level just as Shliermacher put forward: “The translator leaves the reader in peace, as much as possible, and moves the author towards him.” Its purpose is to obtain a transparent and fluent style in order to minimize the strangeness of a foreign text for the target readers. (qtd. in Shuttleworth & Cowie 2004: 43-44) Under the guidance of his general strategy of domestication, he translated *Lun Yu* freely in a fluent style and tried to find the equivalents in western culture correspondingly to those of Confucianism.

3.2. Translator’s Subjectivity Represented at Micro-level

Andre Lefevere and Susan Bassett regarded macro-study and micro-study as two houses in the translation field and believe that two houses should be stand side by side. (刘士聪 2004: 3) Having examined Ku’s translation of *Lun Yu* at macro-level, the author of this thesis will focus on the study of Ku’s version at micro-level.

3.2.1 Omission of Proper Names

A quite number of ancient Chinese names and places may be found everywhere in *Lun Yu*, including names of Confucius disciples, rulers and noblemen and names of places. Ku Hungming omitted most of them lest western people would be confused by these proper names.

1. Names

Most names of Confucian were translated as “a disciple of Confucian” except Confucian’s favorite disciples Yan Hui and Zhong You.

Example 5. 子张问政。子曰：“居之无倦，行之以忠。”

(Book 12: chapter 14)

Ku: A disciple of Confucius enquired what was the essential thing in the conduct of the government of a country.

Confucius answered, “Be patient in maturing your plans and then carry them out with conscientiousness.”

(Book 12: chapter 14)

Example 7. 曾子曰：“吾日三省吾身：为人谋而不忠乎？与朋友交而不信乎？传不习乎？”

(Book 1: chapter 4)

Ku: A disciple of Confucius remarked, “I daily examine into my personal conduct on three points: ---First, whether in carrying out the duties entrusted to me by others, I have not failed in conscientiousness; Secondly, whether in intercourse with friends, I have not failed in sincerity and trustworthiness; Thirdly, whether I have not failed to practice what I profess in my teaching.”

(Book 1: chapter 4)

Example 6. 叶公问孔子于子路，子路不对。子曰：“女奚不曰：其为人也，发愤忘食，乐以忘忧，不知老之将至云尔。”

(Book 7: chapter 19)

Ku: The reigning prince of a small principality asked a disciple of Confucius, the intrepid Chung Yu, to give his opinion of Confucius. The disciple did not say anything in reply. When Confucius afterwards heard of the enquiry, he said to his disciple: “Why did you not say to him thus: ‘He is a man who, in the efforts he makes overcome the difficulty in

acquiring knowledge, neglects his food, and, in the joy of his attainment, forgets his sorrows of life; and, who thus absorbed, becomes obvious that old age is stealing on him? ”

(Book 7: chapter 18)

Example 8. 哀公问曰：“何为则服民？”孔子对曰：“举直错诸枉，则民服；举枉错诸直，则民不服。”

(Book 2: chapter 19)

Ku: The reigning prince of his native State asked Confucius what should be done to secure the submission of the people. Confucius answered, “Uphold the cause of the just and put down every cause that is unjust, and the people will submit. But uphold the cause of the unjust and put down every cause that is just, then the people will not submit.

(Book 2: chapter 19)

From the above examples it is obvious that Ku omitted the names of his disciples such as “子张” and “曾子” “子路” as well as rulers “叶公” and “哀公” to get rid of culture barriers for western readers although some are very influential disciples and governors at his time.

2. Places

In *Lun Yu* place names include names of state, towns, mountains and so on. Like persons name, Ku eliminated many of them in his translation. Instead, he explained those places with necessary information.

Example 9. 子在齐闻《韶》，三月不知肉味。曰：“不图为乐之至于斯也。”

(Book 7: chapter 14)

Ku: When Confucius on his travels was in a certain State he, for the first time, heard played a piece of ancient music (the oldest then

known in China). Thereupon he gave himself up to the study of it for three months, to the entire neglect of his ordinary food. He was then heard to say, "I should never have thought that music could be brought to such perfection."

(Book 7: chapter 14)

Example 10. 子谓于匡.....

(Book 9: chapter 5)

Ku: On one occasion, when Confucius was in fear for his personal safety from the violence of men of **a certain place**...

(Book 9: chapter 5)

Example 11. 子语鲁大师乐.....

(Book 3: chapter 23)

Ku: Confucius remarked to the Grand Kapel Meister of **his native state**...

(Book 3: chapter 23)

Example 12. 仪封人请见.....

(Book 3: chapter 24)

Ku: An officer in command of a certain Pass on **the frontier** where Confucius on his travels was passing...

(Book 3: chapter 24)

Example 13. 子欲居九夷。

(Book 9: chapter 14)

Ku: On one occasion Confucius said he would go and live among **the barbarous tribes in the East**.

(Book 9: chapter 13)

In example 9 Ku Hungming translated the state “齐” as “a certain state”. In example 10 the place “匡” was translated as “a certain place”. Here he eliminated the names of these two places because he thought the elimination of the detailed information would not lead to barriers to understanding.

In the next examples, although the names of places were omitted, Ku added some detailed information to explain these places in order to convey the cultural information contained by the names of the places. For example, western readers may have no idea of “鲁”, “仪”, “九夷”, so Ku explained them respectively as “his native state”, “the frontier” and “the barbarous tribes in the East”. In this way western readers can get the culture elements conveyed by the names of these places.

In a conclusion, Ku tried his best to deduce the sense of strangeness and peculiarity for the English readers on the premise that his translation would not cause the deficiency of the meaning of the original text.

3.2.2 Annotation of Culture-loaded Words

Because culture elements often create difficulties and barriers for translation, the translation of culture-loaded words can effectively reflect the translator’s subjectivity. *Lun Yu* as a symbol of Chinese traditional culture contains many culture elements. This part will focus on the translation of culture-located words or items to show how Ku Hungming played his translator’s subjectivity in the translation practice.

Example 14. 子曰：“道千乘之国，敬事而信，节用而爱人，使民以时。”

(Book 1: chapter 5)

Ku: Confucius remarked, “When directing the affairs of a great

nation, a man must be serious in attention to business and faithful and punctual in his engagements. He must study economy in the public expenditure, and love the welfare of the people. He must employ the people at the proper time of the year.”^②

Note①: In ancient China the people were lightly taxed, but were forced labor and conscription in times of war.

(Book 1: chapter 5)

Note ① is an explanation of the sentence “he must employ the people at the proper time of the year.” Western people maybe don’t know why the emperor employs the people. In the note Ku said it was a duty of people in ancient China to work for the emperor as a kind of “tax”.

Example 15. 子曰：“吾与回言终日，不违，如愚。退而省其私，亦足以发，回也不愚。”

(Book 2: chapter 9)

Ku: Confucius, speaking of a favorite disciple whose name was Yen Hui,^③ remarked, “I have talked with him for one whole day, during which he has never once raised one single objection to what I have said, as if he were dull of understanding. But when he has retired, on examining into his life and conversation I find he has been able to profit by what I have said to him. No---he is not a man dull of understanding.”

Note ①: The St. John of the Confucian gospel, ---a pure, heroic, ideal character, the disciple whom the Master loved. As the name of this disciple occurs very frequently throughout the book, we have depart from our rule of eliminating all Chinese proper names, and shall hereafter always introduce him by name.

(Book 2: chapter 9)

Note ① tells the important role of Yen Hui. Ku compared Yen Hui with St. John. St. John was the Divine One of the original 12 Apostles of Jesus. By comparing Yen Hui with St. John, Ku actually draw a comparison between Confucianism and Christianity, between Jesus and Confucius. He regarded Confucianism as a kind of religion in China, and Confucian as a god. On one hand it reflects that Ku thought highly of Confucianism; on the other hand it helps western readers to form a correct valuation of Confucianism, Confucius and his favorable disciple Yen Hui.

Example 16. 子张问：“十世可知也？”子曰：“殷因于夏礼，所损益，可知也；周因于殷礼，所损益，可知也。其或继周者，虽百世，可知也。”

(Book 2: chapter 23)

Ku: Adisciple asked Confucius whether ten generations after their time the state of the civilization of the world^① could be known.

Confucius answered, “The House of Yin adopted the civilization of the Hsia dynasty; what modifications they made is known. The present Chou dynasty adopted the civilization of the House of Yin; what modifications this last dynasty made are also known. Perhaps some other may hereafter take the place of the present Chou dynasty; but should that happen a hundred generations after this, the state of the civilization of the world^② then, can be known.

Note ①, ②: China. The period of the Hsia dynasty (B.C.2205—1818) was to a man in China of Confucius’ time what the period of the Greek history would be to a modern man of Europe to today. The Yin dynasty (B.C.1766-1154) was, in like manner, what the period of the

Roman history would be to a modern man.

(Book 2: chapter 23)

Note ①, ② are detailed explanations of the time of Hsia and Yin dynasty. In order to give a concrete impression of these two dynasties to western readers, Ku analogized Hsia and Yin dynasty with the Greek and ancient Rome, therefore western readers would have a deeper understanding of the history of ancient China.

Example 17.子曰：“夷狄之有君，不如诸夏之亡也。”

(Book 3: chapter 5)

Ku: Confucius remarked, “The heathen hordes of the North and East, even, acknowledge the authority of their chiefs, whereas now in China respect for authority no longer exists anywhere.”^①

Note ①: The watchword of Chinese chivalry is 尊王攘夷 (Honor the king break the heathen) . These four words, taken in their true sense and not in their common vulgar sense, have created the modern Japan to-day. TENNYSON, interpreting the chivalry of Europe in the dialect of Europe, makes his knights of chivalry swear: ---“To reverence the king as if he were their conscience, and their conscience as their king, To break the heathen and uphold the Christ.”

(Book 3: chapter 5)

Note ① tells us the different positions of the heathen and China. Here Ku introduced a Chinese watchword “尊王攘夷” with its English explanation to help western readers to understand different positions of the heathen and China. Besides, Ku quoted verse from Alfred Tennyson's *Idylls of the King* to make western readers approve this Chinese culture element so as to accept Confucianism.

Example 18. 子曰：“兴于诗，立于礼，成于乐。”

(Book 8: chapter 8)

Ku: Confucius remarked, “In education sentiment is called out by the study of poetry;^① judgment is formed by the study of the arts; and education of the character is completed by the study of music.”

(Book 8: chapter 8)

Note ①: WORDSWORTH says of poetry that it tends to:---

“Nourish the imagination in her growth,
And give the mind that apprehensive power,
Whereby she is made to recognize
The moral properties and scope of things.”

In this example Ku quoted from Wordsworth's comment of poetry to explain the meaning of “兴于诗”. Obviously Wordsworth's opinion about poetry is the same as Confucius'. Both of them agreed poetry is the source of people's mind.

Apart from the above example, Ku annotated many culture items by quoting from Tom Moore, Carlyle, Schiller, Goethe, Emerson and so on. His way of translating with many annotations was considered as a kind of exegetic translation. By this way he clarified the connotation of Confucianism and achieved the approbation of Chinese culture in western readers. This exegetic translation reflects his great attainments in both Chinese culture and western culture and also exemplified translator's subjectivity.

3.2.3 Transform of Sentence Structures

In dealing with the sentence structures, Ku Hungming mainly

adopted the techniques of addition, change of word order as well as sentence patterns to make the target texts suited to the target readers' reading habits. The present author has investigated the techniques Ku Hungming used in composing the translation of *Lun Yu* and finds out that because of the influences of the expressing habits of the target language, it is impossible for the translator to retain the original sentence structures, and thus he made great changes in composing them.

1. Addition of Conjunction Forms

“According to Liu Xie(刘勰), a Chinese sentence is built on the basis of amalgamation of characters. ‘The amalgamation of characters makes a sentence; the amalgamation of sentences makes a text.’(积字成句; 积句成章)”(肖立明 2002: 105) That means Chinese is a language characterized by parataxis. The conjunction between lexicon, clause and sentence mainly depend on the logical relations. *Lun Yu*, as an ancient Chinese classic, is typical evidence to this feature of Chinese sentences. However, English emphasizes hypotaxis and the connection mainly rests on grammatical relations including conjunctions, prepositions, relative pronouns, relative adverbs, conjunctive adverbs and conjunctive pronouns. Ku's translation represents this feature of English.

Example 19. 子曰:“学而时习之, 不亦说乎? 有朋自远方来, 不亦乐乎? 人不知而不愠, 不亦君子乎? ”

(Book 1: Chapter 1)

Ku: Confucius remarked, “It is indeed a pleasure to acquire knowledge and, as you go on acquiring, to put into practice what you have acquired. A greater pleasure still it is when friends of congenial minds come from afar to seek you because of your attainments. But he is

truly a wise and good man who feels no discomposure even when he is not noticed of men.

(Book 1: Chapter 1)

The original is a typical Chinese parallel sentence. There are no conjunctions or adverbs between these three rhetorical questions. Connections depend on the semantic relationship between them. But in Ku's translation, he added two words "still" and "but" to conform the usage of English.

Example 20. 子曰：“君子无所争。——必也射乎！揖让而升，下而饮。其争也君子。”

(Book 3: Chapter 7)

Ku: Confucius remarked: "A gentleman never competes in anything he does,--- except perhaps in archery. But even then, when he wins he courteously makes his bow before he advances to take his place among the winners; and, when he has lost he walks down and drinks his cup of forfeit. Thus, even in this case of competition, he shows himself to be a gentlemen."

(Book 3: Chapter 7)

In this example Ku created a version much closer to western readers by using "But even then", "and", and "thus" as conjunctive forms.

2. Addition of Subjects

In addition to conjunctive forms, subjects can be omitted in Chinese, because in Chinese subjects act only as a topic of the sentences and they have no necessary connection with other parts of the sentences. A sentence without subject in Chinese is acceptable as long as the omission will not cause any difficulty in understanding. But in English

subjects are not omissible. They have close relationship with the predicate which is indispensable in a sentence and decide the form and number of the predicate. *Lun Yu* is written in classical Chinese which is much pithier than modern Chinese and subjects are always eliminated to achieve a concise article. In Ku's translation of *Lun Yu*, he supply appropriate subjects where is necessary to ensure the grammatical wholeness of English sentences and coherence of meaning.

Example 21. 子曰：“如有周公之才之美， 使骄且吝， 其余不足观已。”

(Book 8: Chapter 11)

Ku : Confucius remarked,: “A man may have abilities as admirable as our Lord of Chou, but if he is proud and mean, you need not consider the other qualities of his mind.”

(Book 8: Chapter 11)

Example 22. 子曰：“三年学， 不至于谷， 不易得也。”

(Book 8: Chapter 12)

Ku: Confucius remarked, “A man who educated himself for three years without improvement is seldom to be found.

(Book 8: Chapter 12)

In the above two examples, Ku added subjects “a man”, “you” to adapt to English grammar. Besides, he also changed sentences without subjects into imperative sentences.

Example 23. 樊迟问仁。子曰：“居处恭， 执事敬， 与人忠。 虽之夷狄， 不可弃也。”

(Book 13: Chapter 19)

Ku: A disciple of Confucius enquired what was essential in a moral life. Confucius answered, “in dealing with yourself, be serious; in business, be earnest; in intercourse with other men, be conscientious. Although you may be living among barbarians and savages, these principles cannot be neglected.”

(Book 13: Chapter 19)

3. Change of Word Order

Generally, the informational focus of a sentence in Chinese is at the end of the sentence, but it is at the beginning of a sentence in English. So in Chinese-English translation, if the Chinese sentence is end-focused, there should be some rearrangement of word order. In his translation of *Lun Yu*, Ku changed the word order to produce idiomatic English sentences.

Example 24. 子曰：“中人以上，可以语上也；中人以下，不可以语上也。”

(Book 6: Chapter 21)

Ku: Confucius remarked, “You may speak of high things to those who in natural qualities of mind are above average men. You may not speak to those who in natural qualities of mind are below average men.”

(Book 6: Chapter 19)

In Ku's translation of this chapter, he put the attributive clauses “who in natural qualities of mind are above average men” and “who in natural qualities of mind are below average men” at the end of each sentence to weaken the force so as to emphasize the key points of the sentences.

Example 25. 有子曰：“其为人也孝弟，而好犯上者，鲜矣；不好犯上，而好作乱者，未有之也。”

(Book 1: Chapter 2)

Ku: A disciple of Confucius remarked, “A man who is a good son and a good citizen will seldom be found to be a man disposed to quarrel with those in authority over him; and men who are not disposed to quarrel with those in authority will never be found to disturb the peace and order of the State.”

(Book 1: Chapter 2)

In the original sentence words with negative meaning are at the end of the sentence because Chinese language is end-focus. In Ku's translation such words as “seldom” and “never” were put forward to avoid end-focus.

Because of the influences of the expressing habits of the target language, Ku Hungming made great changes in composing the texts of *Lun Yu*. Under the direction of translating purpose and domestication strategy he tried to adjust the original text to western readers' favor. The result is that the target text became reader-friendly and the translator's subjectivity is fully played in his translating processes.

Conclusion

Ku Hungming was a famous writer, translator, and philosopher. He devoted most of his life to the study of Chinese and the Western culture and made great contributions to the introduction of Chinese culture to the world. His bilingual and bicultural ability of both Chinese and English made him attain great achievements in translation.

Translation can be seen as a subjective action directed by translators' purpose in a certain social and historical condition. Considering the social and culture roles of a translator, faithfulness to the original text is no longer the only target of translating practice and translation is no longer a transformation between languages. Translation is the expression of translators' understanding of the original text as well as a means of culture communication. With the purpose of dissemination of Chinese traditional culture and correcting China's image in the West, Ku chose the source text, decided his translation strategies and adopted translation methods to create a special translation of *Lun Yu*. Although he had much freedom in translating, it doesn't mean his subjectivity is free from restrictions. During the translating process he had to be subjected to some other factors which were put forward by Ander Lefevere as ideology, poetics and patronage. Thus the choices of translators which run through the whole process of translating are not merely personal decisions of translators; they are restricted by the original text, the target reader, the difference between languages and so on. All these subjective and objective factors may influence translators' subjectivity.

In the present thesis, the author does a detailed case study of Ku Hungming's translation of *Lun Yu*. After investigation, we come to see that Ku Hungming mainly adopted the techniques of omission, annotation, addition, and change of word order to cater for the western readers habits. All these skills he employed fall under the translation strategy of domestication. In a word, due to the limitation of the expressing ways of the English language, Ku Hungming mainly adopted domestication in dealing with the language and culture elements in his translation of *Lun Yu*.

In conclusion, this thesis is a micro study and exploration of a specific translator's subjectivity. It is a beneficial addition to the present studies which put much more attention on the macro theoretical analysis and position of translators. So, to study from a specific case, and to combine case study and systematic research are quite necessary. On the other hand, it is also limited in the scope and depth of study for certain reasons. To be specific, it doesn't do detailed research on the limitation of translator's subjectivity. Thus further studies may be carried out later on this aspect.

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Appendix

Articles Published During the Three Year's Study for MA

| 序号 | 作品名称 | 刊名、期号 | 发表时间 | 本人排序 | 备注 |
|----|---------------------|-----------------------------|---------------|------|----|
| 1 | 从句法的象似性看文化对英语初学者的影响 | 《新作文·教育教学研究》 2008 年第 5 期 | 2008 年 5 月 | 独著 | 省级 |
| 2 | 论广告英语的词汇特点 | 《湖北广播电视大学学报》 2009 年第 5 期 | 2009 年 5 月 | 独著 | 省级 |

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