

Eminent Features of William Jennings' Translation of *The Analects* From the Perspective of Creative Recreation

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Abstract

This paper starts from the angle of translator's subjectivity and discusses some distinctive features of William Jennings' version of *The Analects*, including his originality in organization of content and structure, objective and detailed annotations, artistic rendering of culture-specific expressions and verses, as well as his individualized way of interpreting core concepts, as a result of the translator's exertion of creativity and subjective initiative. Therefore, we learn from Jennings that in translation of Chinese ancient classics, the translator should actively participate in the process of creative recreation so as to translate in an accurate, fluent and artistic way, which endows the work with new vitality.

Key words: Translation of ancient classics; Translator's subjectivity; Artistic recreation; Creative rewriting

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1. ENGLISH TRANSLATION OF THE ANALECTS AND WILLIAM JENNINGS' VERSION

Viewed as one of the classical works of Confucianism, *The Analects* is a collection of sayings and ideas

attributed to the Chinese philosopher Confucius and his contemporaries. It is also recognized as the most authoritative and influential ancient literature that has shaped the formation of Chinese culture and tradition. Being one of the most widely read and studied books in China for the last 2,000 years, *The Analects* continues to exert a substantial influence on Chinese and East Asian thought and values today.

The whole book contains over 500 short sections divided into 20 chapters with 12,000 words in all, which demonstrates Confucius' thoughts and doctrines in all aspects, including his political opinions, educational principles, concepts of ethics, cultivation of moral character, literary theories, etc.. It is believed to have been written during the Warring States period (475 BC-221 BC), and achieved its final form during the mid-Han dynasty (206 BC-220 AD). It constitutes a complete and integral ideological system with rich and profound content as an abstraction and distillation of the ideological culture and ethical value at that particular historical period.

For a long time, *The Analects* has served an important source and channel for the external world to know about traditional Chinese culture and society. Up to now, there have already been more than 30 full-text English versions of *The Analects* (not including the abridged versions), and many English sourcebooks also include excerpts or sections of *The Analects* as important reference material. Since the early 19th century, translation of *The Analects* has become an important cause that is carried on incessantly both at home and abroad to the present day. Among the translators, English missionaries and sinologists play a key role and their versions are the most influential and valuable source of Chinese traditional culture, ancient philosophy, ethics and morals, etc..

According to research findings, the earliest English version of *The Analects* appeared in 1691 which was rendered on the basis of a Latin version, but is now rarely mentioned or referred to. The most popular versions

mainly came out in and after the 19th century, and during the period, Joshua Marshman (1768-1837), an English missionary in India, became the first to translate *The Analects* into English. Nonetheless, his only provided an abridged version that ranges from chapter one to chapter nine, leaving the rest untouched. In 1828, another English missionary translator Rev. David Collie (?-1828) published *The Chinese Classical Work Commonly Called The Four Books* in Malacca, which is probably the earliest full-text English version of *The Analects*. The third English version known far and wide was done by James Legge (1815-1897), also a missionary translator. After him, several other English scholars and translators, including William Jennings, Lionel Giles (1875-1958), Leonard Arthur Lyall (1867-?) and William Edward Soothill (1861-1935), produced different versions of *The Analects* as well, among which Jennings' is probably the least known one. Presently, among the four versions mentioned above, only Soothill's and Giles' translations are occasionally referred to, while the other two remain in deep freeze. The next famous translator of *The Analects* is the English scholar Arthur Waley (1889-1966), who is considered to be the greatest sinologist after James Legge, and up to now, his translation is still among the most popular versions of widely quoted and mentioned.

Before the end of cultural communication between the east and the west in the 1950s, there were altogether eight full-text English versions of *The Analects*, seven done by English scholars and one by the Chinese scholar Gu Hongming (1857-1928). Later on, scholars from other English-speaking countries, such as Ezra Pound (1885-1972), Raymond Dawson, Roger T. Ames, etc., and some Chinese scholars residing abroad, such as D. C. Lau, Huang Jizhong, etc., joined in the great army of translating *The Analects* into English. What's worth noting is that recent years, many scholars in mainland China and Taiwan, including Cheng Shiquan (2005), Ding Wangdao (2008), Wu Guozhen (2012), etc. also published their English translations of *The Analects*. The American translator David R. Schiller's latest version *Confucius: Collected Discussions and Conversations (Lun-yu)* came out in 2012. Up to now, there have already been over forty English versions of *The Analects* in print, and many classic readings in Chinese philosophy also included paragraphs or sections from *The Analects* as part of their content.

Among the vast number of English translations of *The Analects*, Jennings' version is little known and remains in obscurity, but the author was impressed by some of its eminent features after a careful reading and analysis of the version, esp. in retaining artistic features of the original in a creative yet still faithful way. The translator's wits and skills are often manifested in minute details. Although Jennings confessed in the introduction part of his book that he had used Legge's and others' versions as

reference, it turns out that his translation is quite unique and special as a result of his independent creative work. Not much information can be found about the life story of this translator, but judging from the titles conferred to him on the cover page of the book, we infer that he had done missionary work in Hong Kong, then returned back to the Great Britain and assumed the post of a rector in some county. In 1891, he had published his translation of the Chinese classic *The Book of Songs*, and his work *The Confucian Analects, A translation, with annotations and an introduction* came off the press in 1895.

2. SPECIALTIES OF JENNINGS' TRANSLATION OF THE ANALECTS

Jennings exerts his personal creativity and subjectivity in translating *The Analects*. To convey the essential meaning of the classical text, the translator is courageous enough to shake off the shackles of the original work in terms of semantic equivalence and formal correspondence. By employing various translation strategies, he is able to render the text in a more intelligible and artful way, which is thus more acceptable to the target readers.

2.1 Originality in Structure and Expression

First of all, Jennings didn't use the chapter names of the original work, but provided keys words of each chapter according to his own understanding of the content, which distinguishes his version from all the others. For example, the title of Book I goes like "Chiefly on learning—its pleasure, inducements, and aims, —Filial, fraternal, and other duties—Miscellaneous sayings" (Jennings, 39); Book II is "Good government —Filial piety—The superior man—Miscellaneous sayings" (Jennings, p.45); Book III "Chiefly on the abuse of the proprieties in ceremonial and music" (Jennings, 1895, p.52); and Book IV "The social virtue, 仁 —The superior and inferior man—More about filial duty—Maxims" (Ibid., p.62).

Secondly, Jennings intentionally avoided simple monotonous repetition of phrases or expressions in translation. For instance, most of Confucius' teachings begin with "Confucius said" or "Someone said" which may have appeared for hundreds of times. So the translator tried to diversify the translation of this phrase in different ways, and he used "a saying/sayings of the Master", "once the Master remarked" (Ibid., p.47), "other observations of the Master" (Ibid., 48), "a saying/sayings of the Scholar", "on one occasion the Master remarked" (Ibid., 51), "Obiter dicta of the Master" (Ibid., p.82), "Other sayings of the Master" (Ibid., p.174), "Another saying of the Scholar:..." / "Again he said:..." (Ibid., p.99), and so on.

Sometimes, the translator also uses generalizing remarks to strengthen the coherency of the whole passage

and form a connecting link between the preceding and the following parts. For example, in Book XIX, when “Tsz-hia said” repeated for several times, the translator chose to introduce the utterances of Tsz-hia with some general introductory statements as “Sayings of Tsz-hia:...” (Ibid., p.207), “Further observations of Tsz-hia:...” , “Again he said...”, “Again...” (Ibid., pp.210-1), etc. which not only help to achieve diversification in expression, but also indicate the progressive quality of the contextual information. In Book XII, when Sz-ma Niu asked about man’s proper regard for his fellows, about the superior man, and then inquired in trouble, the translator showed concern for the foregoing part of the text, and handled it in this way: Sz-ma Niu asked the like question.../ ...the same disciple put a question about.../ the same disciple, being in trouble, remarked,... (Ibid., pp.133-4), which makes the translation different and coherent.

A further example can be found in Book XI, where there is a comment on Confucius’ four disciples “Tsz-kau was simple-minded; Tsang-sin, a dullard; Tsz-chang, full of airs; Tsz-lu, rough.” (Ibid., p.126). In his translation, Jennings added a summarizing phrase “[Characteristics of four disciples]: —” indicating that the following will be a description of the personalities of the four disciples, creating a holistic impression. In Book XII, Tsz-chang was asking how the standard of virtue was to be raised, and how to discern what was illusory or misleading. After Confucius replied to him “Give a foremost place to honesty and faithfulness, and tread the path of righteousness, and you will raise the standard of virtue”, the sage further explained “Whom you love you wish to live; whom you hate you wish to die. To have wished for the same person to live and also to be dead, —there is an illusion for you.” In between, the translator provided a transitional sentence “As to discerning what is illusory, here is an example of an illusion: —” (Ibid., p.137) which enhances the logical connection of the statements.

In addition, the translator frequently used words and phrases like “again” (see e.g. Book VIII, p.98), “from this” (see e.g. Book IX, p.105), “note” (see e.g. Book XI, p.122), “after this” (see e.g. Book XV, p.170), “the same disciple asked” (see e.g. Book XII, p.141), “such a man” (see e.g. Book XIX, P.208), etc., showing association, time order or reference to an aforementioned person to enhance coherence and logical connection of the information.

Finally, to make the meaning clear, the translator also changed and reconstructed word order of the original text from time to time, which facilitates readers’ understanding of the Confucian doctrines. For example, in Book XII, there’s a passage of elaboration on “six words with their six obfuscations”: “好仁不好学, 其蔽也愚; 好知不好学, 其蔽也荡; 好信不好学, 其蔽也贼; 好直不好学, 其蔽

也绞; 好勇不好学, 其蔽也乱; 好刚不好学, 其蔽也狂.” Jennings’ translation of the part is:

There are these six virtues, cared for without care for any study about them: —philanthropy, wisdom, faithfulness, straightforwardness, courage, firmness. And six obfuscations resulting from not liking to learn about them are, respectively, these: fatuity, mental dissipation, mischievousness, perversity, insubordination, impetuosity.

Which is totally a reorganization of the original. Meanwhile, the translator pointed out in the note that “A translator has to resort to a roundabout rendering of this paragraph, to avoid uncouthness of expression and tautology.” (Ibid., p.192)

In Book XVIII, there’s a sentence “微子去之, 箕子为之奴, 比干谏而死. 孔子曰: ‘殷有三仁焉.’” The translation is “In (the reign of the last king of) the Yin dynasty, Confucius said, ‘there were three men of philanthropic spirit: — the viscount of Wei, who withdrew from him; the viscount of Ki, who became his bondman; and Pi-kan, who reproved him and suffered death.’” In the following note, the translator claimed that he had changed the order of two sentences on purpose to clarify the meaning, that is, to put the general statement “there were three men of philanthropic spirit (殷有三仁焉)” ahead before moving on to the three men in specific. Otherwise, readers who are unfamiliar with Chinese history are very likely to feel at a loss, when they first read this sentence without careful thinking or searching about the background information (Ibid., p.199).

In Book XIX, as an account of gentlemen, it goes that “君子一言以为知, 一言以为不知, 言不可不慎也.” The translation is “In the use of words one ought never to be incautious; because a gentleman for one single utterance of his is apt to be considered a wise man, and for a single utterance may be accounted unwise.” Again the translator changed the order of the original sentence and stressed the implied causal relationship to manifest the meaning of the message (Jennings, p.213).

2.2 Objective and Accurate Annotations

Although we are in lack of biographical details of the translator William Jennings, the limited material we have shows that he was once a missionary too. Actually, the author has read several different missionary versions of *The Analects*, and found that missionary translators always tend to display cultural bias and religious stance in their works, which can be detected in minor details of their translations. They meant to propagate western culture and preach Christianity, thus consciously or unconsciously making subjective and tendentious comments in the notes that are added to explain some difficult terms, abstract ideas or culture-loaded expressions. To our surprise, compared with versions of other missionary translators such as David Collie, William Soothill and James Legge, Jennings’ translation doesn’t have such problems at

all. Among the words, between the lines or even in the notes, we cannot get the least clue about the identity of the translator as a western Christian missionary, because his translation is quite objective and neutral with fairly comprehensive, accurate and pertinent annotations offered to readers.

Let's just take Book III as an example, the notes in which can be classified into the following four types.

The first type introduces background information of characters and culture. For instance, there's an explanation for "八佾"之 (3.1, p.52, note 2), a general introduction of "季氏" 家族 (3.1, p.52, note 1) and some historical figures as "王孙贾" (3.13, p.56, note 4), "定公" (3.19, p.58, note 3) and "管仲" (3.22, p.59, note 4), etc. Sometimes, the translator would tell about the historical stories behind the words in great detail. In Book VIII, there's an anecdote about Tai-pih (泰伯) who three times modestly declined to be the ruler of the feudal State of Chow (8.1, p.96, note 2), where the translator uses a sentence "Hereby hangs a historical tale." to elicit the related story. Similarly, in Book XIV, behind the narration "恒公杀公子纠, 召急死之, 管仲不死." There's also a back story, so the translator introduces the story with "Hereby hangs a tale." (14.17, p.159, note 2)

The second type of notes involves the translator's objective comments and personal opinion of the original text. In Book III, "或問禘之說. 子曰: '不知也. 知其說者之於天下也, 其如示諸斯乎!' 指其掌." About this, the translator commented in the note: "An ambiguous and evasive answer. As much as to say, 'The king should best know his own affairs.'" (3.11, P.56, note 2) Another example, "祭如在, 祭神如神在. 子曰: '吾不与祭, 如不祭.'" The translator pointed out: "He speaks in the first person, but his words seem to be directed against the irregularities of others." (3.12, p.56, note 3) In Book XVII, to Confucius' remark "吾豈匏瓜也哉? 焉能系而不食?", the translator objectively offered his own understanding as well as that of Legge and some other commenters, which give reference to readers and allow them to know about many different ways of interpretation:

As Dr. Legge says, the words may be taken passively: "How can I be hung up out of the way of being eaten?" The commentators, however, say that Confucius had in his mind his own means of subsistence. I think these words again are all simple banter with Tsz-lu. (17.7, p.191, note 2)

Thirdly, some notes provide additional explanation of the original information. For example, in Book III, to the description "君子无所争. 必也射乎! 揖让而升, 下而饮, 其争也君子." The translator introduces related account in *The Book of Songs*, that is, "The defeated competitor was given this to drink. This is common in games among the Chinese still. In the *Book of Rites* we read that the liquor was proper for nourishing the aged or sick, and the archer sought to win that he might decline what was suitable only for feeble persons!" The extra information enriches

the connotation of the original message and helps readers learn more about Chinese traditional culture. (3.7, p.54, note 4) The translation of the sentence "天下之无道也久矣, 天将以夫子为木铎." is "The empire has for long was without good government; and Heaven is about to use your master as its edict-announcer." In the note, the translator explained: "木铎" is a wooden-tongued bell and by the use of this kind of bell, edicts relating to orderly government were proclaimed, as distinguished from "金铎", or metal-tongued bell, used in proclaiming military edicts. The supplementary information facilitates readers' understanding of the original message (3.24, p.61, note 1).

Finally, the notes give extended explanations to some euphemistic circumlocutions. In Book V, "子路曰: '愿车马衣轻裘与朋友共敝之而无憾.'" The translation is "I should like," said Tsz-lu, "for myself and my friends and associates, carriages and horses, and to be clad in light furs! nor would I mind much if they should become the worse for wear." In the note, the translator said, "This may seem childish, but it is evidently a circumlocution for 'I would like, for my friends and self, some high official grade, and would use my dignity, if necessary, with economy.'" (5.25, p.75, note 4) Another example is "子贡问曰: '赐也何如?' 子曰: '女器也.' 曰: '何器也?' 曰: '瑚璉也.'" Confucius' answer here is translated into "You are a receptacle." "One for high and sacred use." In the note, the translator mentioned that "瑚璉" is the name of a grain-holder, made of coral or ornamented with gems, and used the royal sacrifices. The answer is complimentary, but does not allow this disciple to consider himself yet perfect (5.3, p.67). In Book VI, there's a piece of teaching "子谓仲弓, 曰: '犁牛为之骍且角. 虽欲勿用, 山川其舍诸?'" and after the literal translation of it, the translator pointed out: Yen Yung had a bad father, and men were inclined to avoid him on that account. Hence this remark was made on his behalf, because red and horned oxen acceptable for sacrifice will not be rejected by the spirits of the hills and streams. Here is also a circumlocution (6.4, p.79, note 2). So notes like these supplies relevant details, and reveal the more profound meaning of the information beneath the literal level, which can deepen readers' understanding and elucidate the meaning of some seemingly shallow or confusing remarks.

2.3 Commendable Translations

As a canonical work among Chinese ancient classics, *The Analects* is rich in meaning and bears various artistic qualities. Even native readers who don't have enough knowledge about Chinese language and culture may find it difficult to grasp the true essence of the sage's teachings. In *The Analects*, there're some obscure and apparently untranslatable expressions, including culture-specific terms and verses quoted from ancient Chinese poetry. So it requires that the translator be creative and skillful in translation, so as to adequately and comprehensively transfer the meaning and style of the

original text. Jennings did very well in this respect, and we can learn from the following examples selected from his translation.

In Book III, Duke Ngai asked (the disciple) Tsai Wo respecting the places for sacrificing to the Earth. The latter replied: “夏后氏以松，殷人以柏，周人以栗，使民战栗。” Jennings’s version of Tsai Wo’s answer is: The Family of the Great Yu, of the Hsia dynasty, chose (a place of) pine trees; the Yin founders chose cypresses; and the Chow founders chestnut trees (solemn and majestic), to inspire, ’tis said, the people with feelings of awe. The subtlety of the original sentence lies in the word “栗” (*li*), which embodies a pun here. As a noun, it denotes a kind of tree, while as a verb, it means “to inspire a feeling of awe”. How can we convey the double meaning of the word in translation? Jennings’ solution is to give a further explanation in parentheses that the name of chestnut trees suggests the quality of being “solemn and majestic”; in addition, he mentioned in the note that “栗” used for a chestnut tree, is also used for the word “dread” (3.21, p.59). In this way, the translation truthfully conveys the meaning of the original to readers without impeding their smooth reading experience, and thus can be viewed as a brilliant way of handling the information

In Book IV, there’s a piece of instruction “父母之年，不可不知也。一则以喜，一则以惧。” Jennings’ translation is “A son should not ignore the years of his parents. On the one hand, they may be a matter for rejoicing (that they have been so many), and on the other, for apprehension (that so few remain).” The additional information in the parentheses dispels readers’ puzzlement as it clarifies the reason why we should bear in mind our parents’ age, rejoicing because they have lived for so long, and apprehending because there are so few years left to them. If the translator sticks to the literal translation without further explanation, it will confuse readers to a more or less extent (4.21, p.66).

In Book VI, Confucius said, “觚不觚，觚哉！觚哉！” The translation is “An exclamation of the Master [satirizing the times, when old terms relating to government were still used while bereft of their old meaning]: — ‘A quart, and not a quart! quart, indeed! quart, indeed!’” First of all, the translator introduced in the brackets the background information of the time when Confucius made this remark, and then in the note, explained further that the word “觚” means really an angular cup, or perhaps a horn-cup, at that time made without the angles, or not of horn... Times are changed even with ourselves as regards such things, and such things are signs of the times (6.23, p.84). In this way, the meaning of the original statement is clear; if without the additional information, the remark is likely to cause confusion and misunderstanding.

In Book IX, there’s an instruction “子绝四——毋意，毋必，毋固，毋我。” It means that Confucius never committed four kinds of fault, i.e., groundless assumption,

absolute assertion, stubborn insistence and blind arrogance. Jennings’ translation of this sentence is “The Master barred four (words); —he would have no ‘shall’s, no ‘must’s, no ‘certainty’s, no ‘I’s.” In the note, the translator confidently professed that “I believe I am alone in this method of interpretation; but think I am right.” (9.4, p.104) Truly, the translation is original and unique, as the translator considered features of the English language, and flexibly used modal verbs as nouns. So the translated version manages to accurately convey the meaning of the original, and retain the pithy style.

Besides, Jennings is very ingenious in handling verses in the analects. For example, there’s a line in Book VIII, “战战兢兢，如临深渊，如履薄冰”，the translation is “Act as from a sense of danger,/ With precaution and with care,/ As a yawning gulf o’erlooking,/ As on ice that scarce will bear.” (8.3, p.98) The translator is faithful to the original in meaning, and at the same time shows concern for the rhyming and wording. So the version reads smooth and fluent, as well as rhythmical and cadenced. In the same chapter, “鸟之将死，其鸣也哀；人之将死，其言也善。” is translated into “Doleful the cries of a dying bird,/ Good the last words of a dying man.” (8.4, p.98) The translator uses inversion and antithesis to render the original verse accurately and elegantly, which endows the simple lines with significant meaning. Similarly, in Book IX, there’s a quotation from *The Book of Songs*: “唐棣之华，偏其反而，岂不尔思？室是远而。” The translation is “The blossom is out on the cherry tree,/ With a flutter on every spray./ Dost think that my thought go not out to thee?/ Ah, why art thou far away!” (9.30, p.112) The translator was also aware of the rhyming of the ancient poem, and deliberately chose to use some Old English pronouns to stay closer to the original poem in diction and style. In Book XVIII, there’s a section of lyrics sung by the madman of Ts’u called Tseh-yu as he passed by Confucius: “凤兮凤兮！何德之衰？往者不可谏，来者犹可追。已而，已而！今之从政者殆而！” The translation is “Ha the phoenix! Ha the phoenix! How is Virtue lying prone! Vain to chide for what is o’er, Plan to meet what’s yet in store. Let alone! Let alone! Risky now to serve a throne.” (18.5, p.200) By conforming to poetic rules, it produces a chanting cadence and conveys the meaning in an artistic manner.

2.4 Interpreting Core Concepts in Unique Ways

In the introduction part of Jennings’ translation of *The Analects*, the translator pointed out that Confucius honors five “Virtues” (五德), that is, Knowledge (知), Humaneness (仁), Righteousness (义), Propriety (礼) and Faithfulness (信). Closely related are five “Properties” (五品), that is, reverence (敬), earnestness (忠), kindness (善), bravery (勇) and perseverance (恒) (Jennings, 1895, pp.29-32). Two other phrases that frequently appear in the analects are “君子” (the Superior man) and “孝” (Filial piety). The translator’s understanding of some key concepts and terms are very special and unique.

Jennings took “知 (*zhi*)” as human knowledge and wisdom in the collective. According to the author's count, this word “知 (*zhi*)” appears for more than 22 times throughout the whole book, and it is most often translated into “knowledge” (six times) and “wise” (seven times), or else “discernment”, “intelligence”, “wisdom”, “knowing things”, “sagacity”, “intellect /intellectual attainments”, etc..

However, “知 (*zhi*)” alone is not enough to make one complete, but is in turn restricted by “仁 (*ren*)” which encompasses all morally excellent qualities. If we see “知 (*zhi*)” as an effort to know people, then “仁 (*ren*)” means to love people. So we find many different ways of rendering “仁 (*ren*)” in Jennings' version, which reflects the translator's understanding of the concept in all aspects and on various levels.

Firstly, “仁 (*ren*)” stands for the cordial and amicable feeling towards people, and in this sense, it is translated into “that right feeling which is owing generally from man to man”, “fellow-feeling”, “feeling of goodwill”, “care/regard for fellows”, etc. for 17 times or so.

Secondly, the translator stressed the connotation of the term regarding individual responsibility to the society, which is esp. of the charitable and philanthropic nature. From this perspective, it is translated into “sympathetic social good feeling”, “virtue of philanthropy”, “the duty which every man owes to his fellows/ duty of neighborliness and sociability”, etc. for approximately 27 times.

Thirdly, the concept of “仁 (*ren*)” implies qualities of human nature that is gentle, kind and compassionate. So the corresponding translation “good nature”, “good-hearted”, “sympathetic”, “humanity/ the virtue of humaneness”, etc. appears for about 14 times.

“义 (*yi*)” teaches the sense of right and wrong, and is often associated with the view of gain and loss. It also inspires a sense of honor, and designates mutual responsibility or a moral code between the ruler and his subordinates. Altogether it appears for 21 times, and is translated into “righteousness” (7 times), “what is just and right” (4 times), “equitable dealings”, “righteous conduct/living”, “righteousness”, “right”, “just”, “proper” and so on.

“礼 (*li*)” refers to elaborate etiquettes of the time, strict hierarchical relationship among people, sacrificial ceremonies, as well as decent behaviors and manners recognized by the society. It is often mentioned in the same breath with “乐” (*yue*) which means music, but in essence, it is only a sort of outward veneer and should be complemented by humanity. The author observed that “礼 (*li*)” has appeared 22 times in all, and is often rendered into “Propriety/ Properties” (12 times), “Rules/ the Rules of Propriety” (19 times), “ceremonial/ceremony/rules of ceremony” (8 times), or “Books of Rites”, or “etiquette”.

“信 (*xin*)”, commonly understood as loyalty or honesty, not only represents a precious relation between friends or

between the monarch and his subjects, but is an excellent quality the masses of people should possess. It appears 20 times or so, and the translation is “true/truthful/truth” (4 times), “sincere/sincerity” (5 times), “faithfulness” (5 times), “conscientiousness”, “confidence”, “trust”, “good faith”, “honest”, etc..

Another word that appears at high frequency is “君子 (the Superior man)”, which is the ideal role model the sage appreciates. Superior men are often accomplished people of moral integrity or those endeavoring to elevate themselves by generous and benevolent deeds. The phrase appears for nearly 75 times throughout the whole book, and sometimes it also has other meanings. Depending on the context, the translation varies: “the superior man” (46 times), “men of superior/greater/loftier/nobler mind” (10 times), “the gentlemen” (8 times), “the great/masterly/ideal/good man”, “men of the superior order/higher standing/rank”, “a master” and so on.

Finally, “孝 (*xiao*)” represents a traditional virtue Chinese people always honor. It mainly defines a moral obligation to respect and look after one's parents, which are important to domestic life and the ruling of a country alike. Basically, it is rendered into “filial piety” and “dutiful”.

The above is a summary of Jennings' understanding and translation of the core concepts in *The Analects* together with specific statistic data. From his interpretation of the key terms, we can see that Jennings was quite prudent, and had definitely done some research work into the extensive and profound Chinese cultural tradition and historical background. He also attached great importance to generalise his personal opinions and understandings of these core concepts which embody the essence of Confucianism. Therefore his translation serves a valuable and rich reference resource for readers and researchers interested in Chinese culture and ancient philosophy.

3. WHAT CAN TRANSLATORS LEARN FROM JENNINGS?

Jennings' version of *The Analects* is a good example of creative recreation, as the translator managed to render the classical work in an artistic way, yet still remain truthful to the original. Traditional translation theories always stress loyalty to the source text, while translation is seen as a kind of parasitical imitation. The translator plays the role of a mediator between two languages and cultures, dancing with enfeathered legs. When we perceive “truthfulness” as the most important criterion in the assessment of translation, the translator is not supposed to play his personal creativity, but pays tribute to the author and follows the author step by step. In particular, for translation of elitist texts, notably literary masterpieces, translators “are subject to the source text; they owe their every existence to the source text; they are bound to it.

They must follow it in letter and in spirit.” (Dollerup, 2007, p.56) On the other hand, if we allow “**creative treason**” in translation, then the translator is granted much more freedom to act independently and work creatively. The idea of “creative treason” was initiated by a French literary sociologist Robert Escarpit in his book *Sciologie de la Litteature (The Sociology of Literature)* in 1958. He holds that translation is always a kind of creative treason. The concept actually confirms the translator’s dominant role and legitimate right to project his subjectivity and make free choices in translation. As the Chinese scholar Xu Jun has said, “blind loyalty is likely to end up in treason, whereas artful betrayal can manifest faithfulness. Similarity evinces banality, yet inconformity embodies artistry and charm.” (Xu, 1997, pp.41-42) In fact, literal equivalence or formal correspondence is sometimes achieved at the sacrifice of meaning, while occasional change and adaptation in diction and structure can help bring the meaning more readily to readers. Similarly, renowned Chinese scholar Mr. Qian Zhongshu has proposed the notion of “error” (“讹”) in translation and explained that

Gaps inevitably exist between languages of different countries, between translator’s understanding and literary style and the content and form of the original work, between translator’s reading comprehension ability and his power of expression... Therefore, translation undoubtedly entails distortion and deviation either in sense or in tone which we call “error”, and in the west, they say the “translator is the traitor” (Traduttore traditore). (Qian, 2002, p.78)

Jennings taught us several things by his translation of *The Analects* regarding how to accurately and elegantly translate ancient Chinese classics into English, retaining the meaning and style at the same time.

First of all, the translator as a decipherer of the source information should understand the original text in a proper way against the particular cultural and historical background, which means the translator will have to consult various reference books and do researches to assist in his understanding of the work. Many distortions and misunderstandings stem from the translator’s lack of knowledge and information about the cultural and historical background. So, only when the translator knows enough can he interpret and render the text in a sensible way.

Secondly, the translator as a secondary creator should exert his subjective initiative and work creatively without violating the basic requirement of translation, i.e. being faithful to the original. In those obscure words, phrases and sentences that are beyond comprehension, the translator is entitled to explicate the text in a logical and smooth way based on his accurate understanding of the original, so as to help readers grasp the essence of Confucius’ teaching. If the translation can achieve elegance and display artistic qualities, it may get better reception, esp. for classic literary works.

Thirdly, the translator as a cultural transmitter should obey professional ethics, holding an objective and neutral attitude towards translation. He is not supposed to be emotionally involved too much in his work, or swayed by subjective opinions. The translation is a means to facilitate cultural exchange, instead of a tool for ideological infiltration very often manipulated by personal will and individual conception. As a Christian missionary translator, William Soothill tried to instill Christian doctrines and western culture to readers, so he intentionally misinterpreted Confucius’ concepts and ideas in his translation and saw translating *The Analects* as an opportunity to preach Christianity. As a professional translator and scholar, Soothill’s choice and conduct can be judged as transgression of morality.

As a great Chinese cultural heritage, *The Analects* represents a valuable treasure of human wisdom, whose transmission relies heavily on the translator’s hearty devotion and cordial support. However, translation may sometimes go contrary to the purpose of cultural exchange and communication, as various distorted versions can misinterpret the essence of the work and represent Confucian doctrines and teachings in a biased way, which is a serious crime and signifies a great pity and loss of human culture.

CONCLUSION

As a shining pearl in Chinese traditional cultural treasury, *The Analects* has attracted the attention of readers and scholars at home and abroad mainly by its profound insights and philosophical instructions. In fact, many famous and important chapters in *The Analects* also excel in exquisite diction and other literary qualities. Sometimes, plain and simple words can carry a huge punch and produce strong artistic effects. The analects especially flaunt the beauty of simplicity, because truth and reasons are often embodied in thematic anecdotes or tales, while the personality and image of characters are shaped by their concise words and actions. The language is simple and refined, and rhetorical devices varied and flexible. Together with the literary and artistic techniques employed, they make Confucius teachings even more perceptive and meaningful.

For hundreds of years, as a Confucian classic, *The Analects* has constantly been to retranslate. Most translators focused on conveying the meaning and essence of the work in another language, but neglected reproduction of its artistic qualities in both diction and style. William Jennings’ version is not highly praised or recommended, but has its unique features, especially in creative reorganization of content and structure, objective and detailed annotations, artistic rendering of culture-specific expressions and verses, as well as individualized way of interpreting core concepts, which

are all results of the translator's exertion of creativity and subjectivity.

Translation is a sort of rewriting and recreation. The translator as a subject for initiative participates in the process of constructing the text, filling up the void and bringing new meaning to the original work. To ancient classics that are age-old, concise in diction and sophisticated in connotation, translation plays an even more important role in creative and artistic representation, instead of blind imitation. Generally speaking, Jennings succeeded in reaching a balance between "loyalty" and "treason". He attaches importance to exhibit artistic qualities of the text, and shows consideration for readers. His version may not be as academic and detailed as that of Arthur Waley or D. C. Lau, nor as subjective and biased as that of William Soothill or David Collie, but in the seemingly commonplace version, we discern the translator's ingenuity and careful schemes manifest in minute details. We can't help marveling at the translator's incredible originality and subtle wisdom displayed among the words and between the lines of his translation.

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