

A Contrastive Study on the English Translation and Communication of *Zhongyong* from the Diachronic and Synchronic Perspective

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ABSTRACT

Under the context of the spread of traditional Chinese culture, the English translation of ancient Chinese classics is in full swing. Analyzing the English translation of *Zhongyong* through diachronic analysis and synchronic comparison, the paper takes three translation versions written by Legge, Pound and Wing-Tsit Chan as examples to carry out comparative analysis of their differences, to discuss the pros and cons as well as the directive meaning of the English translation of *Zhongyong* and other ancient Chinese classics and overseas communication, looking forward to making humble contributions to the study and communication of the English translation of *Zhongyong*.

Keywords: diachronic analysis, synchronic comparison, the study of translation differences, English translation and overseas communication of *Zhongyong*.

1. INTRODUCTION

Zhongyong is both one of ancient Chinese Confucian classics and a philosophical classic. As one of the Four Books with *Analects*, *Great Learning* and *Mencius*, it was published by Zhu Xi as a chapter in *Classic of Rites*. Apart from *Great Learning*, *Zhongyong* is the briefest with less than 3,600 words, but it contains profound Chinese philosophical meaning. The two Chinese characters *zhong yong* represent the highest moral discipline and natural law in the ancient time, and express the Nature and feudal moral cultivation. Translation studies on ancient Chinese classic works impose significant influences on the diffusion of ancient Chinese culture and the telling of Chinese story in a more appealing way. With increasingly more translators studying classics translation, the relevant practices and studies are also extended and deepened. Most of previous studies on translation of *Zhongyong* applied comparative analysis, which compared and analyzed different translations from different angles, such as studies on the subjectivity of translators [1], the deeper understanding reflected by translations [2], translators' perspective, philosophical ideas and language features [3], and translators' historical cognition [4]. Moreover, from the perspective of context theory, the study explores the

meaning of translations, featuring the forms [5] or the study carries out a comparative study on the translation of key chapters and words with core conceptions, and concludes features of different translations [6]. Furthermore, studies on philosophical interpretation on translations or discussions on translation approaches and intertextuality [7]. Based on those previous studies, through diachronic analysis and synchronic comparison, the writer compares and carries out data analysis on English translations of *Zhongyong* by Legge, Pound and Wing-Tsit Chan. The paper studies the internal differences of translations and analyzes the pros and cons from the perspectives of mental culture differences on translators, intra-linguistic context of translations and translations' influences on target readers. By doing so, this paper commits to providing inspiration for English translation of *Zhongyong* and its overseas communication.

2. DIACHRONIC ANALYSIS OF ENGLISH TRANSLATION OF *ZHONGYONG*

In the western world, *Zhongyong* is always translated alone, with *Great Learning* or as a part of Four Books, having had more than four hundred years so far. As for translators, there are three groups of translation of *Zhongyong* in the west—missionaries, western scholars and Chinese literati and scholars, who are the backbone

in the translation work, representing the development of the translation of *Zhongyong*. The writer discusses the historical process and features of the translation of *Zhongyong* from the diachronic aspect.

2.1 The Development of English Translation of *Zhongyong*

As for English translation of *Zhongyong*, it is inevitable to comb through the development of translations in the west, including Latin, Italian and French. Objectively, the Age of Discovery in the 15th century, European colonial expansion to the east and the Reformation in the 16th—17th century have brought large number of Jesuits to preach in China. They were both devotees and scholars, having set off the second climax of translation in China. During the preaching in China, those Jesuits, in order to accommodate to Chinese culture, translated Chinese classics including Four Books and Five Classics into western languages and introduced them in the Europe, having made the western people get a relatively comprehensive understanding of Chinese culture for the first time. The English translation of *Zhongyong* began in 1691, having had more than three hundred years so far. The first English version of *Zhongyong* was originated from the *La morale de Confucius, Philosophe de la Chine*, the French compilation of Latin version *Confucius Sinarum Philosophus, sive Scientia Sinesis Latine Exposita*. The English translation of *Zhongyong* was later than that of Latin, Italian and French. The main reason lies in that with Britain seceded from the Holy See, most of English translations of ancient Chinese classics mainly including Confucian classics needed to translate missionaries' translation works from other European countries. After that, owing to the industrial revolution, Britain achieved dramatic development. In order to pursue overseas interests and open the closed door to China, the British ruling class applied many ways to enter into China. Moreover, in order to better preach, missionaries from Britain, America and other countries actively learned Chinese and studied and translated ancient Chinese

classics represented by Confucian classics.

After the 20th century, with changing international landscape, the First and Second World War had a subtle effect on the world. Before the two World Wars, the English translation of *Zhongyong* and other ancient Chinese classics were accomplished by Britain, but after that, with the enhancement of its comprehensive national strength, the United States shouldered this work. Meanwhile, the identities of translators have become western scholars from western missionaries, which reflects that the western world has changed the recognition and practical needs of *Zhongyong* and other ancient Chinese classic works, forming a new sinology which concerns more modern and contemporary issues and reality in China—"Chinese Studies" [8]. All English translations of *Zhongyong* reflect the academic expertise and multicultural background of translators, who always translate it according to their own academic studies, reflecting the combination of translation and research [9].

It can be dated to the early 1900s that translators mainly were Chinese literati and scholars. Despite the prevalence of the trend of west culture communication to China, it cannot be ignored the influence of the China culture communication to the west. During this period, based on translation, Chinese literati and scholars strove to introduce China to the western world. With string of significant changes including the War of Resistance against Japanese Aggression, the founding of the People's Republic of China and reform and opening-up, China has played an increasingly important role in the international stage and achieved advanced development. During that time, scholars from Chinese-origin foreign citizens have become the backbone of the English translation of *Zhongyong* in the West. Meanwhile, more Chinese translators have realized the importance of English translation work of ancient Chinese classics, and devoted themselves into this great course. Moreover, the translation of ancient Chinese classic works has changed from passive translation to active translation. Translations of *Zhongyong* are as follows:

Table 1. Translations of *Zhongyong*

Year	Translator	Translation Work	Language	Note
1592	Michele Ruggieri	<i>A Collection of Quotations from Various Schools</i> (manuscript)	Latin	<i>Zhongyong</i> is included
1594	Matteo Ricci	<i>Four Books</i>	Latin	<i>Zhongyong</i> is included
1664	Antonio de Santa Maria Caballere	<i>Tian Ru Yin</i>	Latin	annotation of <i>Four Books</i>
1669	Ignatius da Costa, Prosper Intercetta	<i>The Wisdom of China</i>	Latin	/
1687	Philippe Couplet, Prosper Intercetta etc.	<i>Chinese Philosopher Confucius: Latin Translation of Chinese Knowledge</i>	Latin	<i>Zhongyong</i> is included
1687	Joannes Grueber	<i>Notizievarie dell'imperio della China</i>	Italian	<i>Zhongyong</i> is included
1688	Simon Foucher	<i>Lettre sur la morale de Confucius</i>	French	Translation of <i>Chinese Philosopher Confucius</i> :

				<i>Latin Translation of Chinese Knowledge</i>
1688	Jean de la Brune	<i>La morale de Confucius</i>	French	Translation of Chinese Philosopher Confucius: Latin Translation of Chinese Knowledge
1691	Unknown	<i>The Morals of Confucius, A Chinese Philosopher</i>	English	Translation of French version of <i>La morale de Confucius</i>
1711	Francois Noel	<i>Sinensis imperii libri classici sex</i>	Latin	Zhongyong is included
1729	Volkov	<i>The Four Books</i>	Russian	/
1735	Jean Baptiste Du Halde	<i>Description of the empire of China and Chinese-tartary, together with the kingdoms of Korea and Tibet</i>	French	Zhongyong is included
1776	Pierre-Martial Cibot	<i>The Doctrine of the Mean</i>	French	/
1784	Leontief	<i>The Doctrine of the Mean</i>	Russian	/
1817	Jean Pierre Abel Rémusat	<i>The Doctrine of the Mean</i>	Latin/French	/
1828	David Collie	<i>The Chinese Classical Works, Commonly Called the Four Books, Translated and Illustrated With Notes</i>	English	Zhongyong is included
1861	James Legge	<i>The Chinese Classics</i>	English	Zhongyong is included
1904	Ku Hung-Ming	<i>The Universal Order or Conduct of Life</i>	English	/
1927	Lai Faluo, Jin Chenkun	<i>The Chung-Yung or The Centre, The Common</i>	English	/
1938	Lin Yutang	<i>Central Harmony</i>	English	Included in <i>The Wisdom of Confucius</i>
1942	Ernest Richard Hughes	<i>The Mean-in-Action</i>	English	Included in <i>Chinese Philosophy in Classical Times</i>
1947	Pound	<i>The Unwobbling Pivot</i>	English	Included in <i>Confucius & The Great Digest</i>
1948	Zheng Lin	<i>The Doctrine of Harmony</i>	English	Included in <i>The Four Books: Confucian Classics Translated from the Chinese Texts Rectified and Edited with an Introduction</i>
1963	Wing-Tsit Chan	<i>The Doctrine of the Mean</i>	English	Included in <i>A Source Book in Chinese Philosophy</i>
1965	Zhai Chu, Zhai Wenbo	<i>Chung Yung (The Doctrine of the Mean)</i>	English	Included in <i>The Sacred Books of Confucius and Other Confucian Classics</i>
1978	Wang Anguo	<i>Application of the Inner</i>	English	/
1991	Charles Mueller	<i>The Doctrine of the Mean</i>	English	/
1992	He Baihua	<i>The Doctrine of the Mean</i>	English	/
1993	Patrick Edwin Moran	<i>The Doctrine of the Mean (Zhong Yong)</i>	English	Included in <i>Three Smaller Wisdom Books: Laozi's Dao De Jing, The Great Learning (Da Xue), and The Doctrine of the Mean (Zhong Yong)</i>
1996	He Zuokang	<i>A Selected Collection of the Doctrine of the Mean</i>	English	/
2001	Roger T.Ames, David Hall	<i>Focusing the Familiar: A Translation and Philosophical Interpretation of the Zhongyong</i>	English	/
2003	Andrew H.Plaks	<i>Chung Yung: On the Practice of the Mean</i>	English	Included in <i>The Highest Order of the Cultivation and On the Practice of</i>

				<i>the Mean</i>
2006	Brian Bruya	<i>The Middle Path</i>	English	Included in <i>Great Learning. The Middle Path: The Pinnacle of Virtue. Living a Life of Harmony</i>
2015	Wu Guozhen	<i>The Doctrine of the Mean</i>	English	Chinese and English

2.2 Features of the Development of English Translation of Zhongyong

Through the diachronic analysis of above translations, it can be found that there have been more than twenty English versions of *Zhongyong* over the past three hundred years which were translated by three groups of translators who were missionaries, western scholars and Chinese literati and scholars. The translation approaches of *Zhongyong* mainly are independent translation and combined translation. In terms of independent translation, translators are both sinologist and translator such as David Collie, Legge, Ku Hung-Ming, Wing-Tsit Chan and Wang Anguo, most of whom excel in English and Chinese. As for combined translation, one is a sinologist and the other is a translator, and the most typical examples are Roger T.Ames and David Hall, Zhai Chu and Zhai Wenbo. After 1900s, Chinese literati and scholars began to play a significant role in the English translation of *Zhongyong*, and most of them were Chinese-origin foreign citizens with a very literary flavour; Chinese translators came from behind in the English translation work of *Zhongyong*, but their translation works were not well-known abroad and most of them were used for exchange and research in China.

3. SYNCHRONIC ANALYSIS OF ENGLISH TRANSLATION OF ZHONGYONG

Combined with the above diachronic analysis of English translation of *Zhongyong*, the following carries out further synchronic analysis. This part adopts

quantitative approach to analyze the English translation of *Zhongyong* and overseas communication from two aspects: studies of translation by Chinese scholars and the reading feedback and sales of translation works by foreign readers. Moreover, this part conducts a qualitative study to analyze the overall context of English translation of *Zhongyong*.

3.1 China’s Research of Literature on English Translation of Zhongyong

This part conducts the literature research on English translation of *Zhongyong* in CNKI database, through typing in “English translation of *Zhongyong*” and “English translation of *Zhongyong*”, “the study of English translation of *Zhongyong*” and “the study of English translation of *Zhongyong*”, “the English version of *Zhongyong*” and “the English version of *Zhongyong*”, “the study of English version of *Zhongyong*” and “the study of English version of *Zhongyong*”. Moreover, this part conducts fuzzy search with “subject” and “keyword” as search limits. The data is as follows (retrieved on December 7, 2021). Through the analysis of the following data, it can be found that the amount of literature reflects a general decreasing trend from English translation of *Zhongyong* to English translation study of *Zhongyong* as well as translations of *Zhongyong* and studies of translations of *Zhongyong*. Under the general framework of English translation of *Zhongyong*, the number of studies of *Zhongyong* translations accounts for half of that of total literature, which also shows the influence imposed by studies of translations of *Zhongyong* in the study of its English translation.

Table 2. Literature research data on studies of English translation of *Zhongyong*

Search Content	Search Limits	Journal	Thesis/Dissertation	General-database
English translation of <i>Zhongyong</i>	subject	55	6/18	86
	keyword	/	/	/
English translation of <i>Zhongyong</i>	subject	76	6/25	117
	keyword	40	4/17	68
the study of English translation of <i>Zhongyong</i>	subject	47	6/15	74
	keyword	/	/	/
the study of English translation of <i>Zhongyong</i>	subject	47	6/15	74
	keyword	/	/	/
the English version of <i>Zhongyong</i>	subject	49	8/21	89
	keyword	/	/	/
the English version of <i>Zhongyong</i>	subject	42	8/19	80
	keyword	1	/	1

the study of English version of <i>Zhongyong</i>	subject	32	1/18	60
	keyword	/	/	/
the study of English version of <i>Zhongyong</i>	subject	32	1/18	60
	keyword	/	/	/

Based on this, the writer analyses the above retrieved literature data according to theme distribution, selecting relevant data about studies of English translation of *Zhongyong* and selected data reflecting the degree of attention to translation works. It can be found that, in studies of English translation of *Zhongyong*, the most popular translations mainly are missionaries Legge’s and David Collie’s translations, western scholars Roger T.Ames and David Hall’s translation (this translation is a joint effort, so the ranking of translation is not affected by their rankings) and Chinese literati and scholars Ku Hung-Ming’s and Wing-Tsit Chan’s translations. According to the above data, it is obvious that translations with the most highly frequency are translated by Ku Hung-Ming, Legge, Roger T.Ames and David Collie, and other translations listed in the last part are less frequent. Furthermore, the above statistics are not absolute, but to some extent, they have reflected the preference of studies of English translation of *Zhongyong*. Most of studies have focused on the translations of Legge, Ku Hung-Ming, David Collie and Roger T.Ames, and have applied diverse research dimensions and methods. However, relatively little attention has been paid to other translations, and the research dimensions and methods need to be furthered expanded.

3.2 Research on Feedback of Foreign Readers of English Versions of *Zhongyong*

The feedback of readers mainly comes from the book sales star rating and users’ reviews shown by the online bookstore Amazon. On the sales rating, Amazon (<https://www.amazon.com/>) explains as follows: Amazon calculates ratings of goods according to machine learning models rather than the average of raw data. The model has taken various factors into account, including the age of rating, whether the rating is from verified buyers, and assuring the credibility of reviewers (“Sales Star Rating”, 2021). On the reviews of users, only the actual purchasers are eligible for reviewing. Furthermore, the sales star rating in Amazon is out of five and is divided into five grades, decreasing with the star, and each grade has a corresponding percentage rating. Moreover, every piece of review is systematically generated with a keyword over the whole reviews. Therefore, the above feedback of readers has a certain degree of credibility. In this paper, after retrieving and researching the sales star rating on the online bookstore Amazon of all English translations of *Zhongyong* listed in the last part, it can be found that translations of Legge, Pound and Wing-Tsit Chan achieve higher rankings in terms of sales star rating and reprint frequency, which is different from the domestic literature research. The following is a brief table of sales star ratings and users’ reviews of the three typical translations mentioned above to conclude the feedback of foreign readers. Moreover, to some extent, those reviews also reflect the overall preference of foreign readers to translations of *Zhongyong* and the evaluation criteria of those translation works. The table adopts top five user reviews with effective feedback, and all reviews are from readers to translation works.

Table 3. Book sales star rating and users’ reviews

Translations	Rating (out of five)		Keywords	Notes:
Legge	Positive feedback	88.75%	fast read; easy to understand; straight forward; good; delineated and clear	1) Four or five star belongs to positive feedback; one or two star belongs to negative feedback; 2) Keywords derive from reviews with high adoption; 3) On the negative
	Negative feedback	7%	no contextual explanation; poor translation; disappointing; without notes; hard to read; inappropriate for the novice	
	Overall rating	4.45	/	
Pound	Positive feedback	88%	excellent; well-thumbed and heavily annotated; quotations from the <i>Odes</i>	1) Four or five star belongs to positive feedback; one or two star belongs to negative feedback; 2) Keywords derive from reviews with high adoption; 3) On the negative
	Negative feedback	5%	more gripping; “wing it”	
	Overall rating	4.5	/	

Wing-Tsit Chan	Positive feedback	94%	translating an enormous amount of material; amazing translation; annotations and notes; simply written; easy for a novice	feedback of Wing-Tsit Chan's translation, users only gave ratings and did not make specific comments.
	Negative feedback	4%	/	
	Overall rating	4.7	/	

According to users' reviews mentioned above, it can be concluded as follows: as for translation of Legge, readers gave the feedback that his translation was easy to understand. Meanwhile, the negative feedback on it mainly focused on the fact that his translation was hard to read and lacked of relevant notes and contextual explanation so it was inappropriate for the novice. As for translation of Pound, readers acclaimed that this translation was rich in notes and fluent in language and also had quotations from the *Odes*, but the negative feedback mainly supposed that his translation had many subjective views which were more griping and Pound seemed to wing it. Readers acclaimed Wing-Tsit Chan's translation that it contained an enormous amount of material and had excellent and concise expressions as well as proper annotations and notes. Moreover, this translation was easy for a novice and the philosophical system made it more logical, so users did not give negative feedback. According to those users' reviews, it is easy to find that reviews of the three translations are somewhat relative. Legge's translation, with religious expressions, can be dated into long time ago and is influential among other translations. Therefore, this translation, with concise expressions, is easy to understand for professional readers, but hard for novices. The criticism of Pound's translation is the highlight and new idea for some readers, but more griping for others. As for Chan's translation, users' reviews of its philosophical contents also reflect the "philosophical turn" of the translation. To some extent, those reviews have reflected the core features of these translations and the preference of western readers to the translation works of *Zhongyong*.

4. COMPARISON AND ANALYSIS OF TRANSLATION VERSIONS — WITH SPECIAL EMPHASIS ON VERSIONS OF LEGGE, POUND AND WING-TSIT CHAN

This part analyzes the essential differences of translations of Legge, Pound and Wing-Tsit Chan from three aspects: translators' mental culture, intra-linguistic context of translations and translations' influences on readers.

4.1 Differences of Translator's Mental Culture

The mental culture is also the recessive culture, which is reflected in the thinking mode, religious belief and

aesthetic taste. Translators' mental culture finally determines the substantive trend of translation works, so different translations reflect different mental cultures of translators.

As a translator, Legge translated *Zhongyong* based on his religious belief, which is the biggest difference with other translations. Under the guidance of the belief, Legge lacked the reverence that a translator should hold in terms of annotations of content and original text [2]. For example, according to his own will, Legge translated the word "Tian" in *Zhongyong* into "God". If missionaries criticized Confucian classics at the time of David Collie, they would express their criticism with concurrence at the time of Legge. As Legge said in his preface of the first volume in the translation "Only if we have a deep understanding of Chinese classics and take in-depth study of the thought of Chinese sages can we understand the foundation of Chinese moral, social and political life as well as shoulder the responsibility as missionaries." [10]. It is true that, as Legge said, *Zhongyong*, to some extent, was the enemy of Christianity. He supposes that when Christianity becomes popular in China, if the Chinese people read *Zhongyong* again, they will realize that the sages are not so much as they are proud of and the God in Christianity is the "eternal" Jesus. At the time of Legge, translations of *Zhongyong* seemed to spread Confucian classics into the West, but the fact is that they aimed to emphasize the "superiority" and "universality" of Christianity. Different from Legge, Pound strove as an ideologist to find solutions to the crisis and contradictions in the Western society. He believes that those contradictions are intensifying and prayed for a cure which is Confucianism represented by Confucius and Mencius. Having supported Mussolini's fascist government, Pound was arrested for treason with Confucius' book in his pocket. It was with this idea that Pound had finished the translation of *Zhongyong*. He applied Confucian thought to promote his own political philosophy and provided solutions for the creaky Western society. Therefore, it also can explain the essential reason for the rewriting, creation, appropriation and deletion in Pound's translation and why users suppose that it is "more griping" and full of distortions and betrayals of the original text [11]. In Chinese classics translation, Wing-Tsit Chan aims to pursue the equivalence between target and original text, without being limited by religious interpretation and idiomatic philosophy and expression in

the West. He points out in the preface of his translation that *Zhongyong* is a philosophical work and the previous translations lack the philosophical turn [12]. Chan determined to focus on the Chinese philosophy and strove to change views of the European countries and America on Confucian philosophy from the missionaries perspective, which promoted the philosophical turn of translation of *Zhongyong* after Pound’s translation. The traditional Chinese philosophy is always rich in philosophical thoughts which are different from the Western philosophy. He supposes that Chinese philosophy should not be approached on the model of the Western philosophy. It is extremely wrong to put Chinese philosophy into Western jackets and poorly fitting Western-style coats [12]. Therefore, Wing-Tsit Chan constantly insisted on creating true Chinese philosophical terms in translation [13]. Chan’s translation of *Zhongyong* leaves the deepest impression on readers is that it is smooth, authentic and readable and conveys the philosophical connotation of original text accurately [14].

4.2 Differences of Intra-linguistic Context of Translations

The intra-linguistic context of translation can be classified into the intra-linguistic context of the source language and the intra-linguistic context of the target language, both of which have influences on translation and make it essentially different. Moreover, they are related to readers’ understanding and acceptance [15]. For example, some translators are also readers, so they will be influenced by other translations before translation. The differences of intra-linguistic context of translations of Legge, Pound and Xiao Wing-Tsit Chan are discussed in this part, as shown in Table 4.

In the relevant preface and connotations of Legge’s translation, it can be found that based on Zhu Xi’s *Variorum Edition of the Four Books* as a main part, Zheng Xuan’s *LiJiZhengYi* and Mao Qiling’s *Classics Part of Series of Index to Imperial Collection of Four* as interpretation, he added with his own understanding in his translation. Legge is also a sinologist, which means that he is able to read Confucian classics and develop his own insight of them. To some extent, he can construct the intra-linguistic context of source language or at least can construct the context approximating to source language. However, Legge did not show the complete respect to Chinese classics in his translation of Confucian classics. On some “key” issues, such as the monotheistic nature of “heaven” and “God”, he could challenge the whole traditions of classics and persist in his own understanding.

His translation is supported by the classics and historical evidence, but it is also strongly influenced by the inherent theology and missionary strategy of Legge himself [16]. To some extent, it is suspected of distorting the intra-linguistic context of the source language and constructing the intra-linguistic context of the target language on his own demand, which has been the most serious problem of his translation of *Zhongyong*. Initially, Pound did not understand the Chinese characters, but he began to learn Chinese after being interested in Confucianism and the retranslation of *Great Learning* demonstrated his learning of Chinese and studies of Legge’s English translations [17]. Therefore, compared with Legge and Wing-Tsit Chan, Pound is still confined and not good as them in terms of Chinese learning and understanding of Chinese culture. In the beginning, Pound’s translation was done with reference to the French and English translations of *Zhongyong* as well as the help of many scholars. Owing to this way, Pound did not have the direct and most objective materials to support him constructing the intra-linguistic context of the source language. Despite the fact that he could read the original text later, it is inevitable that the intra-linguistic context of the source language he has constructed is not complete, being supplied by that of French and English translations. However, the intra-linguistic context of the target language constructed by Pound cannot escape the suspicion of “the intra-linguistic context of the target language of target language”, which to some extent again reflects the reason why users review it “more gripping”. Compared with previous translators who translated Chinese Confucian classics, Wing-Tsit Chan expands his research to another important stage of Confucian—Neo-Confucianism, and the previous translators focused on translations of Pre-Qin Confucian classics, or the Four Books and Five Classics. That is to say, Wing-Tsit Chan has made a relatively comprehensive construction of intra-linguistic context of the source language, which is the biggest difference of the previous translations. He has profound attainments in Chinese and English and a deep understanding of Confucian classics, which is a significant advantage unmatched by western sinologists such as Legge and Pound. Wing-Tsit Chan put forward seven principles in order to construct comprehensive and real intra-linguistic context of the source language within the intra-linguistic context of the target language to achieve the combination of both contexts. In order to help readers have comprehensive and deep understanding of classics, Chan provided large amount of explanatory and illustrative contents and other necessary information, making his translation work not only a translation but also an understanding of original text [14].

Table 4. Differences of intra-linguistic context of translations of Legge, Pound and Xiao Wing-Tsit Chan

Intra-linguistic Context of Translations	Intra-linguistic context of the source language	Intra-linguistic context of the target language
Legge	Lack the complete respect and delete some	Construct the context on his own

	components of source language	demand: to spread Christianity
Pound	Be affected by the French and English translations	Construct the context on his own demand: to restore the wounded soul after the war
Wing-Tsit Chan	Make a relatively comprehensive construction	Construct the context for readers' comprehensive understanding

4.3 Differences of Translations' Influences on Target Readers

Owing to the above differences of translators' mental culture and intra-linguistic context of translation, the influences of translations on target readers are also different. Under the dual influences of both mentioned above, translations have imposed different impacts on the western readers.

Under the guidance of Legge's mental culture, he constructed the intra-linguistic context of religious-like translation in the service of Christianity. Reading the translation of *Zhongyong* under the context, the western readers will unconsciously strengthen their religious superiority and somewhat western "arrogance", especially among those who lack a deep and objective understanding of China and Chinese culture and they are in the majority of the translation work. Moreover, there are minority of readers who are scholars or experts excelling in Chinese culture. We definitely do not deny the unique and irreplaceable value of Legge's translation for spreading Chinese culture and Confucianism as well as the influence his translation has imposed on subsequent translators in the academia. Furthermore, Legge's translation is true to the original text from some perspective, which is more of a literal or pedantic faithfulness, thus confining the western readers into the "academia" rank to some extent. Pound uses evocative imagery in his translation. For example, with the method of character analysis in imagism, his translation of *Zhongyong* has conveyed a wealth of ideas. Pound supposed that imagery produces emotion rather than the translator directly telling readers what feeling should have. For example, he translated "zhong yong" into "The Unwobbling Pivot", which was inspired by the axisymmetric structure of the Chinese character "Zhong" that is unwobbling. This method suitably reflects Pound's understanding of "Zhong yong", which was a "personalized" translation at that time. Therefore, his translation was controversial among the western readers. Someone acclaims that his translation is remarkable in its creativity and conveys the essence of Confucianism; others criticize that the translation deviates from the original text frequently. This difference among readers is mainly influenced by Pound's "idealism", which is full of enthusiasm and hope for Confucianism, but the "enthusiasm" and "hope" may not be appreciated by all readers. Therefore, Pound's translation of *Zhongyong* is not the best option for readers who just want to learn about Chinese culture and Confucianism. Compared with

Legge and Pound, Wing-Tsit Chan is more peaceful and objective to Chinese culture and Confucianism. He has combined the translation of *Zhongyong* with his area of expertise, making it more refined. Moreover, Chan does not go to extremes in the construction of intra-linguistic contexts of source and target languages. His translation is faithful to the original text and implies the morphological and logical structure of English language. Similarly, as for the translation of the term "zhong yong", he firstly translated it into the Mean with pinyin "chung-yung", and gave a further explanation: "The term chung-yung, literally 'centrality and universality', has been translated as moderation, the Mean, mean-in-action, normality, universal moral order, etc. According to Cheng Hsüan, yung means the ordinary and chung-yung means using the Mean as the ordinary way." [12]. This translation under such condition is exactly needed by most general western readers, which has as little subjective ideology of translators as possible and shows the objective and real intra-linguistic context of source language to the maximum, and the expression is concise and easy to understand. This translation attempts to change the stereotype of western readers about China, Chinese culture and Confucianism, or at least not to distort the original text. As for Chinese classics, Chan's translation aims to spread traditional Chinese culture, and compared with translations of Legge and Pound, his translation is more popular among the general western readers.

5. ANALYSIS OF ENGLISH TRANSLATION OF *ZHONGYONG* AND OVERSEAS COMMUNICATION FROM TRANSLATION DIFFERENCES

Through the comparison and analysis of the three English versions of *Zhongyong* as mentioned above, it can be found that English translations of classics precede and, to some extent, determine the overseas communication. From translators' mental culture to influence of translations on readers, this is a process from the implicit to the explicit, and translation's intra-linguistic context acts as a medium. Through the essential difference of three translations mentioned above, this part discusses some issues of English translation of *Zhongyong* and other ancient Chinese classics as well as overseas communication.

The essential difference of the three translations lies in different translators' mental cultures influenced by different perceptions of different translators, so the difference is also destined to be impossible to be

eliminated. Moreover, as for English translation of *Zhongyong* and its overseas communication, translators are responsible for minimizing the gap of mental culture, so we advocate “co-translation”. The issue of “who translates” has aroused great deal of criticism in the academic community. From the perspective of language of translation, most scholars prefer “co-translation of China and foreign countries”, which can achieve “authentic” translations both in source and target languages. In addition, from the perspective of mental culture, another important purpose of “co-translation” lies in the mutual control and supervision of translators to minimize the difference of translators’ mental culture.

Throughout the history of English translation of *Zhongyong*, there have been more than twenty versions in three hundred years, and each translation is unique, or each has different intra-linguistic context of translation. Nowadays, the translation strategies of English translation of *Zhongyong* and other classics can be classified into three directions: domestication, foreignization and the combination of both. It is necessary to clarify the conception of “translation strategy”, which has not been explained in detail. According to Xiong Bin, translation strategy is the collection of principles and solutions adopted in the translation to achieve specific purposes [18]. Furthermore, Chesterman supposed that translation strategy should be a solution in the macro view [19]. Therefore, the study and discussion of translation strategies should be carried out throughout the whole English translation activity, but the “beginning” does not mean the stage of “beginning to translate” in a traditional sense. The previous parts have discussed the intra-linguistic context of translation including that of source language and target language. However, most studies of translation strategy in English translation only focus on intra-linguistic context of the target language and ignore the context of source language. Therefore, the “beginning” of translation strategy should be expanded into the construction of intra-linguistic context of the source language. The English translation and overseas communication of *Zhongyong* and other ancient Chinese classics have shouldered the crucial mission of spreading Chinese culture. Therefore, translators should apply the foreignization to construct the intra-linguistic context of the source language to guide that of target language. Meanwhile, under the target language intra-linguistic context, translators need to apply domestication to adapt to the language habits of the western readers.

Diverse translations will exert different influences on the western readers. Therefore, as for *Zhongyong* and other ancient Chinese classics, translators should identify the purpose and significance of its overseas dissemination, so as to “intentionally” apply this purpose to its English translation, in order to have an “expected” impact on the western readers. On the one hand, *Zhongyong* and other ancient Chinese classics shoulder

the responsibility of spreading traditional Chinese culture and Chinese voice. On the other hand, they also are favourable tools to change the inherent prejudice and misconceptions of western readers to China. The English translation of classics, to some extent, can be regarded as a unique cultural and political act, so it is necessary to carry out regulations and guidance in terms of ethics [2]. Owing to the English translation and spread of *Zhongyong* translated by missionaries in the early time, some western readers began to contain a kind of insidious prejudice. Therefore, translators should correctly convey the spirit of the *Zhongyong* and other ancient Chinese classics to western readers. By doing so, western readers can understand Chinese traditional culture and make an objective evaluation of China and Chinese traditional culture. Translating *Zhongyong* and other ancient Chinese classics is a step-by-step process, which requires translators to constantly explore and work hard for it.

6. CONCLUSION

Through the diachronic analysis and synchronic comparison as well as the comparison and analysis of three versions of Legge, Pound and Wing-Tsit Chan, it can be found that the differences of translators’ mental culture such as ideology and cultural attitude will influence them to interpret and translate the source text and then influence the construction of intra-linguistic context of the source language. Similarly, based on the intra-linguistic context of the source language, translators will construct the intra-linguistic context of the target language to influence the reality. The translation will manage and guide readers and finally serve a specific purpose. Therefore, the differences of mental culture, intra-linguistic context of translation and influences of translation on readers are not only the three critical differences in this study of English translation of *Zhongyong*, but also important factors to be considered in the English translation of *Zhongyong* and other ancient Chinese classics and their overseas communication.

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