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硕士学位论文

从模因论看《道德经》在英语世界的翻译和传播

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摘　要

《道德经》思想深邃，语言精炼，素有哲化诗的美誉。许许多多不同层次的读者为之折服。在中国，2500 多年来，对《道德经》的注疏从未间断，至今已有 700 多部评注问世；在西方，仅英语译本就有 130 多种，算上其它欧洲语言可谓不计其数了。作为在西方世界拥有最多译本的中国典籍，《道德经》备受西方读者青睐。毫无疑问，《道德经》的翻译，促进了中国道家文化在英语世界的广泛传播。

同时，我们还应看到中国文化综罗百代，博大精深，除了道家文化，还有儒家，佛家，法家等文化。这些文化同样也有待传播出去。随着文化多样化的不断推进，如何才能从《道德经》的成功翻译和传播中吸取经验，用于其它中国典籍的英译，以促进中国文化在英语世界的广泛传播，已经成为一个刻不容缓的课题，这便是本文选择"《道德经》在英语世界的翻译和传播"作为研究课题的初衷。

以往对《道德经》翻译的研究大都针对几种翻译文本做语言层面上的对比，从中分析不同的翻译技巧和策略，而对其跨文化传播的特性未给予充分关注。

作为补充，本文采用一种新的文化传播理论——模因论：一种关于人类文化的进化论。它以模因为单位，研究文化传播的进化模式。从模因论的视角，观察《道德经》自 1868 年至今在英语世界翻译和传播的三个宏观历时过程，很容易从中发现其成功传播的轨迹和所遵从的原则。研究发现，《道德经》的传播过程遵循着文化进化的规律，它能够适应新的不断变化的文化环境，产生相应的新译本，其中，部分译本越来越与原文等值，不过至今还没有哪个英语译本和原著完全一致。因此，《道德经》的翻译和传播还将继续进行，直到完成最终的目标：将道家文化模因完整的传播出去。换言之，文化传播是一个渐进的过程，不能一蹴而就。随着新译本的不断产生，中国文化模因将逐渐完整地呈现给英语世界。

本文由以下五部分构成：

第一章概述部分，指出了本文的研究目的、研究意义、主要观点以及结构安排。

第二章文献综述部分，介绍了与老子及其《道德经》相关的背景知识，《道德经》深邃的哲学思想及其在国内外深远的影响力，主要总结分析了《道德经》英译研究的现状。

第三章是理论框架。本章介绍了生物进化论和文化进化论两个基本理论概念，以及模因论的理论机制，其中包括模因的定义，模因的传播方式和过程，以及模因成功传播的标准。另外，本章还论述了模因论与翻译，以及模因论与中国典籍英译的密切联系，即，中国典籍英译可以看作一种将中国文化模因传播到英语世界的跨文化传播活动。因此，将模因论（关于文化传播的理论）用于对中国典籍英译的研究具有普遍的理论意义。

第四章是本文的主体部分。作者尝试着从模因论的视角提出了《道德经》翻译传播过程的基本图示，并对其在英语世界翻译和传播的三个宏观历时过程作以描述。从中总结出《道德经》在每个时期不同的翻译特征，传播所遵从的原则以及译者选择的翻译策略，具体包括第一个时期对乔治·亚历山大，詹姆士·理雅各和保罗·卡鲁斯的译本的研究；第二个时期对阿瑟·韦利，刘殿爵，陈荣捷，冯家富和简·英格丽丝的译本的分析比较，以及第三个时期对迈克尔·拉法格和史蒂芬·米歇尔等人译本的分析研究。

第五章结论部分，旨在总结出，道家文化模因之所以能够在不同时期和不同人群中成功传播，得益于它能够及时做出相应的改变，以适应不断变化的文化环境。研究进一步发现，《道德经》的翻译和传播是一个渐进的过程，整体趋势是道家文化模因的要义或者其完整的特征将在英语世界逐渐传播开去。最后，作者希望能够将模因论用于其它中国典籍的英译研究，借鉴《道德经》成功翻译和传播的经验，以促进中国文化在世界上的广泛传播和接受。

关键词：道德经；中国典籍英译；模因论；文化传播

Abstract

Tao Te Ching, with its profound philosophical spirit and succinct language style, is praised as a philosophical poem and gains diversity of audiences both at home and abroad. Over 700 commentaries on *Tao Te Ching* have been come out in China through more than 2,500 years, and the more are constantly emerging. In English world, over 130 different renditions of *Tao Te Ching* have been published, not to mention that in other European languages. It has become the most popular and often translated text compared to other Chinese classics in western countries.

It is no doubt that *Tao Te Ching*'s translation and transmission is a great success for transmitting Chinese Taoism to the English world, but besides Taoism, Chinese culture still concludes diversity of other cultures such as Confucianism, Buddhism, and Legalism and so on which ask for transmission as well. Therefore, with the further development of cultural diversity, significant it is of how to learn from *Tao Te Ching*'s success to study the other English Translation of Chinese Classics (ETCC), so as to make our Chinese culture successfully transmitted and widely accepted in English world. This is the initial motive of the author to choose the topic of *Tao Te Ching*'s translation and transmission in English world.

Moreover, the previous studies mainly focused on the comparison of different translations at linguistic level, or pointed out the different skills or strategies adopted in these translations, but the cross-cultural features are seldom concerned.

For compensation, this thesis adopts a new cultural transmission theory—memetics: an evolutionary theory about human culture which studies the evolutionary models of information transfer based on the concept of the meme (a unit of cultural transmission)— to depict a macro diachronic three-phase process of *Tao Te Ching*'s translation and transmission in English world from 1868 till the present. It is hoped to discover some principles of *Tao Te Ching*'s successful translation and transmission so as to draw reference for that of other Chinese classics. The research shows that *Tao Te*

Ching's translation and transmission follows the rule of cultural evolution, so it can adapt to the new dynamic cultural environments and come out different translations respondent to different periods. Some of the translations become closer to the original, although no one is completely correspondent. So there is a continuing way to go for fulfilling the ultimate goal of Taoist memes: the successive transmission from one person to the others till the intact features are replicated, or cultural transmission is a continuous process in which the original features of Chinese culture will be gradually uncovered in English world.

This paper consists of five chapters:

Chapter One is a brief introduction to the research objective and significance, the main idea and structure of the thesis.

Chapter Two is a literature review which introduces the background information of Laozi and his *Tao Te Ching*, including its achievements and significance, English translation and previous studies on it both at home and abroad.

Chapter Three offers a theoretical framework to introduce the basic theory of biological evolution and cultural evolution, and the mechanism of memetics, including the definition of memes, the ways of meme transmission and the process and criteria of the successful meme transmission. Moreover, it points out the natural relationship between memetics and translation, memetics and ETCC; namely, ETCC can be taken as an intercultural activity to transmit Chinese memes to the English world, so it is significant to apply memetics, a cultural transmission theory, to study the translation and transmission of Chinese classics.

Chapter Four is an attempt to apply memetics to *Tao Te Ching*'s translation and transmission in English world. It depicts a schema and a three-phase translating and transmitting process of *Tao Te Ching* from the memetic point of view. It offers a detailed analysis of different features, principles and strategies which are adopted in different phases of transmission, including the analysis and research of the translations of George Alexander, James Legge and Paul Carus in the initial phase, Arthur Waley, D.C.Lau and

Wing-tsit Chan, Giafu Feng and Jane English in the second phase, Robert Henricks, Michael LaFargue and Stephen Mitchell and so on in the third phase.

Chapter Five draws a conclusion that Taoist memes can make variations to fit the dynamic cultural environments, so they can replicate themselves successfully in different periods and among different groups of people. Moreover, such a replication comes to a tendency that the original meaning or the intact traits of Taoist memes are going to be uncovered in English world little by little. At last, it is hoped that the memetic study on *Tao Te Ching* can be applied to study other Chinese classics so as to make our Chinese culture widely transmitted and accepted in the world.

Key words: *Tao Te Ching*; ETCC; memetics; cultural transmission

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Chapter One   Introduction

1.1 Research Objective and Significance

From the memetic point of view, this paper makes a diachronic description of the successful process of *Tao Te Ching*'s translation and transmission in English world, so as to discover the features and principles of its successful transmission and predict the tendency of its future replication, which might be significant to the English Translation of Chinese Classics (ETCC)[①].

With the further development of cultural diversity, it is urgent to make the unique features of our Chinese culture widely transmitted and accepted by westerners, and beyond doubt, the successful translation and transmission of Chinese classics becomes an essential part of it. Moreover, *Tao Te Ching*, as the representative classic of Taoism, is a quintessence and backbone of Chinese culture, as Wing-tsit Chan said, "No one can understand China or be an intelligent citizen of the world without some knowledge of the *Lao Tzu*, also called the *Tao Te Ching (The Classic of the Way and Its Virtue)*." (Chan, 1963: v) As a profound philosophical poem, *Tao Te Ching* has made extraordinary influence on Chinese people and acquired a widespread western readership: translators produce variety of translations from different historical, social and cultural backgrounds; readers find consolation, encouragement and guidelines for their diversity of self-concerns. So *Tao Te Ching* has become "the most frequently translated work next to the Bible" (Goldin, 2002:183) in English world, and the study on its successful translation and transmission is significant for ETCC.

1.2 Previous Researches on *Tao Te Ching*'s Translation and Transmission in English World

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[①] The translation of "中国典籍英译" keeps diversity, for example "Translating the Chinese Ancient Classics into English ". "English Translation of Chinese Ancient Literature and Philosophy " and "Translating Chinese Classics into English " and so on. In this paper. for the convenience of expression. the author translates it into "English Translation of Chinese Classics" which is abbreviated as ETCC.

The previous researches on the translation of *Tao Te Ching* in English world were much less than the translation itself, and studies often focused on the strategies or skills of translation, without concerning any cultural factors, such as the studies of LaFargue, Julia Hardy, Paul R. Goldin; moreover, the monograph on the study of *Tao Te Ching*'s translation is fairly rare. Studies of Chinese scholars which started from 1990s mainly take one version of translation to comment on its linguistic features, or take several versions to compare and analyze the weak points or advantages of them at linguistic level, such as the articles of Wang Rongpei (汪榕培, 1992), Cui Changqing (崔长青, 1997), Liao Min (廖敏, 2004), and Lei Qiong (雷琼, 2007); however, seldom do they take a cultural perspective to explain the whole process of *Tao Te Ching*'s translation and transmission in English world.

In a word, the previous studies do throw lights on *Tao Te Ching*'s translation and transmission and thus are very helpful to this thesis for consultation; however, the inadequacy in the previous studies still needs some compensation: scholars mainly concerned the comparison of different translations at the linguistic level or analysis of skills or strategies adopted in those translations. Although its cultural aspect begin to be noticed recently in several theses in China, the perspectives are mainly from some linguistic schools of translation, for instance, Wang Ying (王瑛，2003) from Tianjin Normal University takes the skopos theory; Li Huali (李华丽，2006) from Hunan Normal University adopts the perspective of functionalist translation theory and so on. The cross-cultural perspective has seldom been adopted to describe *Tao Te Ching*'s translation.

1.3 General Ideas of the Paper

For compensation, this thesis adopts a new cultural transmission theory—memetics: an evolutionary theory about human culture—studies the evolutionary models of information transfer based on the concept of the meme[1] (a unit of cultural transmission). From the memetic perspective, Chinese culture is taken as a memepool in

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[1] The author chooses Professor He Ziran's translation of meme as "模因" in this paper. but the other scholars or translators may have different translations. such as "迷米", "谜米", "密母", "觅姆", and "冥姆". All of these names are in fact referent to the same word "meme".

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which many memes combine as a group to be passed on together which is called the memeplex, such as Confucianism, Taoism, and Buddhism and so on. It is the same in English world where another memepool exists, including the memes of the mythology of Greece and Roman, the great *Bible*, and the stories of King Arthur and so on. Both Chinese memeplexes and western memes are inherited through transmitting from one person to others who are named hosts[①]. Chinese classics are the vectors or carriers of tremendous Chinese memes, so ETCC can be taken as an intercultural activity to transmit Chinese memes to the English world. And *Tao Te Ching*'s translation and transmission is such an activity in which Taoist memes are put in a new western environment, so they must make some variations to compete with other existing memes in English world for survival according to the theory of cultural evolution: they gain the attention of the new hosts and then replicate their intact traits from one host to the others. Based on the memetic point of view, this paper advocates a schema to describe the translating and transmitting process of Taoist memes in English world, and makes a diachronic description of this process, including the analysis of the unique features and principles of transmission in different cultural environments, and different strategies adopted by various translators in different periods. Moreover, factors to influence *Tao Te Ching*'s successful translation are also discussed in details. It draws a conclusion that the translation and transmission of Taoist memes in English world is very successful but there is still a long way to go, for achieving the ultimate goal of Taoist memes: the successive intact transmission from one person to the others.

1.4 Structure of the Paper

This paper is composed of five parts.

Chapter One is an introduction to state the objective, necessity, theoretical background and general idea and structure of the study.

[①] a person who has been successfully infected by a meme. namely the person who can notice. understand and keep the meme in memory.

Chapter Two is a literature review which introduces the background information of Laozi and his *Tao Te Ching*, including its achievements and significance, English translation and previous studies on it both at home and abroad.

Chapter Three offers a theoretical framework to introduce the basic theory of biological evolution and cultural evolution, and the mechanism of memetics, including the definition of memes, the ways of meme transmission and the process and criteria of the successful meme transmission. Moreover, it points out the natural relationship between memetics and translation, memetics and ETCC, so it is reasonable to apply memetics to study the translation and transmission of Chinese classics.

Chapter Four is an attempt to apply memetics to *Tao Te Ching*'s translation and transmission in English world. It depicts a schema and a three-phase translating and transmitting process of *Tao Te Ching* from the memetic point of view. It offers a detailed analysis of different features, principles and strategies in different phases of transmission, including the specific description of the translations of George Alexander, James Legge and Paul Carus in the initial phase, Arthur Waley, D.C. Lau and Wing-tsit Chan, Giafu Feng and Jane English in the second phase, Robert Henricks, Michael LaFargue and Stephen Mitchell and so on in the third phase. From those descriptions, a panorama of *Tao Te Ching*'s translating and transmitting process appears to the readers in a diachronic sequence.

Chapter Five draws a conclusion that Taoist memes can make variations to fit the dynamic cultural environments, so they can replicate themselves successfully in different periods and among different groups of people. Moreover, such a replication has a tendency that the original meanings or the intact traits of Taoist memes are going to be uncovered in English world little by little. At last, it is hoped that the memetic research on *Tao Te Ching* can be applied to other Chinese classics so as to make our Chinese culture widely transmitted and accepted in the world.

Chapter Two   Literature Review

2.1 Introduction to Laozi and *Tao Te Ching*

Accounts of Laozi and his works were controversial in history, but according to the earliest records of Sima Qian's *Records of the Historian*, Laozi was born in Quren Village, Li District, Ku County (the present Luyi County of Henan Province) of the Chu State in the late Spring and Autumn Period (around 581 B.C.). His family name was Li, given name was Erh and posthumous name was Dan. The title of "Laozi" was called to show people's respect for him. Possibly he was a librarian and archivist at the royal court of the Eastern Zhou Dynasty when he was young. He was much older than Confucius who had consulted him about the ceremonies and rites of the Zhou Dynasty and praised him highly. At the middle age, he escaped to Lu, because of persecution at home, and then returned to resume his work. However, the civil war broke out in Eastern Zhou Dynasty when he was about fifty and all the books and documents were looted away, so he lost his job and left for the State of Qin. When he was passing the Hangu Pass, the keeper named Yin Xi asked him to write a book summarizing Laozi's doctrine, so Laozi wrote it down and went on to Qin where he lived in seclusion, and no one knew him thereafter.

The book Laozi wrote for Yin Xi was called *Laozi* firstly. It was written and disseminated probably in the earlier time of the Warring States Period. From then on, during more than 2,500 years, over 700 commentaries on *Laozi* were constantly emerging. Those commentaries started by Han Fei in the 3rd century B.C, and various versions of the book were published in the following period, in which Wang Bi and He-shang-gong(河上公)'s versions were most influential; besides, with the excavation of the silk texts in 1973 and the bamboo-slip text in 1993, some studies on them became popular. In the process of commentaries, *Laozi* was involving some changes compared to the original one. According to Fu Huisheng's preface to Arthur Waley's translation of *Laozi*, both the earliest silk texts excavated from Mawangdui, and Han Fei's *Exposition*

on Laozi and *Understanding of Laozi in Stories* indicated that in the pre-Qin times, the book was only divided into two parts, *Te* for Volume 1, and *Tao* for Volume 2. (傅惠生, 1999: 17) It was called *Laozi* firstly, and in the beginning of the Han Dynasty (206 B.C.-220 A.D.), it began to be worshiped as a classic *Tao Te Ching*. "The book was an anthology, and not a cohesive and coherent whole at first, then it was divided into chapters in the Han dynasties and became fixed when Wang Bi commented on the book. The popular edition of *Lao Tzu* now is divided into 81 chapters with over 5,400 words, the first thirty-seven chapters is *Dao Jing*, and the second forty-four *De Jing*."(ibid: 37)

2.2 Achievements and Significance of *Tao Te Ching* in China

With its succinct language in style and the subtle and profound philosophy in thoughts, *Tao Te Ching* is taken as a book of Chinese philosophical poem. It is the first book "with comprehensive philosophical system in the history of Chinese philosophy" (傅惠生, 1999: 37). Containing only about 5,000 words, the book takes Tao as the core to show that Tao is the origin of the universe, the dialectic law, the tool for mankind to approach it, and the practical principle to guide mankind for affairs; so Taoism in this sense covers a wide range of subjects, such as history, politics, ethics, and cultivation of one's mind and preservation of one's life. As Wing-tsit Chan said, "No one can hope to understand Chinese philosophy, religion, government, art, medicine, and even cooking without a real appreciation of the profound philosophy taught in this little book." (Chan, 1963: 3) Its achievements lie not only in its systemic and profound philosophical thoughts (Taoism) but also in its concise language and paralleled structure in literary appreciation.

Taoism in *Tao Te Ching* influences Chinese people profoundly through more than 2,500 years. Firstly, as a basic part of Chinese culture, Taoism had extended its influence to almost every school in the Spring and Autumn Period and the Waring States Period. For Taoist school, Zhuangzi and Jixia Taoism were two major branches developed from *Laozi* after the mid-Warring States Period. Even Confucianism, the

dominant system in Chinese history and thought, had been influenced by Taoism: Confucius once asked rites from Laozi. Mencius and Xunzi and even the legalist Han Fei were influenced by Laozi. Buddhism assimilated Taoism as well so as to form Chan Buddhism in the 6th century. Some scholars advocated that Chinese culture was formed by the interaction of three basic schools; namely, Confucianism, Buddhism and Taoism. If it is true, "Taoism has remained an important part of the backbone of every aspect of Chinese civilization."(Chan, 1963: 3). Secondly, rulers in many dynasties, including Han, Sui, and Tang adopted Taoism as the basic principle to manage the country. Thirdly, average men learned the way of life from Taoism:

> One finds it in the love of spiritual tranquility and mental peace...One finds it in the concealment of wisdom in silence, and wealth in seeming poverty... And one finds it in all sorts of ways and means to preserve life and to nourish the spirit, whether in conversation or in tea drinking, whether in arranging flowers or on writing poems, and whether in the landscape garden or in landscape painting...for there one's spirit should be pure, one's mind should be free of selfish desirers, simplicity should be the keynote, and nature should be allowed to take its own course." (ibid: 30).

In a word, Chinese culture and the personality of Chinese people would have been utterly different without the book of *Tao Te Ching*.

2.3 English Translation of *Tao Te Ching* and Its Transmission in Western Countries

Tao Te Ching, as the quintessence of Taoism, is not only a backbone of Chinese culture, but also one part of the common treasure of world culture. "If the *Lao Tzu* is widely read in China as the classic in the thought of Taoism, it is no less well known to the West through a long line of translators." (Lau, 1963: vii). *Tao Te Ching* have attracted a widespread and diverse attention from western audiences and become the most frequently translated Chinese classic in the western world. Its translation is just next to the *Bible* and *Bhagavad Gita* (an Indian narrative poem), and no other Chinese

classic including *The Analects of Confucius* has attracted so much attention.

The first translation of *Tao Te Ching*, according to Wing-tsit Chan, was in Sanskrit by the famous Buddhist priest, Hsüan-tsang(599-664) who made the translation by the imperial command. More than a thousand years later, numerous missionaries rushed into China, and European countries began the cultural contact with China and *Tao Te Ching* came to be translated widely. A Latin version was brought to London and presented at a meeting in 1788. A Russian version followed in 1828. A good full French version was made by Stanislas Julien in 1842, and in 1868, John Chalmers, Protestant missionary in China, made the first English translation—*The Speculations on Metaphysics, Polity and Morality of "The Old Philosopher", Lau-tsze.* From then on, the translation of *Tao Te Ching* in English world became more prosperous. For instance, James Legge's translation appeared in 1891, and the first American translation was made by Paul Carus with the title of *Lao Tze's Tao-The King* which was published in 1898; and then the translation of Arthur Waley(1934), Tse Ling Hu(1936)—the first Chinese translator, Lin Yutang(1942), Witter Bynner(1944), D.C. Lau and Wing-tsit Chan(1963), Stephen Mitchell(1988), Michael LaFargue(1992), Gu Zhengkun(1995, 2007), and the latest translation by Sam Hamill(2005) and so on. Moreover, some popular versions kept on reprinting throughout the centuries.

Since the debut in 1868 till now, Over 130 different renditions of *Tao Te Ching* have been published in English alone, not to mention those in German, French, Italian, Dutch, Latin and other European languages. In fact, the English translation of *Tao Te Ching* appeared later than that of other European countries, but at the present, both the quality and quantity of the translation in English world have surpassed in the other European countries; especially in America, if you put "Tao Te Ching" or "Lao Tzu/Laizi" in "google" searcher, only in an American internet bookstore *Amazon*, 48 English versions of *Tao Te Ching* are available for you; the appearance of so many translations and also the reprint of the existing translations of *Tao Te Ching* show us the popularity of the book in western countries.

2.4 Studies on the English Translation and Transmission of *Tao Te Ching*

2.4.1 Studies in English World

In English world, studies on translation of *Tao Te Ching* are much less than the translation itself. They often focused on the strategies or skills of translation, although some description of the history of translation or comments on English translation of *Tao Te Ching* can be found either in some articles or in the preface of some translations, no monograph is covering a systemic study on it.

When a new English version of *Tao Te Ching* appears, the translator will inevitably comment on the previous translations and show his own characteristic of translation in the preface or appendix. But such a comment is very general and subjective, just as in the preface of Wing-tsit Chan's *The Way of Lao Tzu*, he commented on the previous translators: Most translators treated it as an isolated document. Many took it as religious literature. A few have related to ancient Chinese philosophy. But none viewed it in the light of the entire history of Chinese thought. (Chan, 1963: v). Sam Hamill said, "…although many translations of the *Tao Te Ching* now exist in English, few convey the clarity, complexity, and the force of the original."(Hamill, 2005: vii)

In 1985, William G. Boltz, a professor of Seattle University of America, published *Review of D.C. Lau's Tao Te Ching: Chinese Classics* in the Journal of Asian Studies.

In 1998, Livia Kohn and Michael La Fargue coedited a collection of essays named by *Lao-tzu and the Tao-te-ching*, among which, the most influential essays are *On Translating the Tao-te-ching* written by Michael LaFargue and Julian Pas, and *Influential Western Interpretations of the Tao-te-Ching* made by Julia M. Hardy. According to the analysis of seventeen most influential translations of *Tao Te Ching* in the 20th century, LaFargue and Pas find out the reasons for the diversity of these translations, for instance, the choice of different source editions, the distinguished features of Chinese language(polysemy, loan characters, uncertainties about syntax), and different translating methods. These analyses are mainly about linguistic problems

and translation strategies without concerning for any cultural factors. Julia Hardy provides us a deeper interpretation on the translation of *Tao Te Ching*. In her essay of *Influential Western Interpretations of the Tao-te-Ching*, according to the translators' different value-orientations adopted in translation, she divides the translation of *Tao Te Ching* in western countries into three periods: from 18th to 19th century, it focused on the comparison between Taoism and Christianity; from 1915 to the middle of 1970s, Taoism became the antidote to cure the tumor in western thoughts and values; from 1970s to the later period of 20th century, it focused on scholar translation and interpretation to discover the original meaning of *Tao Te Ching*. Hardy's interpretation on *Tao Te Ching* was fairly sweeping and covered not only the diachronic description of the translations but also the analysis of the Taoist School and Taoism, so Hardy's essay is not a monograph on the translation studies in the strict sense, but it is significant to understand the English translation of *Tao Te Ching* in different historical periods.

In 2000, Daman J. Bell and Shannon M. Fera published an essay named *Comparison and Analysis of Selected English Interpretations of the Tao Te Ching*. They firstly take the computer science and internet resources to the study of *Tao Te Ching*'s translation, and make a database of English translations, so each chapter of *Tao Te Ching*'s translation can be compared by the holistic and content analysis. This method is easier to make a contrast between the original and the translations from a specific comparison, but it is discrete and objective so much that it can not show the differences between the original and the target texts from the panoramic viewpoint.

In 2002, Paul R. Goldin published an essay *Those Who Don't Know Speak: Translations of Daode Jing by People Who Do Not Know Chinese*, in which he firstly criticizes that many translators know nothing about Chinese but translate mainly depending on the previous versions; and secondly, he analyzes reasons for this phenomenon: one is for publisher's continuing requirement to publish the book, and another is readers' enthusiasm to read them. So at last he draws a conclusion that translators on the one hand shouldn't simplify the original text for the limitation of

knowledge about Chinese language and culture, and on the other hand the target readers are an influential factor in translating process. Goldin seems to go further on the research of *Tao Te Ching*'s translation, since he began to concern the factor of translators' quality and readers' acceptance.

2.4.2 Studies in China

From 1990s, scholars in China turned to the study on translation of *Tao Te Ching*, and many articles were published in the academic journals from then on. In 1992, Wang Rongpei wrote an article *The Text That Can Be Translated Is Not Unvaring Text: Free Talk on English Translation of the Lao Tzu*[0] which is the earliest study in China on *Tao Te Ching*'s Translation. By comparing two distinguishable translations by D.C. Lau and Witter Bynner, he points out different translators may have different views, and the completely equivalent translation to the original is impossible, but sooner or later, a translation may be closer to the original in the principle of "faithfulness, expressiveness, and elegance". Li Yiyin and Jin Bailin(李贻荫、金百林，1995) published an essay of *D.C. Lau's Witty Translation of Tao Te Ching*，in which they chose Chapter 22 as an example to show the excellence of D.C. Lau's translation from the criteria of "faithfulness, aesthetics, and strictness"[2]. It is the first article that concerns for the poetic beauty of *Tao Te Ching* in translation. Cui Changqing (崔长青，1997) made a comparison of four English versions. Fei Xiaoping （费小平，2001）wrote an essay of *Reviews on Six English Versions of Lao Zi and Reflections on Re-translation of Traditional Chinese Cultural Classics*; in that essay, by drawing the advantages from each version, he concluded seven principles for translating Chinese classics. Chen Guohua and Xuan Zhifeng(陈国华、轩志峰，2002) wrote an essay to compare three original texts of *Tao Te Ching* and advised the translators to consult the bamboo-slip text. Miao Lingling(苗玲玲，2002) mentioned the influence of translators' subjectivity in

[0] This is the author's own translation of the title which is originally in Chinese 《译可译，非常译——英译老子纵横谈》.

[2] It is the author's translation of the original Chinese "从信，从美，从严" advocated by Li Yiyin and Jin Bailin.

translation, such as the choice of different original texts. Liao Min (廖敏，2004) published an essay to analyze the diversity of *Tao Te Ching*'s translation from the perspective of hermeneutics. And the latest article written by Lei Qiong (雷琼，2007) is focused on using Nida's functional equivalence to analyze Arthur Waley's mistakes in translation. These articles mainly take one version to comment on its linguistic features, or take several versions to compare and analyze the weak points or advantages of them at the linguistic level. Seldom do these articles take a cultural perspective to explain the whole process of *Tao Te Ching*'s translation and transmission in English world.

Recently, some theses are written to concern the cultural factors from different perspectives. There are five theses for Master's degree: Wang Ying (王瑛，2003) from Tianjin Normal University used the Skopos theory to analyze four English versions so as to find a better solution to translate Chinese Classics; Xiong Ying (熊瑛，2005) from Central China Normal University took the Descriptive Translation Studies on describing ten English versions in a diachronic order; Li Huali (李华丽，2006) from Hunan Normal University adopted German functionalist translation theory to analyze the translation diversity of *Tao Te Ching*; Yi Ming (易鸣，2006) also from Hunan Normal University took the perspective of Reception theory to describe *Tao Te Ching*'s translation in Britain and America; He Xiaohua (何晓花，2006), from Fujian Normal University, compared nineteen English versions to analyze the difficulties and strategies of translation both from linguistic and cultural aspect. One thesis for Doctor's degree by Xin Hongjuan (辛红娟，2007) of Nanjing University appeared as well, and in her paper of *Tao-te-ching in the English World—Text Traveling and the Accepted Imagery*, she concentrated on describing the accepted imageries of the *Tao Te Ching* in English World, analyzing the translators' interpretation and manipulation, and explaining the reasons for variations among translations. It is obvious that these theses began to take various perspectives to explain *Tao Te Ching*'s translation, covering a wide range from the comparison of different versions to reasons of translation diversities and translation strategies and so on. And some cultural factors began to be concerned in some papers.

2.5 Summary

In a word, *Tao Te Ching*, with its charm of profoundness and succinctness, has attracted great concern of innumerable people. Translators make different renditions with various understandings; scholars study it from diversity of perspectives. Previous studies both in China and in English World do throw lights on the English translation and transmission of *Tao Te Ching*, and many of their achievements will be consulted in this paper. However, some inadequacies in the previous studies still need to complement: they mainly concern the comparison between different versions at the linguistic level or analysis of skills or strategies of translations. Although cultural aspect began to be noticed recently in several theses in China, their perspectives are mainly from some linguistic schools of translation, but the cross-cultural perspective is seldom used to describe *Tao Te Ching*'s translation. And as a representative classic of Taoism, *Tao Te Ching* is a quintessence and backbone of Chinese culture; it exerts extraordinary influence on Chinese people and in the meanwhile acquires a widespread western audience by translating and transmitting in English world. Obviously *Tao Te Ching*'s translation is a kind of cultural transmitting activity, so a cultural standpoint would be more proper to reveal the essence of its translation process, methods or principles and its influence in English world. Moreover, it is the same for the translation of other Chinese classics which are the carriers of Chinese culture, covering a wide range from philosophy, literature, history, and medicine and so on. In the background of cultural diversity, it is urgent to make our Chinese culture transmitted and accepted by westerners, and beyond doubt, the successful translation and transmission of Chinese classics becomes an essential part of it. However compared to *Tao Te Ching*, other Chinese classics are undoubtedly far behind from it both in the quality and quantity of translation. So if some experience can be drawn from the successful translation of *Tao Te Ching* in English world, it must be significant to the English Translation of Chinese Classics (ETCC). In the following parts, this paper adopts a new cultural transmission

theory--memetics to analyze the successful translation and transmission of *Tao Te Ching* in English world. But the basic theoretical framework of memetics would be firstly introduced in Chapter Three.

Chapter Three   Theoretical   Framework

3.1 Introduction to Meme and Memetics

In his 1976 book, *The Selfish Gene,* English ethnologist Richard Dawkins firstly coined the term of "meme" to describe a unit of human cultural evolution analogous to "gene". The key to Dawkins' idea is that Darwinian evolution is not only confined to the biological world but also can be employed in culture, in which ideas, concepts and skills are undergoing a process of variation, selection and reproduction. Whenever there is an evolutionary process, then there is a replicator[①]. This is the basic principle of what has come to be known as Universal Darwinism. So, besides gene, there is a new replicator in human cultural evolution which Dawkins calls meme.

American philosopher Daniel Dennett incorporated the meme concept into an influential theory of the mind in his 1992 publication of *Consciousness Explained,* defending that human consciousness was itself a huge complex of memes. In 1996, two books *Virus of the Mind: the New Science of the Meme* by Richard Brodie, and *Thought Contagion: How Belief Spreads through Society* by Aaron Lynch made modern memetic theory into full incarnation. And almost at the same time, Brodie and Lynch hosted an e-journal of memetics on internet: Journal of Memetics—*Evolutionary Models of Information Transmission.*[②] Therefore, memetics was coming to develop into a theoretical and empirical science that studies the replication, spread and evolution of memes. [③]

Later on, many scholars began to concentrate on studying the new science of memetics. In 1999, Susan Blackmore, a student of Dawkins, published *The Meme Machine,* in which she advocates the plausibility to develop memetics into an

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[①] It is "the information that is copied reasonably intact through successive replications" according to Susuan Blackmore at http://www.susanblackmore.co.uk/Articles/cas01.html
[②] This journal is abbreviated as JoM-EMIT which can be found at http://jom-emit.org. It is an international. peer-refereed. scientific journal. It is intended as a forum for academics and professionals to discuss their research on the spread of information from an evolutionary point of view. Since 2005. the journal is edited by Francis Heylighen. assisted by the managing editor Klaas Chielens.
[③] This definition is taken from http://www.jom-emit.org/index.html .

independent science, and emphasizes that imitation is the only means of evolution. Moreover, in "the meme's eye view", she explains some phenomena such as religion, language and the size of the human brain. Professor Francis Heylighen in CLEA[1] depicts four subsequent stages for a meme's successful replication process, based on which, some criteria of successful memes are discussed. Furthermore, Memeticist Henrik Bjarneskans makes an abstract model of conditions memes must meet for surviving on different stages of transmission. Szabolcs Szamado discusses some easily confusing terms in memetics, such as interactor, phenotype and reproductive transmitting vehicles. In 2005, an independent scholar Kate Distin published *The Selfish Meme* which is based on Dawkins' idea of cultural evolution occurring via memes. She advocates the "meme hypothesis", which argues that meme is internally coherent and can provide the mechanism for cultural evolution: "Just as the nature of DNA provides the mechanism for biological heredity, so the nature of representational content provides the mechanism for cultural heredity."(Distin, 2005: 200).

Although there are plenty of scholars working on memetics, it has not been yet developed into a mature science and it remains highly controversial. Blackmore once said in an interview, "Critics argue that memes have not been proved to exist, cannot be identified with any chemical or physical structure as genes can, cannot be divided into meaningful units, and provide no better understanding of culture than existing theories..." [2] All of the above problems are on the way to be found answers with the development of science, and more and more scholars began to realize the significance of the theory. Like the structure of DNA was not discovered until a century after Darwin, so it may be in the equivalent of the pre-DNA phase in memetics. And the more

important thing is that memetics really can provide us with new and reasonable insights into human culture.

Some basic concepts of memetics are going to be discussed in the following part.

3.2 Theoretical Background
3.2.1 Darwinism

As Dawkins says, "Darwinism is too big a theory to be confined to the narrow context of the gene." (Dawkins, 1989: 191). If there is the differential survival of replicators—things that make copies of themselves, and its variation under conditions of restricted resources would lead to a form of evolution. Gene is the replicator in biological evolution, and meme is another replicator in cultural evolution. The essence of all evolutionary processes is that they involve some kind of information that is copied with variation and selection. Dennet depicts such a process as an evolutional algorithm, which can be developed on different materials. In biological world, the material is the organisms and the ecological environment, and in human society, it is the human brain and culture. So both the biological evolution and cultural evolution are two instances of the same evolutionary algorithm. Nonetheless, since we are familiar with the former one, sometimes, it is preferable to use the former to illuminate memetics—an evolutionary theory about human culture. Memetics takes the cultural evolution as the basic mechanism which means memes compete with each other to attract the attention of human brains, so as to transmit and replicate them. Its core idea is that "memes differ in their degree of fitness, i.e. adaptation to the socio-cultural environment in which they propagate. Because of natural selection, fitter memes will be more successful in being communicated, infecting a larger number of individuals and/or surviving for a longer time within the population."[1] In order to make the mechanism easier to understand, biological evolution is often used as analogue for illustration.

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[1] It is quoted from http://www.jom-emit.org/index.html

3.2.2 Biological Evolution

With the publication of *On the Origin of Species by means of Natural selection* in 1859, Charles Darwin's "Natural Selection" theory on biological evolution shocked the world. It is like this: If organisms keep on reproducing and passing on their characteristics to the next generation, and the environment doesn't supply them with enough resources for their survival, then they will evolve: different variations may appear on organisms to struggle for survival, and those organisms whose traits are best fitted to the given environment may survive, otherwise, they may be extinct. This preservation of favorable individual differences and variations, and the destruction of those which are injurious, are called natural selection, or the survival of the fittest.

Darwin's idea was highly controversial in a certain period of history. Critics argued that Darwin can not explain how the variations are passed to succeeding generations. This question has not been answered until the birth of Mendel's genetic theory in the early 20th century. Mendel advocated that it is gene that stores and preserves the information that it replicated in deoxyribonucleic acid (DNA), that is, gene occupies a particular locus on a chromosome, and the chromosome is composed of DNA. And then the gene is passed to the next generation by sperms or eggs. Put that in another way, gene is the replicator—the information that is copied reasonably intact through successive replications and it is the ultimate beneficiary of the evolutionary process through which the gene is replicated to the succeeding generations.

3.2.3 Cultural Evolution

Dawkins has pointed out that whenever there is an evolutionary process and then there is a replicator. If the three requisites--variation, selection and heredity (replication) are met, then evolution seems bound to happen. So if the three also occur in human culture. it may be said that there is a cultural evolution in which a new replicator must appear.

Jeremy H. Barkhow defined culture as "a body of socially transmitted information"

(Barkhow, 1989:118) which contains ideas, concepts and skills that are available to us in society. In Distin's words, culture is "the collective product of human activities and thought" (Distin, 2005: 2). Whenever people learn something from teachers, from a book written by certain people, or even by communicating with others, these ideas, concepts and skills are really passed on from one possessor to another, and they may be developed differently in the context of people's minds and the diverse environments. So the resources of culture should be human beings' attention. "It seems obvious that culture and ideas develop and change at a much faster rate than that of biological evolution, and that the attention of each human brain is limited."(ibid: 14) Therefore, the selection must occur in minds and culture, and those ideas and skills which are best fit for our minds and the environment, would be preserved, otherwise, they will be extinct. In other words, variation, selection and replication exist in culture as well. And in the process of cultural evolution, a new replicator must appear—it includes some ideas, concepts, and skills and so on which are replicated from one possessor to another which Dawkins calls meme.

> We need a name for the new replicator, a noun that conveys the idea of a unit of cultural transmission, or a unit of imitation. 'Mimeme' comes from a suitable Greek root, but I want a monosyllable that sounds a bit like 'gene'. I hope my classicist friends will forgive me if I abbreviate mimeme to meme... Examples of memes are tunes, ideas, catch-phrases, clothes fashions, ways of making pots or of building arches. Just as genes propagate themselves in the gene pool by leaping from body to body via sperms or eggs, so memes propagate themselves in the meme pool by leaping from brain to brain via a process which, in the broad sense, can be called imitation."(Dawkins, 1976:192)

3.3 Mechanism of Memetics

Memetics, as an evolutionary theory about human culture, studies the evolutionary

models of information transfer based on the concept of the meme. ^①

Meme, as Dawkins says, is a new replicator analogous to gene in different instances of evolutionary process. And replicator is the information that is copied reasonably intact through successive replications, and the ultimate beneficiary of the evolutionary process[②]. So memes and genes share some similarities in certain degree, but some distinctive features still exist in memes. Genetics which is already familiar to us will be used to illuminate memetics in the process of cultural evolution. Illustration in the following part includes: what is meme? Where it is resided in? In which way it preserves and transmits the cultural information? What is the process of transmission, and the criteria to judge the success of memes in selection?

3.3.1 Definitions

Dawkins defined meme as a unit of cultural transmission, or a unit of imitation transmitted from brain to brain. Francis Heylighen defined meme as an information pattern, held in an individual's memory, which is capable of being copied to another individual's memory.[③] This includes anything that can be learned or remembered: ideas, knowledge, habits, beliefs, skills, images, etc. Dennett (1991, 1995) treated memes as information undergoing the evolutionary algorithm, whether they are in a brain, a book or some other physical object. Susan Blackmore referred memes to any forms of information, including concepts, human brains, the representation of brains, and all the information in books, maps and so on, (Blackmore, 1999:66) as whatever is copied from one person to another person, whether habits, skills, songs, stories, or any other kind of information inside or outside the brain, and she advocates that imitation is the only means of cultural replication. The latest *Oxford English Dictionary* defined meme as "an element of a culture that may be considered to be passed on by non-genetic means,

① This definition is taken from *memetics* in Wikipedia. the free encyclopedia.
② Much more information is at http://www.susanblackmore.co.uk/Articles/cas01.html
③ This definition is taken from Heylighen's article *What makes a meme successful? Selection criteria for cultural evolution* at http://pespmc1.vub.ac.be/Papers/MemeticsNamur.html

esp. imitation." [①] The JoM-EMIT offered a definition: meme can be defined as an information pattern, held in an individual's memory or in an outside artifact (e.g. book, record or tool), which is likely to be communicated or copied to another individual's memory.[②]

Those definitions differ from each other mainly on two questions: 1) Whether memes exist only in human brains or both in and outside of the brain, and 2) by what ways they are transmitted. In fact, these questions remain controversial in memetic field nowadays, but for the convenience of illustration in this paper, questions about the basic terms in memetics will be clarified.

Firstly this paper partly accepts Dawkins' definition that meme is "a unit of cultural transmission" and its only resource is human brain in which some concepts, ideas, beliefs or other information come from; but meme may have some external representations or consequences, such as words, skills, songs and music, gestures which are called the phenotype of memes; namely, "the outward and visible (audible, etc.) manifestations of the memes within the brain" (Dawkins, 1982: 109). Books, journals, pictures, tapes, internet and all the other physical objects are taken as reproductive transmitting vehicles (RTVs)[③] by Professor Szabolcs Szamado, because they function as the carriers of memes in transmission, but none of them can produce memes per se and a book, for example, can not interact with another book actively for memetic replication, unless there is human's interaction. Just as genes can take any kind of organism as host, human being can also be taken as the host or interactor of memes. And these RTVs are only the intermediate vehicles to carry memes from one host to another. Only when the host successfully uses RTVs to transmit memes so as to infect a new host, replication occurs.

Based on the above explanation, it is going to distinguish firstly the real content of

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[①] This definition is quoted from Andrew. Chesterman's *Memetics and Translation Strategies* which is at http://www.helsinki.fi/~chesterm/2000i/Memetics.html.

[②] http://www.jom-emit.org/index.html

[③] RTV or its plural form RTVs are used as the abbreviated form of "reproductive transmitting vehicles" throughout the paper.

meme— the piece of information stored in human's brain; secondly meme's phenotype, which are the external consequences of that piece of information, and RTVs which are vehicles to transmit memes. Just as Szabolcs Szamado says, "A plan of a car in a human brain is the real living meme, a plan on the drawing board is an RTV, and finally, the car is the phenotype. If one reads a book and remembers it then the story in her/his brain is the meme."[①] So it draws a conclusion that the real living memes reside only in human's brain.

3.3.2 Ways of Meme Transmission

For the ways of meme transmission, generally it is different from genes which can only be transmitted to the next generation in a vertical way only when the hosts come to sexual maturity; memes can either be transmitted from the last generation to the succeeding ones or transmitted from one host to another immediately in a horizontal way. Moreover, the second way is the most often used one, in which imitation, communication or teaching can be used as the specific ways to transmit memes. Imitation is defined too broadly by Dawkins "... memes propagate themselves in the meme pool by leaping from brain to brain via a process which, in the broad sense, can be called imitation." (Dawkins, 1976: 192), and that make Susan Blackmore take imitation as the only way of meme transmission. But according to Kate Distin, imitation is only one form of social learning and besides this, daily communication or teaching can function as ways of transmitting memes as well. This paper takes Distin's idea that memes can be transmitted by the way of imitation, daily communication and teaching. For example, in telling a story or making a speech, memes in the speaker's brain are transmitted to others, then the listeners may retell the story to others, and the circulation goes on. It is a process in which memes are copying. And RTVs are often used as intermedia to replicate memes. by writing a book, for example. Then another man who

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· It is from Szabolcs Szamado's *Basic Questions in Memetics. Life-cycle, Reproduction and Resources* which is available at http://pespmc1.vub.ac.be/Conf/MemePap/Szamado.txt.

reads the book and remembers and stores the meme in his brain (the infection of a new host); thus, memes are replicated.

No matter which way is used to transmit memes, language is a very important medium. If there are language obstacles, meme transmission will be limited a lot. It asks for translation first for meme transmission in a new language environment. And also, with the change of language, cultural environments also change, so memes must make some variations to adapt to the new environments so as to compete with other memes for replication. Moreover, from the comparison of different ways of replication between gene and meme, it is known that memes transmit much faster than genes from one host to another, so even in the same language environment, errors or variations in the process of memes transmission are inevitable, and these variations may be kept to transmit to another host. For example, it can not be promised that one story repeated by several people can keep the same as the original. In fact, the process of memes transmission is full of variation, selection and replication.

For genes, variation occurs by mutation and recombination. Mutations are sudden changes in organisms' traits and that can alter the structure of genes or chromosomes. Its mutation rate is no more than 0.1%. Recombination occurs when genetic material of different origins is mixed together, taking Distin's example that two brown-eyed parents might produce a blue-eyed child. It is also true that mutation and recombination do occur in culture, especially for recombination, which is a more significant method for cultural variation than genes. Whenever some ideas are learned from teachers, from a book written by certain people, or even by communication with others on internet, these ideas may be developed differently in the context of our minds and environments, or there is a recombination of aspects of our existing knowledge and the new ideas. In other words, genes jump from one body to another in the gene pool; memes also replicate them in the meme pool from one host to another. A meme pool can be understood as the full assembly of memes which assemble diversity of concepts or ideas. In the meme pool, some groups of memes are copied and passed on together which are

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originally named co-adaptive meme complex by Dawkins and then blended as memeplex. Recombination in memetics in fact is a process of recombining the new or novel memes with the existing ones, thus to make a memeplex so as to be transmitted and accepted by the hosts much easier. Therefore, the variation or largely recombination in cultural transmission is not at random. A single new meme is difficult to transmit unless it is combined with the exiting memes in the meme pool, or compatible with the existing knowledge of the hosts.

Variations do occur at a faster speed in meme transmission, but the human attention is limited, so there is different survival of memes. Some memes may attract a lot of people's attention and retain in human's memory for a long time, but some others may extinct by losing the attention of the hosts. Or still some others may at first are very popular and influential, but later become extinct, or vice versa. Anyhow, competitions do exist in the process of meme replication between memes so as to occupy brains of the hosts and then transmit them as broadly as they can. So next part is a detailed analysis on the process of meme replication and some criteria of the success of memes.

3.3.3 Process and Criteria of Successful Meme Transmission

Francis Heylighen from Free University of Brussels depicts meme replication as a four-stage process, including assimilation by an individual, who thereby becomes a host of the meme, retention in that individual's memory, expression by the individual in language, behavior or another form that can be perceived by others, transmission of thus created message by meme vehicle to one or more other individuals.

Professor Henrik Bjarneskans also describes a four-phase life cycle of memes, including transmission, decoding, infection, and encoding. In fact, transmission, which is equivalent to expression and transmission stages of Heylighen's, means that memes are encoded in a vector[1], such as a spoken message, a book or a text, or pictures and so on. When a potential host interprets and restructures the information pattern of the

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[1] It is equivalent to Szabolcs Szamado's term of RTV illustrated in 3.3.1 of this paper.

meme in a vector, a mental copy of the meme creates in his mind. It is the decoding phase. And after the successful decoding, the meme becomes a part of the host's mental structures, and this is called infection. At last the new host encodes the acquired memes in some suitable vectors (not necessarily the same medium it was originally decoded from), for example, the host may firstly reads a book to decode some memes, and then he/she may send them out by communication with others on internet; that makes the meme spread and go on infecting new hosts. In fact, transmission and encoding are on the essence the same but may be realized by different vectors, and infection is coincidied with Heylighen's assimilation. So based on the advocation of professor Heylighen and Bjarneskans, it reduces the four phases of memes transmission to three stages. That is, infection, expression and transmission.

Both Francis Heylighen and Henrik Bjarneskans advocate that successful memes must be the one that can pass the whole four stages, and if not, they will be extinct; moreover, on each stage they give some specific criteria, but their classification of the criteria is a little overelaborate. So this paper prefers to use Kate Distin's advocation and Dawkins' three criteria which cover all the criteria of Heylighen's and Bjarneskans' and easy to remember.

Kate Distin points out that the success of memes (memetic fitness) depends on three separate factors: the content of the meme itself (meme content), the way in which it fits with other memes (memetic environment), and the minds and surroundings of the people whose attention it is trying to attain (hosts environment). So accordingly the three factors are relevant to three criteria. One is from meme content that if it contains some universal and suggestive ideas which are new and useful to lots of hosts; or if it is systematic, cohesive and explicit in expression, that can make it easier to be remembered by the hosts. Memetic environment refers to the other memes in the meme pool. In order to be accepted, a new meme usually has to be compatible with those already existed and accepted memes, or it has obvious enough advantages over them so as to compensate for their insufficiency. Hosts environment includes the different

competence of the hosts to decode a meme. That depends on their educational and social background, individual experience or the different susceptibility to react on a new meme. For example, some people are very sensitive and full of curiosity, and good at speaking or writing, they can make the new meme much more broadly transmitted than those who are very oppressive and taciturn. Besides, an expert in certain academic area must be more sensitive to the memes in his circle, but the laymen may not be attracted.

To sum up, the successful translation and transmission of memes depend on whether the content of the memes fit their memetic environment and hosts environment. However, both the existing memes in meme pool and the hosts' competence are changing during different periods, and even in the same period, hosts' competence is various. So memes must make some variation so as to fit the current cultural environment. If not, even a new meme might prove truer or more useful in the long run, without the immediate ability to gain and retain the attention of the hosts, it will be rejected. Or, some memes may be successful in one particular time and setting, but without variations to fit the dynamic cultural environment, they would not be successful in the long run. In Distin's words, "Memetic fitness is a relative concept: what gives a selectional advantage in one particular time and setting would not necessarily have done so in different circumstances."(Distin, 2005: 67). No matter how environments change, the ultimate goal of memes is to infect more and more hosts to compete for the limited resource of human attention, and generally speaking, "the success of a meme is bound up with its acceptance by those who acquire it."(ibid: 59)

Analogous to genes, Professor Dawkins pointed out three criteria to judge the high quality of memes: 1) copying-fidelity: only if the meme can be accurately imitated or copied, can the traits of the meme be kept intact in the successive replication. 2) Fecundity: the speed of copying is the quicker the better, the more replication products. and the easier for a meme's survival in the competition with others. 3) Longevity: a meme with longevity has the longer time to replicate much more replications. And compared with longevity. fecundity is much more important.

3.4 Introduction of Memetics to Translation and ETCC

3.4.1 Researches on Memetics and Translation

Memetics was firstly introduced to translation studies by Andrew Chesterman with his work of *Memes of Translation* in 1997, and later Professor Hans Vermeer also published his *Translation and the 'Meme'* in the same year. Andrew Chesterman (2000) advocates that translation study is a branch of memetics; and based on this hypothesis, he metaphorizes all the terms, conceptions and theories of translation as a meme-pool, such as source text and target text. And he looks at the history of translation as the evolution of translation memes in which every meme of translation is the replication and heredity of the former memes, and in the meanwhile has some variations. Moreover, the relation of replication between the meme and its replica is not equative, nor transfer, but additive relation:

Not: A=A' (equative)

Nor: A→A' (transfer)

But: A→A+A' (additive)

Moreover, Chesterman also uses memetics in teaching of translation. So his theory is focused on western history of translation, translation theory and translation teaching. This paper disagrees with the opinion of "translation study is a branch of memetics." Instead, it claims that memetics is a new perspective to understand translation.

In China, many scholars began to notice memetics in the beginning of 20th century. Such as Professors Gui Shichun and He Ziran, Professors Xu Shenghuan and Gu Jiazu who have applied it to linguistic studies, and recently influenced by Andrew Chesterman, Professor He Ziran, Ma Xiao began to apply memetics to translation teaching. And also Professor Zhang Ying, Wang Bin and Yin Pi'an have done a great job in using memetics to explain some questions in translation theories, for example the problem of "domestication and foreignization".

3.4.2 Relationship between Memetics and ETCC

All of these achievements both at home and abroad are very helpful for this thesis. But in the meanwhile, it is noticed that there is little attention paid to the application of memetics to English translation of Chinese classics (ETCC) which are the quintessence of profound Chinese cultures, and also the invaluable common cultural legacy of the world, especially in the background of cultural diversity, ETCC has great significance for cultural transmission and evolution. Moreover, because English is the most widely used language in the world, so ETCC is an efficient way to transmit Chinese culture to the world, and in the meanwhile it is essential for western cultures to absorb excellent Chinese culture for their own evolution and development. So how to make more and more Chinese classics transmitted and accepted in the other countries is a significant task. Obviously, memetics, as an evolutionary theory of human culture, may give us some enlightenment on ETCC.

3.5 Summary

This chapter gives an introduction to the development and mechanism of memetics: a scientific and empirical science which mainly studies the replication, spread and evolution of memes. And meme is a unit of cultural transmission. According to Universal Darwinism, only if the three requisites (variation, selection and heredity) are met, is the evolutionary process bound to happen. So there is a cultural evolution in human culture: memes differ in their degree of fitness, for example the adaptation to the socio-cultural environment in which they replicate; because of natural selection, fitter memes will be more successful to gain the limited attention of human brain or infect a larger number of individuals for longer time. In the process of replication, successful memes must make variations continuously to fit the dynamic cultural environments so as to keep the intact traits replicated in the successive transmission. Memetics explores the features of the fit memes. and how they replicate to infect individuals, cultures and society at large.

Memetics was firstly introduced to translation studies by Andrew Chesterman by the end of 20th century, and many scholars in China began to use memetics to explain some questions of translation as well. Moreover, memetics is an evolutionary theory of human culture, and Chinese classics are the quintessence of Chinese culture, so applying memetics to ETCC may give us some enlightenment on transmitting Chinese culture in the world. *Tao Te Ching* is the most popular Chinese classic in western countries, so in the next part, the author will apply memetics to explain *Tao Te Ching*'s successful translation and transmission in English world.

Chapter Four   Application of Memetics to *Tao Te Ching*'s Translation and Transmission

4.1 Relations between Memetics and *Tao Te Ching*'s Translation and Transmission

From meme's point of view, as Chesterman(2000) said "at any given point of time, we can describe the state of a culture as a set of memes—a meme pool."[①], so the culture of English-speaking countries can be described as a meme-pool, in which some memes combine with others to form a group and transmit together, we call that group as a memeplex, such as the mythology of Greece and Roman, the great *Bible* and stories of King Arthur. Traditional Chinese culture is another meme pool, in which many memeplexes exist as well, such as Confucianism, Taoism, Mohism, Legalism, Buddism. For each memeplex, it contains a lot of memes, for instance, Taoism may conclude the concepts of "tao and te", "being and non-being", "non-action", and "weakness" and so on. And the classic of *Tao Te Ching* is the vector (RTV) to carry these memes; Chinese people are the hosts who store these memes in their mind and communicate to transmit them from one generation to the next through more than 2,500 years.

When the Chinese memes are introduced to the English-speaking countries, the language of the original vectors—Chinese classics are necessary to be transferred from ancient Chinese to modern English so as to infect the new hosts—English speakers, so ETCC would be taken as a cross cultural activity of transmitting Chinese memes to the English-speaking countries. *Tao Te Ching*'s translation and transmission is such an activity to transmit the memeplex of Taoism. However, the cultural environment for its transmission has changed from the original Chinese culture to the western cultures in which different memes and hosts exist, so with the change of the cultural environment, there is an inevitable process of cultural evolution in which these new Chinese memes

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will compete with the existing memes to attract the attention of the hosts, so as to transmit and replicate them, and in the meanwhile, some variations would be due to occur for fitting the new cultural environment. That is why there is diversity of translations of *Tao Te Ching* in different cultural settings. According to Dawkins' criteria of successful memes (copying-fidelity, fecundity and longevity), *Tao Te Ching*'s translation is very successful. From the appearance of the first English translation of *Tao Te Ching* in 1868 till the present, over 130 different renditions have been published. Wing-tsit Chan said that "in the last twenty years (1943-1963), a new version appears about every other year." (Chan, 1963:83) So for fecundity, the speed of reproduction of *Tao Te Ching* is quick and the replication products are many. For longevity, obviously its sustaining popularity in western countries witnesses its long life. For copying fidelity, only if the meme can be accurately imitated or copied, can the intact traits of the meme be kept in the successive replication. As Dr. Giles says, although there are many translations, none is identical to the original. Just as a mirror, different translations only reflect the original from different perspectives and layers, still what Laozi said is most baffling obscure. (Quoted from 陈鼓应, 1999:65) That is, there is a long way to go in the process of *Tao Te Ching*'s translation and transmission. But in the meanwhile, it is seen that much progress has been made in discovering the original meaning of *Tao Te Ching* in English world, especially in the background of cultural diversity, study on *Tao Te Ching*'s translation will be deeper and broader. According to memetics, the ultimate goal of memes is to replicate themselves from one person to another as intact as they can. But that goal cannot be reached in one step; instead, *Tao Te Ching*'s translation will be a continuous process to unfold the original panorama.

4.2 A Schema of *Tao Te Ching*'s English Translation and Transmission

The terms of translation can be redefined in the view of memetics: the source text--*Tao Te Ching* in ancient Chinese is the original vector of Taoist memes (vector C); translators who decode the source text become the hosts of Taoism in Chinese (host C);

the target text—English translation of *Tao Te Ching* is the new vector of the Taoist memes (vector E); and the readers of the target text become the new hosts of Taoism in English (host E). Combined Heylighen and Bjarneskans' idea, the translating process of *Tao Te Ching* in this paper is depicted as the schema below:
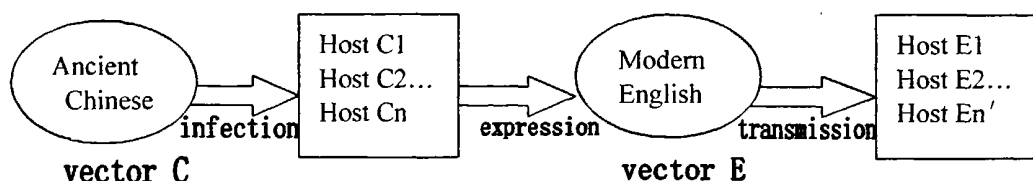
It is hypothesized that there is one original text—*Tao Te Ching* in ancient Chinese (vector C). It is clear that Taoist memes carried by *Tao Te Ching*(vector C) in Chinese may infect many translators who know Chinese (host C) and thus may produce various target texts (vector E), so the readers(host E) may vary as well. When n=1, for example, James Legge, then this schema may describe James legge's translation of *Tao Te Ching*; when n=2 and if the two are James Legge and George Gardiner Alexander, then a comparative study can be performed on their translations produced in the same period(the late 19th century), certainly when n=3,4,5, for example James Legge, Arthur Waley, LaFargure, and so on, there is a diachronic study on the translation of *Tao Te Ching* by various translators in different periods.

In this schema, infection refers to the process of translators' (potential hosts) successful decoding of vector C, in which the Taoist memes become one part of their mental structure or cognitive representation; expression means the translators (host C) encode this cognitive representation of Taoism in the target text (vector E) by English language; transmission means the target text is read and accepted by readers (host E) who communicate with English. However the transmission of Taoist memes does not end from vector C to vector E: once the new host Es are infected by vector E, they may express the Taoist memes out by communicating with other people, or by teaching them to their students, or by writing a commentary and so on. In other words, host Es may

find different vectors to hold the acquired memes, whether in a spoken or written form, so the Taoist memes are thus transmitted. Moreover, the transmission of Taoist memes isn't a line segment from vector C to vector E; Once a three-stage circular is over, another one is successive; therefore, this process of transmission goes on and on by infecting more and more hosts. It can be described as a process of spiral successive replication in which the intact traits of Taoist memes are gradually replicated. In fact that is an essential description of *Tao Te Ching*'s translating and transmitting process.

Another important point drawn from the schema is: the successful transmission of Taoist memes depends on passing through the whole successive three stages and infecting more and more hosts; the stop on any stage may lead to the extinction of the Taoist memes. Moreover, on each stage, there are some confinements or requirements on the successful transmission. On the first stage of infection, for example, "infection" depends on the successful decoding of the vector C, which means the Taoist memes stored in vector C must be noticed, understood and accepted by the potential hosts according to professor Heylighen. Thus the Taoist memes can become a mental structure of the hosts. "Notice" asks for the distinctive or salient features of the vector which can attract the potential hosts' attention; "understanding" asks for the hosts' competence to recognize the meme as something which can be represented in his cognitive system, or to be understood, there must be a connection between the new Taoist memes and the already available memes in the hosts' cognitive structure; finally the hosts who have understood the new memes must be willing to believe it or to take it serious, this is "acceptance". Thus, the new Taoist memes can become one part of the hosts' mental representation. "Expression" asks for some competence or qualities on host C—the translator, for example, whether he is familiar with traditional Chinese culture, or which translating stance he may choose, and so on; and "transmission" asks for the susceptibility of host E—the target readers. Moreover, both the qualities of the translator and the susceptibility of the reader are dynamic, evolving from one period to another. So there is a dynamic fitness process for the Taoist memes to fit the new

cultural environment including the memetic environment and hosts' environment according to Distin.

Based on this schema, in the following parts, a detailed analysis will be made on *Tao Te Ching*'s translation and transmission in diachronic phases and the different strategies adopted by different translators in certain period. Moreover, factors to influence *Tao Te Ching*'s successful translation are also discussed in details.

4.3 Analysis of *Tao Te Ching*'s Translating and Transmitting Process

Julia Hardy explains *Tao Te Ching*'s Transmission like this:

Western interpretations of the *Tao-te-ching* identify three historical phases characterized by different interpretive agendas. The first, which I mention only briefly, covers the eighteenth and nineteenth centuries, and is concerned mainly with comparison of the *Tao-te-ching* with Christian doctrine. Comparisons with Christianity continue in the next phase, which begins around 1915, but a clear shift in the understanding of the text occurs, and the *Tao-te-ching* is often employed as an instrument to criticize Western thought and values. It is during this second period that scholarly participation in the appropriation of the *Tao-te-ching* for Western needs is most common. The third and final phase is that of recent scholarship on the *Tao-te-ching* (late 1970s and early 1980s); it is marked by a serious attempt to avoid appropriation and create an interpretation based on Chinese sources. (Hardy, 1998:165)

Hardy's classification is based on different understandings or attitudes toward *Tao Te Ching*; it is helpful for us to have a general review from the diachronic perspective. In the light of her classification, *Tao Te Ching*'s transmitting process in this paper is divided into three phases from the memetic point of view: the initial phase when Taoist memes are firstly introduced to English world. which lasts from the appearance of the first English version(1868) to the time around 1915; the second phase of its further development when Taoist memes began to replicate themselves broadly in the English world from 1915 to 1972 thus become relative familiar to English people; the third

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phase is the mature development of Taoist memes whose intact traits or original meanings were began to unfold from 1973, with the discovery of the silk manuscripts at Mawangdui till the present.

4.3.1 The Initial Phase

In the initial phase (1868-1915), Taoist memes came to a completely new cultural environment: western cultures in which Christianity in the great *Bible* was the dominant memeplex in the minds of both the translators and readers; it is known that most of the people in British and America are Christians and they are influenced by the Christian culture a lot, so Christianity has become an essential part of their cognitive structure. However Taoist memes in *Tao Te Ching* were completely novel and strange to them. According to memetic theory, the successful transmission of memes depends on gaining and retaining attention of the hosts. Without the notice, understand and acceptance of the potential hosts, *Tao Te Ching*'s transmission will be eliminated in the infection stage, and can't be continued to express and transmit according to the schema shown in 4.2. Nonetheless, in the initial phase of transmission, in order to arouse the notice of the potential hosts (firstly the translators), Taoism, as the novel memes must be compatible with those already existing memes, or combined with the other memes in the new memepool to form a new memeplex, thus become one part of the hosts' cognitive structure so as to replicate themselves. So Taoist memes are due to make some variations to fit the new cultural environment. Consequently, *Tao Te Ching* is distorted as a tool for missionary work and translated from the perspective of comparison between Taoism and Christianity. In this period, altogether around fourteen English versions came out, and eight of which took the Christian point of view to translate *Tao Te Ching* with a lot of Christian concepts and terms, for example the versions of John Chalmers (1868) and George Gardiner Alexander(1895); and for the other six versions, although they are not translated out of the missionary aim, some Christian tendency still exist, such as the versions of James Legge(1891), Paul Carus and D.T. Suzuki (1913),

among which, except for an American philosopher Paul Carus, all the other translators are Englishmen. Moreover, all of them are Christians and most are missionaries. All of these reasons lead to the domestication strategy in translation.

4.3.1.1 George Gardiner Alexander

The British missionary George Gardiner Alexander translated *Tao Te Ching* as *Lao-Tsze, The Great Thinker with a Translation of His Thought on the Nature and Manifestation of God* which was full of the traits of English culture and the strong sense of Christianity. Take Chapter One as an example:

道可道，非常道；名可名，非常名。

无，名天地之始；有，名万物之母。

故常无，欲以观其妙；常有，欲以观其徼。

此两者，同出而异名，同谓之玄。

玄之又玄，众妙之门。

His translation is:

God (the great everlasting infinite First Cause from whom all things in heaven and earth proceed) can neither be defined nor named.

For the God which can be defined or named is but the Creator; the Great Mother of all those things of which our senses have cognizance.

Now he who would gain knowledge of the nature and attributes of the nameless and undefinable God, must first set himself free from all earthly desires, for unless he can do this, he will be unable to penetrate the material veil which interposes between him and those spiritual conditions into which he would obtain in insight.

Yet the spiritual and the material, though known to us under different names, are similar in origin and issue from the same source, and the same obscurity belongs to both, for deep indeed is the darkness which enshrouds the portals through which we have to pass, in order to gain a knowledge of these mysteries. (Alexander, 1895:55-56)

He translated the core term of "道" into "God", and analogized it as the "First Cause" in

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western philosophy and religion; accordingly he translated the beginning of Heaven and Earth "天地之始" as "Creator", all of which made the English readers feel intimate, as if they were reading a Christian classic, especially in Chapter 23, "故从事于道者同于道，德者同于德，失者同于失。同于道者，道亦乐得之，同于德者，德亦乐得之；同于失者，失亦乐得之。信不足焉，有不信焉。" his translation is:

> Remember however that the man who regulates all his actions by a belief in God, will become like unto God; just as he who walks in the path of virtue will become virtuous; and he who pursues a course of vice will become vicious; and he who has become like unto God will be a servant of God, whilst he who has become virtuous will obey the dictates of virtue, and he who has become vicious will continue to be a slave to vice.
>
> To have a weak faith is to have no faith. (ibid: 72)

These words and phrases such as "a belief in God", "a servant of God", "a path of virtue" and "faith" made the readers feel as if reading *New Testament*. As a missionary, Alexander made a farfetched comparison between the Taoist memes and the Christianity, thus to transfer the spirit of Taoism to the belief and doctrines of the Christianity which were so familiar to the average people in English world. Moreover, he also changed the archaic and abstruse style of *Tao Te Ching* into a very simple and smooth language which was much easier to be accepted by the average people. So his version was the most popular one in the late 19th century, even much more popular than that of James Legge.

4.3.1.2 James Legge

Different from Alexander, James Legge(1814-1897) was both a missionary and an important English sinologist in the 19th century. As early as 1861, he had published the first volume of *Sacred Books of China* and subsequently translated large quantity of Chinese classics, such as *The Four Books*: *The Analects of Confucius*, *The Great Learning*, *The Doctrine of the Mean*, and *The Book of Mencius*. So he was familiar with Chinese culture in certain degree, and his translation of *Tao Te Ching* was taken as the

first most reliable version (Hardy, 1998:166) in the initial phase, because he respected the Chinese academic tradition to add a lot of annotations and tried to avoid the attempts to impose the Christian doctrines onto Taoism. For example, his translation of Chapter One is:

1. The Tao that can be trodden is not the enduring and unchanging Tao. The name that can be named is not the enduring and unchanging name.

2. (Conceived of as) having no name, it is the Originator of heaven and earth ;(conceived of as) having a name, it is the Mother of all things.

3. Always without desire we must be found,

   If its deep mystery we would sound;

   But if desire always within us be,

   Its outer fringe is all that we shall see.

4. Under these two aspects, it is really the same; but as development takes place, it receives the different names. Together we call them the Mystery. Where the Mystery is the deepest is the gate of all that is subtle and wonderful. (Legge, 1966: 47)

By translating "道" into "Tao", he avoided using the word of "God" or "First Cause" which presented a strong sense of Christianity. And he even began to pay attention to the rhythm of the original text, such as "found and sound", "be and see". However, as a missionary and Christian, he could not escape the influence of Christianity; although he did not try to find Christian doctrine in *Tao Te Ching*, he adopted Christian theology as a ruler or method to study Taoism. In the preface, Legge proclaimed that Laozi was wrong in many things about which Christian doctrine was right. Moreover, he added the Arabic number 1,2,3...to divide each chapter into several paragraphs, and in the annotation of Chapter One, he said that "Par.3 suggested the words of the apostle John, 'He that loveth not knoweth not God: for God is love.' ..." (ibid: 48) He used the admonishment of the Christianity to analyze *Tao Te Ching*. His translation of the last sentence of Chapter Four "吾不知谁之子，象帝之先。" is "I do not know whose son it is./ It might appear to have been before God." (ibid: 49) Because he took "帝" as the

God who was the creator of the world but he did not believe there was something exist before the God, so he added "appear" between "might to have been" so as to emphasize the impossibility.

Nonetheless, compared with that of Alexander, Legge's translation was more faithful and reliable so that it was the most excellent sinologist achievement in the late 19th century, but his introduction involved too many academic questions, for example "Was Taoism older than Lao-tze?", "the different versions of the original text according to different annotations", "Accounts of Lao-tzu and Kwang-tze given by Sze-ma Khien" (Legge:1-44) which may, on the one hand, supplied readers with a kind of encyclopedic knowledge and may be useful to the sinologists or people from the upper classes, but on the other hand, it appeared unfamiliar and distant to the average people, so his translation did not arouse too much concern by readers of that time; thus it is not as popular as Alexander's translation.

4.3.1.3 Paul Carus

Paul Carus was an American philosopher whose translation was influenced by both the Christianity and the western philosophical tradition which was focused on reason and logic. That can be witnessed in his translation of the title: *The Canon of Reason and Virtue*, and the first chapter:

1. The Reason that can be reasoned is not the eternal Reason. The name that can be named is not the eternal Name. The Unnamable is of heaven and earth the beginning. The Namable becomes of the ten thousand things the mother.

   Therefore it is said:

2. "He who desireless is found

   The spiritual of the world will sound.

   But he who by desire is bound

   Sees the mere shell of things around."

3. These two things are the same in source but different in name. Their sameness is called a

mystery. Indeed. it is the mystery of mysteries. Of all spirituality it is the door. (Carus. 1931: 73-74)

He translated "道" into "reason" or "word" in the whole text.

> The character *tao* being composed of the characters 'moving on' and 'head,' depicts a 'going ahead.' The original meaning of the word is 'way' in the same sense as in English, denoting both 'path' and 'method.'... And so 'method' too originally means 'way' or rather 'according to a way.' In the sense of method the word *Tao* acquires the significance of 'principle, rationality, or reason,' then 'the right way' or 'truth'. Finally *Tao* comes to possess the meaning of 'rational speech' or 'word' and in this sense it closely resembles the Greek Logos (ibid: 14-15)

So at last he used Tao to denote "word" and "way" in the same religious sense in which they are used in *New Testament*: "word" comes from the first verse of the Fourth Gospel, "In the beginning was the *word*"; and "way" was from the sixth verse of John's Gospel in the saying of Christ, "I am the way, the truth, and the life".[1] Moreover, he proclaimed that "Lao-tze's *Tao Teh King* contains so many surprising analogies with Christian thought and sentiment, that are its pre-Christian origin not establish beyond the shadow of a doubt, one would be inclined to discover in it traces of Christian influence. Not only does the term Tao (word, reason) correspond quite closely to the Greek term Logos, but Lao-tze preaches the ethics of requiting hatred with goodness." (ibid: 9-10). In fact his aim of translating is to support the religious spirit and philosophical depth of a foreign nation whose habits, speech, and dress are strange to them from *Tao Te Ching* so as to identify that they are not alone in the world; there are others who search for the truth. As his appeal goes "Let us become better acquainted with them, let us greet them as brothers, let us understand them and appreciate their ideals!"(ibid: 13). So his translation really catered to the English-speakers' thinking mode; thus. it became very popular and influential not only in that period but also

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[1] All the sentences of the Bible appeared in this paper are quoted from *The Books of the New Testament*. the second part of *Holy Bible. New Revised Standard Version* published by National TSPM&CCC in 2000.

nowadays.

4.3.1.4 Features of *Tao Te Ching*'s Translation and Transmission in the Initial Phase

In the initial phase, Taoist memes were firstly introduced to a completely new cultural environment: all the translators and readers were English-speaking hosts, to whom Taoist memes were novel and strange, but the memes of Christianity and the thought of reason and logic were very familiar. In order to arouse the attention of the new hosts for replication, Taoist memes had to combine with these already existing memes. Thus, they were distorted as a tool to find the proof of Christian doctrines or the western philosophy from Chinese classics. For instance, Alexander rendered the profound Taoist philosophy which concerned human life and the universe into a philosophy about God. That is of course a kind of misunderstanding of Taoism with a farfetched comparison between Taoist memes and Christian thought, and it is no good for transmitting the original meaning of Taoist memes. But according to memetic theory, the transmission of Taoist memes in the initial phase is successful, and it is necessary and significant in the process of *Tao Te Ching*'s translation and transmission in English world. That's because Taoist memes can fit the new cultural environment by making some variations so as to be accepted and transmitted by the English hosts. All the translators in this period were Christians and they made a farfetched comparison between Taoism and Christianity, so the aim of their translation was not to discover the distinctive features of Taoist memes, but to seek common ground and witness the universal feature of their religion and philosophy from *Tao Te Ching*. Thus, the strategy of most translators was domestication in different degrees. The higher the degree was, the more popular the translation became. Among the three translations mentioned above, Alexander and Carus's versions were much more popular than James Legge's in that time, because the two were in a high degree of domestication which was easier to infect the average English readers, especially Alexander's translation, with its strong sense of

Christianity and the simple and smooth language, have gained variety of readers.

In a word, Taoist memes have combined with Christianity and attracted the attention of the English-speaking hosts, when they firstly came to a new cultural environment, and that is significant for their further transmission in the following periods. But the insufficiencies of the competence of the hosts, and the rooted memes of Christianity in their mind, have decided that the original philosophical content and the poetic literary style of Taoist memes could not be well transmitted in the initial phase.

4.3.2 The Second Phase

In the second phase of further development of Taoist memes (1915-1972), around thirty translations have been published in English world, and mostly in America. Moreover, Chinese scholars began to join the translators of *Tao Te Ching*. Different from the initial phase, *Tao Te Ching*'s translation in this period focused on discovering its distinctive and profound philosophical content which could be an antidote to cure the tumor of western cultures.

4.3.2.1 Different Philosophies between Western Thoughts and Taoist Memes

Influenced by the Enlightenment movement, the western people have the tradition to seek for freedom, rational autonomy, humanity or the romantic ideal of emotional self-expression. However, modern conditions run counter to these ideals: modern industry, technology, and capitalist economic organization make possible a relatively high standard of material living for large masses of people so as to fulfill the dream of an individual life, but in the meanwhile the fast developing science and technology produced a relatively impersonal and often dehumanizing environment which is against their belief. This conflict is an extremely deep and widespread feeling of alienation "that in some form appears to be a permanent feature of modern industrial and technological society."(LaFargue, 1994: 295) This conflict must be resolved but the western thought

could not supply a promising solution. And with the break of the two world wars within half a century, many religious organizations were paralyzed; many people felt desperation in their culture and belief. So basing on the cultural comparison, some scholars turned to discover the original wisdom of Taoist memes which have much priority than their culture and philosophy for help to solve their problems.

Taoist memes in content are systematic, prudent and profound, which cover a comprehensive range from philosophy, history, politics, ethics, to cultivation of man's mind. Philosophy is the chief concern of Laozi's thought which covers the universe, human life and politics. Tao is the core which is constructed with four integral parts: 1) Tao as the ontological being; 2) Tao as the dialectic law; 3) Tao as the epistemological tool; 4) Tao as a practical guide to worldly affairs. Tao as ontological being forms the essential of Laozi's outlook upon the world; Tao as the dialectic law embodies Laozi's methodology; Tao as the epistemological tool explains how mankind can approach the Taoist being; while Tao as a practical guide to worldly affairs means its specific application to explain society, history, life and so on (Gu Zhengkun, 2007:3) The first part *Tao Ching*(chapters1—37) is more metaphysical, whereas the *Te Ching* (chapters 38-81) focuses more on sociopolitical issues. As Wing-tsit Chan says, "Eighty percent of the *Lao Tzu* is devoted not to the substance of Tao but to its function, particularly to its operation in society. The chief subject of the book is how to live, including ethics, government, and diplomacy." (Chan, 1963:10)

Different from the western thought of rational autonomy, freedom and self-expression, Laozi advocated a life of self-contentment, non-action and moderation of desires: as in Chapter 44, "甚爱必大费，多藏必厚亡。故知足不辱，知止不殆，可以长久。" ["Therefore he who has lavish desires will spend extravagantly. / He who hoards most will lose heavily. / He who is contented suffers no disgrace. / He who knows when to stop is free from danger./ Therefore he can long endure." (ibid: 179)]; in Chapter 29 "是以圣人去甚、去奢、去泰。" ["Therefore the sage discards the extremes, the extravagant, and the excessive." (ibid: 151)]; in Chapter 48 "为学日益，为道日损；

损之又损，以至于无为；无为而无不为。" ["The pursuit of learning is to increase day after day. / The pursuit of Tao is to decrease day after day. / It is to decrease and further decrease until one reaches the point of taking no action./ No action is undertaken, and yet nothing is left undone." (ibid: 184)]; in Chapter 57 "故圣人云：我无为而民自化，我好静而民自正，我无事而民自富，我无欲而民自朴。" ["Therefore the sage says: / I take no action and the people of themselves are transformed. / I love tranquility and the people of themselves become correct. / I engaged in no activity and the people of themselves become prosperous. / I have no desires and the people of themselves become simple." (ibid:201)]. Moreover, Laozi is against wars: "夫兵者，不详之器，物或恶之，故有道者不处"（Chapter 31）["Fine weapons are instruments of evil./ They are hated by men. / Therefore those who posses Tao turn away from them." (ibid: 154)]; "以道佐人主者，不以兵强天下。" (Chapter 30) ["He who assists the ruler with Tao does not dominate the world with force." (ibid: 152)]. So Laozi took the ideal world as a kind of natural organic harmony, in which there was no competition, no action, no wars, and people lived harmoniously with the nature. Laozi concluded his thought in Chapter 67 "我有三宝，持而保之。一曰慈，二曰俭，三曰不敢为天下先" ["I have three treasures. Guard and keep them: / The first is deep love, / The second is frugality, / And the third is not to dare to be ahead of the world." (ibid: 219)]. However, in western countries, the "dehumanizing" social environment is precisely an environment "that grossly distorted the organic, internally balanced. human growth of persons and communities. (LaFargue, 1994: 295) Thus, the two world wars broke out and people lived unhappily and desperately. So some scholars took Taoist memes as wise and efficient life philosophy to compensate for the insufficiency of the western belief and religion which has little concern with the daily life of the average men.

4.3.2.2 Comparison and Contrast on Different Translations of *Tao Te Ching* in the Second Phase

Tao Te Ching's translation in this period, based on cultural comparison, focused on discovering its original philosophical content, and many translators began to adopt the foreinization strategy for the respect of the wisdom and philosophy of Taoist memes. Chinese translators, such as Chu Ta-kao, Wing-tsit Chan, D. C. Lau (1963), Feng Youlan and Lin Yutang contributed a lot. Moreover, many English-speaking scholars had done a great job in translating the profound philosophical content of *Tao Te Ching* to English world, for example, Arthur Waley(1888-1969) and Duyvendak. In the meanwhile, some translations were done out of the cooperation of Chinese and English translators, such as the version of Gia-fu Feng and Jane English in 1972. The translations of the title are like these:

Arthur Waley(1934): *The Way and Its Power*

Wing-tsit Chan(1963): *The Way of Lao Tzu*

D.C. Lau(1963) : *Lao Tzu Tao Te Ching*

Gia-fu Feng and Jane English (1972): *Tao Te Ching*

The translations of the first sentence "道可道，非常道"：

Arthur Waley: "The Way that can be told of is not an Unvarying Way;"

Wing-tsit Chan: "The Tao that can be told of is not the eternal Tao;"

D.C. Lau: "The way that can be spoken of /Is not the constant way;"

Gia-fu Feng and Jane English: "The Tao that can be told is not the eternal Tao."

Different from Alexander's "God" or Carus's "Reason" in the initial phase, translators in the second period mostly translated "道" into "way" or "Tao". Arthur Waley, used "way", and sometimes used "Tao", for example, "Tao is eternal, but has no fame(name)(Chapter 32); "Tao gave birth to the One;/ the One Gave birth successively to two things, three things, up to ten thousand"(Chapter 42). "Tao", as a transliteration maybe strange to the average readers but "Way" seems a best choice in the beginning of the second period. In fact, the alternative usage of "Way" and "Tao" can help the readers

understand and accept the foreinizing feature of "Tao". D.C. Lau only translated the title into "Tao", but on the whole, he used "way" through his translation. But in Gia-fu Feng and Jane Englsih's translation, all the "道" are treated as "Tao". In fact from the translation of "God", "reason" to "way" and "Tao", it proved a tendency of *Tao Te Ching*'s translation: from the Christianity comparison in the first period to the discovery of the original philosophical content in the second phase. More examples can be found from other chapters in their translations. For example, Chapter Four, "吾不知谁之子，象帝之先。"

Arthur Waley: Was it too the child of something else? We cannot tell.

But as a substanceless image it existed before the Ancestor.

Wing-tsit Chan: I do not know whose son it is.

It seems to have existed before the Lord.

D.C. Lau: I know not whose son it is.

It images the forefather of God.

Gia-fu Feng and Jane English: I do not know from whence it comes.

It is the forefather of the emperors.

Except for D. C. Lau who translated "帝" into "God", the other translators have different understandings. Waley made a footnote to explain "the Ancestor" as the Yellow Emperor(黄帝) who separated Earth from Heaven and destroyed the Primal Unity; Wing-tist Chan explained the Lord as the "Lord of Heaven" in notes; Gia-fu Feng and Jane English took it as the "emperor" of China. Although they had different explanations of this word, anyhow, all of them associated it with the Chinese cultural background to translate, so it was proved that the original philosophical meaning of *Tao Te Ching* began to be valued in the second period.

The distinction on style can be found from the above translations, especially that between Waley's and D. C. Lau's. Waley's translation neglected the succinct language style of the original. thus used much more words (twenty words); while, D. C. Lau used thirteen words, and all of the other translators used less than twenty words. As Waley

said, "It seems to me that when the main importance of a work is its beauty, the translator must be prepared to sacrifice a great deal in the way of detailed accuracy in order to preserve in the translation the quality which gives the original its importance. Such a translation I call 'literary'; as opposed to 'philological.' I want to make it clear that this translation is not literary; for the simple reason that the importance of the original lies not in its literary quality but in the things it says, and it has been my one aim to reproduce what the original says with detailed accuracy."(Quoted from 陈鼓应, 1999: 66) Obviously, Waley's translation focused on reproducing the original philosophical thought of *Tao Te Ching*, although it ignored the literary quality which he considered as unimportant, his translation was easy, fluent, and comparatively close to the needs of the average readers who seek for the favorable life guide from it in the second phase. So his translation, ever since the first publication in 1934, were almost reprinted every five or six years and thus taken as a very influential version. However, as a philosophical poem, the achievements of *Tao Te Ching* are not only on philosophical thought but also on the literary beauty. D.C. Lau noticed the language style of *Tao Te Ching*, "As considerably more than half of the text consists in rhyming passages…it seems desirable to separate them from the prose parts…Needless to say, no attempt has been made to translate these passages in verse forms." (D.C. Lau, 1963: xlv) So he translated the rhyming passages in verse and the prose parts into prose. Moreover, compared to those of the other translators in this period, D.C. Lau's translation seems more concise in language without more comments and notes. While, for Arthur Waley and especially Wing-tsit Chan, the comments and notes in their translation covered longer pages than the translation itself.

Gia-fu Feng is an American Chinese who studies religion, and Jane English is the first female English speaker who makes English translation of *Tao Te Ching*. Their translation is significant, for it is produced by the cooperation of Chinese and English writers; besides, its design of the format is novel: every chapter is given the original Chinese words in different styles of traditional Chinese calligraphy and also decorated

with some pictures with profound meaning. That supplies the readers with a vision of Chinese sense. Stephen Mitchell's translation in the third period is influenced by that design.

4.3.2.3 Features of *Tao Te Ching*'s Translation and Transmission in the Second Phase

Tao Te Ching's Translation in this period had worked out of the farfetched comparison between Taoism and Christianity. Instead, in accordance with the new cultural environment in which western belief and philosophy were suspected and people felt lost and desperate, the mainstream of transmission had changed to make a cultural comparison and discover the profound philosophical content of Taoist memes so as to guide the western people to live a happy and peaceful life. *Tao Te Ching* was widely read and accepted by the average readers, and Taoism became a popular and influential life philosophy in their mind.

According to Kate Distin, new memes, for survival, must fit the memetic environment which refers to the other memes in the meme pool. So in order to be accepted, a new meme usually has to be compatible with those already existing and accepted memes, or the new meme must have obviously enough advantages over them so as to compensate for their insufficiency. So from the memetic point of view, Taoist memes, as a new memeplex in the initial phase must be compatible with the existing knowledge of the hosts, so that there is a combination with Christianity and Taoist memes, but in the second phase, with more and more translations published, Taoist memes became more familiar to the western readers who were eager to make new discoveries from them; besides, in the dehumanizing and confusing social environment, Taoist memes obviously have enough advantages over these already existing western thought so as to compensate for their insufficiency. Thus, Taoist memes replicated quickly and widely.

The translating strategy in this period was changing gradually from domestication to

foreignization based on cultural comparison, but such a cultural comparison was taking their own concern or the usefulness of Taoist memes as the starting point; namely, the aim of their translation was mainly to find solutions to their own problems, instead of making the original meaning of Taoist memes widely transmitted. Moreover, although the philosophical content began to be noticed, all the other translators except for D. C. Lau, seemed to pay less attention to the original succinct language style or the literary qualities of *Tao Te Ching*.

4.3.3 The Third Phase

From 1973 to the present, *Tao Te Ching*'s translation came to a golden time and featured the pluralist development: over eighty English translations were published, especially from 1990s, at least one or even more translations appeared in each year. Translators, from different occupations, took various perspectives to uncover the richness and profoundness of the original text; readers, at a variety of levels, were appealed to seek for what was important for them. La Fargue and Pas' metaphor showed us the successful replication of Taoist memes in western countries:

> As an old wine of exquisite and mysterious vintage attracts sophisticated enjoyers of life, so likewise has the *Tao-te-ching* over the centuries and till the present put a magic spell on sophisticated readers, searching for the meaning of life. Both sinologists and amateurs, fascinated by the intoxicating qualities of this little book, have tried to capture its favor and have devised every new bottle for it, ever new translations. (La Fargue & Pas, 1998: 277)

If Taoist memes became widely and successfully transmitted with the superior philosophical wisdom of a life guide to their western hosts in the second period, and in the third phase, the success of Taoist memes lies in the tendency of the appearance of more faithful translation uncovering the original meanings of *Tao Te Ching* in its Chinese cultural background. However, besides this tendency, there are different qualities and concerns of the translators and readers, so studies on Taoist memes in the third phase are pluralist according to different translators and readers.

4.3.3.1 Different Translators of *Tao Te Ching* in the Third Phase

Translators of *Tao Te Ching* can be divided into three groups according to their occupations: missionaries, sinologists, philosophers or experts in other cultural fields. The third group include writers of the best sellers and successful men of cultural fields. All of these translators, out of different occupations, personalities or educational backgrounds, may interpret *Tao Te Ching* in various ways. For the convenience of analysis, translators will be divided into another three groups in this paper according to the translating strategy they mainly adopt. Generally speaking, there are three strategies of translation: domestication, foreignization and contemporary interpretation. [①] Missionaries adopt domestication strategy for some missionary aim; most of sinologists and some philosophers often adopt foreignization strategy for the respect of the distinctive features of Chinese culture, and writers of the best sellers prefer to contemporary interpretation strategy for the concern of the circulation of their translations and the easy communication between Taoist memes and modern readers.

In the initial phase, most of the translators were missionaries, so their interpretations were focused on the farfetched comparison between Christianity and Taoism, even philosophers (Paul Carus) or sinologists (James Legge) in that period were influenced by Christian belief. Although missionaries still exist in the third phase, they are no longer the main body of *Tao Te Ching*'s translators, so very few translators use domestication strategy at the present. For instance, John R. Marby (1994) made a Christian version of *Tao Te Ching*. He translated the title into *God, as Nature Sees God: A Christian Reading of the Tao Te Ching*. And his translation of Chapter Four, "吾不知谁之子，象帝之先" is "I do not know who gave birth to it, / It is older than any conception of God."[②] He translated "帝" into "God" as well. He took Taoism as a

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[①] Contemporary interpretation in this paper means the strategy adopted by some translators, who prefer to transfer the unique words about ancient China appeared in *Tao Te Ching* into the familiar and common sights in contemporary times. This strategy is different from domestication, because there is no strong sense of cultural bias for some missionary or utilitarian purpose, and it is only used for the ease of communication so as to transmit Taoist memes. Translators of this group have no intention to distort or disrespect Chinese culture.

[②] It is quoted from http://www.terebess.hu/english/tao/mabry.html.

religion from which Christians should learn so as to make new development of Christianity in modern times. In the introductory part of his translation, he told us why Christians should bother to study Taoism: "Many of the theological concepts we inherited…were borrowed and adapted from neighboring religions. … It will require us to begin to see ourselves from the viewpoint of other faith traditions."[①]

Many translators chose the foreignization strategy in the third phase, especially sinologists who often had a good command of Chinese language, history and culture. To show their respect to Chinese culture, they use detailed and complete annotations to uncover the original meaning of *Tao Te Ching*, and their translations are based on the systematic study on Taoist memes with the newly archaeological discoveries and some historical and documental material; thus, they are more faithful to express the original meaning.

With the silk texts and the bamboo-slip manuscripts discovered respectively in 1973 and in1993, sinologists in English world began to concern the different original versions of *Tao Te Ching*, and many scholars turned to reconstruct the original meaning in its Chinese cultural background. In the first and second phases, most of translators translated mainly according to the Latin version or the popular Chinese traditional versions of Wang Bi or He-shang-gong. But in the third phase, various translations were made based on different original versions. For instance, D.C. Lau (1982), Robert Henricks (1989) and Victor Mair (1990) all took the silk texts as the source text to translate; LaFargue(1992) took Wang Bi's version as the original one and made reference to the silk texts; Gu Zhengkun(2007) took Wang Bi's version and in the meanwhile translated the newly discovered part of Guodian Bamboo manuscript: *The Great One Begot Water*(《太一生水》); Robert Henricks published a new translation of *Tao Te Ching* based on the bamboo-slip manuscript in 2000. And many scholars use sufficient and accurate annotations or interpretations in the translations, including the title and date, authorship and chapter division. the historical study on the choice of

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① It is quoted from http://www.terebess.hu/english/tao/mabry.html.

certain terms and the linguistic study on the ancient Chinese language and so on. From 1980s, with the rigorous academic attitude and new achievements, many American sinologists made a great contribution to the translation and transmission of Taoist memes in English world. Such as Paul Lin, John King Fairbank, Robert Henricks, Ellen Marie Chen, Michael LaFargue.

Robert Henricks is a professor of religion who studies the silk manuscript of *Tao Te Ching* and translates it into *Lao-tzu Te-tao Ching: A New Translation based on the Recently Discovered Ma-Wang-tui Texts* in 1989. His translation follows the original order of the silk texts in which *Te Ching* is before *Tao Ching* and in the meanwhile the original silk texts of A and B in ancient complex form of Chinese are also printed on the right of each page. He makes a thorough comparison between the silk texts and other versions. He makes a promising interpretation of the core Taoist terms in each sentence. This translation was reprinted for seven times from 1989 to 1993 in America and European countries and even retranslated into Dutch and other European languages; thus it has become an essential reference book of translation for the other sinologists in the world. Moreover, after the excavation of the Guodian bamboo-slip manuscript in 1993, Robert Henricks makes a new translation in the year of 2000 based on the bamboo-slip text *--Lao Tzu's Tao Te Ching: A Translation of the Startling New Documents Found at Guodian* which is generally acknowledged as the most significant translation of the Guodian bamboo-slip text in the west. Both his two versions of translation are based on the rigorous study of the documents and archaeological discovery, and they unfolded the original panorama of *Tao Te Ching* to the English world. His translation is in a succinct and accurate style, literal and close to the original and read gracefully and fluently.

Ellen Marie Chen is a professor of philosophy in St. John University of America, and she is a famous sinologist. Her translation of *Tao-te-ching:A New Translation* was published in 1989 and it was highly praised for its embodiment of the original features of *Tao Te Ching*. Ellen M. Chen adopted foreignization strategy, so the original syntactic

structure is almost remained in her translation and used transliteration to translate the terms with a profound culture sense. For instance, she translated Chapter One into:

1. Tao that can be spoken of,

Is not the Everlasting (*ch'ang*) Tao.

Name that can be named,

Is not the Everlasting (*ch'ang*) name.

2a. Nameless (*wu-ming*), the origin (*shih*) of heaven and earth;

Named (*yu-ming*), the mother (*mu*) of ten thousand things.

Alternate,

2b. Non-being (*wu*), to name (*ming*) the origin (*shih*) of heaven and earth;

Being (*yu*), to name (*ming*) the mother of ten thousand things.

3a. Therefore, always (*ch'ang*) without desire (*wu-yü*),

In order to observe (*kuan*) the hidden mystery (*miao*);

Always (*ch'ang*) with desire (*yu-yü*),

In order to observe the manifestations (*chiao*).

Alternate,

3b. Therefore, by the Everlasting (*ch'ang*) Non-Being (*wu*),

We desire (*yü*) to observe (*kuan*) its hidden mystery (*miao*);

By the Everlasting (*ch'ang*) Being (*yu*),

We desire (*yü*) to observe the manifestations (*chiao*).

4. These two issue from the same origin,

Though named differently.

Both are called the dark (*hsüan*).

Dark and even darker.

The door to all hidden mysteries (*miao*). (Chen, 1989: 51)

And her translation of Chapter Three is:

1. Do not honor (*shang*) the worthy (*hsien*),

So that the people will not contend (*cheng*) with one another.

Do not value (*kuei*) hard-to-get goods,

So that the people will not turn robbers.

Do not show objects of desire (*k'o yü*),

So that the people's minds (*hsin*) are not disturbed.

2. Therefore, when the sage rules:

He empties the minds (*hsin*) of his people,

Fills, their bellies,

Weakens their wills (*chih*),

And strengthens their bones.

Always he keeps his people in no-knowledge (*wu-chih*) and no-desire (*wu-yü*),

Such that he who knows dares not act.

3. Act by no-action (*wu-wei*),

Then, nothing is not in order. (Chen, 1989: 58)

In her translation, the word order and syntactic structure are almost correspondent to the original, and all the key terms are given transliteration, such as Non-being (*wu*), Being (*yu*), no-action (*wu-wei*). All of her efforts make her faithful translation widely accepted by variety of readers, especially the students majoring in philosophy and religion in American universities. Thus, her translation contributed a lot to the transmission of the distinctive features of Taoist memes to the English world.

Michael LaFargue is a lecturer on religion and philosophy in Michigan University, a famous American sinologist who is good at using hermeneutics to study the Chinese classics before the Han Dynasty. Concerned with Taoism. he published the monograph

of *Tao and Method: A Reasoned Approach to the Tao Te Ching*, and the paper of *Rediscovering the Original Meaning of the Tao Te Ching*. So his translation *The Tao of the Tao-te-ching* is based on his historical hermeneutic study which means a historical approach to uncover the original meaning of the text, "as it was understood by its original authors and audience in ancient China."(LaFargue, 1998: xiii) LaFargue presents a detailed analysis of *Tao Te Ching* in terms of its origins in the Warring States period (350-250 B.C) of Chinese history and ultimately find that the book was finished in the context of the *shih*[①], who had two primary concerns: "the cultivation of moral and spiritual excellence in their own persons, and reforming the practice of contemporary Chinese politics "(ibid:48); moreover, *Tao Te Ching* was a sourcebook of aphorisms that was initially composed by and for the *Shih* to guide their moral development and to help them join a new class of administrators and counselors in the Chinese government. Therefore, differing from the previous translators who interpreted the text by one's own modern context and personal concerns, LaFargue translated the text in the context of its own historical, social, and linguistic origins.

LaFargue chose the standard traditional Chinese text with a commentary by Wang Bi as the source text and also referred to the Mawangdui manuscripts. He rearranged the 81 chapters into 7 sections with topics ranging from the personal to the political, and also renumbered all the chapters by keeping the old numbers in brackets, such as 1[24], the original Chapter Twenty-four is put in the first chapter in his new arrangement. According to his sociohistorical understanding, he took most "chapters" of *Tao Te Ching* consisted of two layers of material. The first layer consisted of short sayings, taken mostly from the oral tradition of a "Laoist" *shih*-school; the second layer consisted of alterations and/or additions, which were most likely made by teachers in the Laoist school who gathered and arranged the sayings, whom LaFargue called

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[①] *Shih* is the transliteration of "士", and it refers to a group of people living in the period of 350-250 B.C (the time of *Tao Te Ching*'s appearance). LaFargue predicted that *Tao Te Ching* was initially composed by and for the members of *Shih*, who wanted to cultivate their moral excellence in their own persons, and to reform the practice of contemporary Chinese politics.

composers of the chapters. Correspondently, he used the plain print to show the oral sayings, the double quotation mark to indicate the sources borrowed from other sources, and the comments or alteration are distinguished by italics. For example, Chapter 24 of the original text "企者不立，跨者不行。自见者不明，自是者不彰，自伐者无功，自矜者不长。其在道也，曰馀食赘行，物或恶之；故有道者不处。" is translated into:

1[24]

"A person on tiptoe is not firmly planted   {1}

A person in a rush will not go far."

One who shows off will not shine   {2}

one who promotes himself won't become famous

one who boasts of himself will get no credit

one who glorifies himself will not become leader.

In Tao   {3}

this is called 'stuffing oneself,' 'overdoing it.'

Things seem to detest this,   {4}

so the ambitious man does not dwell here.   (LaFargue, 1994:346)

   Moreover, he added sufficient commentary and footnotes after each chapter. As for the translating strategy, LaFargue made a compromise between approximating one English word for one Chinese word and approximating also the Chinese word order. So he adopted the approach of translation as " One ought to try first to get a concrete sense of what the Chinese probably means, keep this concrete sense without words, and then tried to think how one would express this sense in contemporary English today."(LaFargure, 1994:342) Take one part of Chapter 67 as an example, "我有三宝，持而保之。一曰慈，二曰俭，三曰不敢为天下先。慈，故能勇；俭，故能广；不敢为天下先，故能成器长。"

I have three treasures,

I protect and keep hold of them.

The first is called 'gentleness'

the second is called 'frugality'

the third is called 'not presuming to act like leader of the world.'

Gentle, so able to be bold

frugal, so able to be lavish

not presuming to act like leader of the world,

so able to become head of a government.   (ibid: 350)

This is a very literal and foreignizing translation in which LaFargue cared about the original language style a lot and tried to retain the original succinctness; besides, he deliberately avoided the formal style of the older translations, but used more colloquial English which is closer to the Taoist spirit, thus his translation reads smoothly and fluently.

LaFargue took the book as an anthology of the aphorisms composed by the *Shi* School, as he says "The eighty-one 'chapters' of the *Tao Te Ching* are artfully arranged 'collages' of oral sayings.... and the chapter-collages frequently altered the oral sayings or added comments to them." (LaFargue, 1994:128) For instance, Chapter19 "绝圣弃智，民利百倍；绝仁弃义，民复孝慈；绝巧弃利，盗贼无有。此三者，以为文不足，故令有所属：见素抱朴，少私寡欲。" is translated into :

Discard "Wisdom," throw away "Knowledge"—   {1}

the people will benefit a hundredfold.

Discard "Goodness," throw away "Morality"—

the people will turn back to respect and caring.

Discard "Skill," throw away "Profit"—

robbers and thieves will disappear.

Taking these three lines as your text— {2}

    this is not sufficient.

Give them something to fasten on to:

Pay attention to the Raw, embrace the Uncarved

discount your personal interests, make your desires few (ibid:128)

Aphorisms are taken as proverbs-like and polemic by LaFargue, are essentially corrective and compensatory wisdom. Different from the general law which can be employed to a broad area, the meaning of aphorisms is extremely bound to the concrete life setting but not always true in every situation. For example, Chapter 66 "是以欲上民，必以言下之；" "*And so*: Wishing to be high above the people, you must by your speech put yourself at the bottom." (ibid:462) This sentence means the moderate ruler may be easier to win the people than the cruel ones, but does not say absolutely all the moderate ruler can win the people. Another example is in Chapter 12: "五色令人目盲，五音令人耳聋，五味令人口爽，驰骋田猎令人心发狂，难得之货令人行妨。"

    The five colors make people's eyes go blind

    the five tones make people's ears go deaf

    the five flavors make people's mouth turn sour.

    Galloping and racing, hunting and chasing,

    make people's minds go mad. (ibid: 388)

Aphorisms don't express a literal meaning in a direct way, but make a specific target firstly, and make use of images to express an implied attitude or value-orientation which is the definite meaning in the concrete life settings, For instance, "The five flavors make people's mouths turn sour," evokes the image of spicy food leaving a bad taste in the mouth; "Galloping and racing, hunting and chasing, make people's minds go mad" evokes an image in which stimulating activity causes mental disturbance. All of these images, including "the five colors", "the five tones", "the five flavors" and "galloping and racing, hunting and chasing" share one target—the upper classes of the Warring Sates, and the value-orientation is that people should counter "the desire of the

Warring States upper classes for an exciting and luxurious life: colorful clothes and decorations, fine music and food, horse racing and hunting, collecting rare objects."(ibid: 389). LaFargue's theory on Laoist aphorisms tells us to reconstruct the original meaning from the concrete historical settings, but not from the words of the text; thus, readers should have the linguistic competence to discover the original meaning from the three elements—the target, the images and the attitude of value-orientation.

Moreover, LaFargue also discovered the paradoxical language style of these aphorisms, for example, Chapter 22 "曲则全，枉则直，洼则盈，弊则新，少则得，多则惑。""'Bent—then mature.'/ Compromised—then upright / Empty—then solid / old and spent—then young and sprightly. / A little—then a gain / a lot—then confusing."（ibid: 352），Chapter45 "大巧若拙，大辩若讷" "The greatest ability will seem clumsy/ the greatest eloquence will seem tongue-tied."（ibid:354）and so on.

In short, LaFargue adopted the historical hermeneutic method to interpret *Tao Te Ching* in its concrete cultural background and reconstruct the original meanings so as to check the tendency to interpret it by one's own modern context and personal concern; moreover, he also followed the language style of *Tao Te Ching* in his translation.

In a word, sinologists in the third phase began to realize the profoundness of Chinese classics and tried to discover the original meaning of Taoism as well as its succinct language style. With a good command of Chinese language and culture, sinologists adopted new methods and the archaeological material to make a thorough and long-term academic study on *Tao Te Ching*, so their translations are more faithful and closer to the original. In that sense, sinologists made a great contribution to reconstructing the original panorama and authentic meaning of Taoism. According to Dawkins, the success of memetic transmission is judged by three principles; namely, copying fidelity, longevity, and fecundity. Taoist memes have gained a variety of audiences and kept popularity in western countries from its first and second phases of transmission till the present, but only in the third phase of even greater development, their original meaning or the copying fidelity of Taoist memes just began to be

concerned by sinologists. That is the tendency in the future transmission of Taoist memes. Their translations are easily appreciated by sinologists and scholars who have interests in sinology or the college students majoring in Chinese Language and Culture; however, for large number of the average readers who are still incompetent to catch up with the original meaning, their translations are not so easily accepted at present.

Besides Sinologists who make more faithful translation of foreignization, another major type of translators in the third phase are philosophers, sociologists or experts in other cultural fields, especially writers of the best sellers, who mainly adopted the strategy of contemporary interpretation. In order to make an easy and effective communication between the contemporary readers and the Taoist spirit, they preferred to change the terms of traditional Chinese society into the familiar common things in English world; thus, their translations are easier to be accepted by the average readers.

The representative translators of contemporary interpretation are Stephen Mitchell, Benjamin Hoff and Ursula K. Le Guin. Their translations are most popular among average readers, so that they are called "versions for the common people" by Julia Hardy (1998: 181-185). It is a surprise that both Mitchell and Le Guin know nothing about Chinese and they choose Paul Carus's translation (1898) as the source text and finish translation with the help of the others who know Chinese.

Stephen Mitchell is a translator and a writer of the best sellers in America. His fourteen–year training of *Chan* and the quality of a good writer gave him sensitivity to the poetic flow of the concepts, instructions and wisdom of *Tao Te Ching*, so he discovered the poetic style and wisdom of Taoism, and his translation is laconic and eloquent, simple and subtle, inspiring and beautiful. He followed the intrinsic poetic grace of the original and used only 5,720 words (almost the equal number to the original text) to translate *Tao Te Ching* even without many annotations. That's really a miracle in translation from Chinese into English. For example, he translated Chapter 46 "天下有道，却走马以粪。天下无道，戎马生于郊。" into

When a country is in harmony with the Tao.

the factories make trucks and tractors.

When a country goes counter to the Tao,

warheads are stockpiled outside the cities. [1]

His translation reads smoothly.

In order to make the wisdom and poetic language easier to infect the contemporary English readers, Stephen Mitchell transferred the words about the social life and production in ancient China into the familiar and common sights in contemporary times, for example, the original images of "fields, horses, wars" were changed into the modern terms of "factories, trucks, tractors, warheads". Another example is his translation of Chapter 5, "天地不仁，以万物为刍狗；圣人不仁，以百姓为刍狗。"

The Tao doesn't take sides;

it gives birth to both good and evil.

The Master doesn't take sides;

she welcomes both saints and sinners.

In the translation, he ignored the Chinese images of "the straw dogs" used for sacrifice, instead of that, he paraphrased it into the instructive meaning of "gives birth to both good and evil, saints and sinners" ; moreover, Chapter 80 "甘其食，美其服，安其居，乐其俗。" is translated into

People enjoy their food,

Take pleasure in being with their families,

spend weekends working in their gardens,

delight in the doings of the neighborhood.

Mitchell transferred the life in "the state of reduced size and population" into the desirable life in that time of America when the chaos, waste, high-divorce rate, and indifference filled the whole society and people wanted to get the guide from Taoist

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[1] All the passages quoted from Mitchell's translation are from http://www.ai.rug.nl~ronaldzinvoltao.pdf

memes on how to live a harmonious life. Another example is Chapter 62 "故立天子，置三公，虽有拱璧以先驷马，不如坐进此道。"

> Thus. when a new leader is chosen,
>
> don't offer to help him
>
> with your wealth or your expertise.
>
> Offer instead
>
> to teach him about the Tao.

The words about ancient Chinese society of "the emperor ascends the throne"(立天子) are rendered into "a new leader is chosen", and "appoints three ducal ministers"（置三公）(Gu Zhengkun, 2007:179) is changed into "don't offer him help"; the "jadewares" and "four horses" （拱璧，驷马）which are strange to the western readers are paraphrased into "the wealth and expertise". His training of *Chan* inspired him to understand *Tao* in the most concrete and common things. so he preferred to change the strange images into the easily recognized ones for the contemporary readers, anyhow, the wisdom of *Tao* must be congruent to the change of times.

Moreover, Mitchell use both "she" and "he" throughout this work, as he pointed out that since each one of us was essentially the "Master", so there is no need to cling to some kind of male prototype. For example, Chapter 7 "是以圣人后其身而身先，外其身而身存。非以其无私邪？故能成其私。"

> The Master stays behind;
>
> that is why she is ahead.
>
> She is detached from all things;
>
> that is why she is one with them.
>
> Because she has let go of herself.
>
> she is perfectly fulfilled.

Chapter 3 "是以圣人之治：……常使民无知无欲，使夫智者不敢为也。为无为，则无不治。"

The Master leads

...

He helps people lose everything

they know, everything they desire,

and creates confusion

in those who think that they know.

And he translated Chapter 17 "悠兮其贵言!" into "The Master doesn't talk, he acts."

Stephen Mitchell's translation was firstly published in 1988, and then was reprinted for many times till the latest one in 1999. Its popularity benefited from one State of the Union Message of American president Reagan in 1987, in which Reagan quoted a sentence in Chapter 60 from *Tao Te Ching* "Governing a large country is like frying a small fish." Thereafter, the enthusiasm of scholars and average readers for studying and reading *Tao Te Ching* was heating. So there were eight publishers in that time vied to publish Mitchell's translation of *Tao Te Ching*, and at last the publisher of Harper-Collins got the copyright by 130,000 dollars which broke the record of the publishing cost in America.

Besides that reason, the popularity of his translation mainly lies in his contemporary interpretation of Taoist memes which makes average readers easier acquire the life guidance from Taoist memes. Readers commented on his translation: "This book became a constant companion for those who look to make sense of the world and its chaos. If ever there were the perfect gift for the friends in your life, this elegant little book is surely one of the best."; "This very short book gives insight into the greatest mysteries of life from a truly humble and enlightened master. Unlike other 'scriptures' (which were modified by power-greedy priests and politicians in their attempt to control the masses) full of dogmas, dos and donots, this Jewel has not been touched by fools."; "The book is totally approachable and its lessons about life and the true nature of reality are a miracle."[1]

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[1] These comments are from http://www.amazon.com

The other two translators of "versions of the common people", Benjamin Hoff and Ursula K. Le Guin adopt contemporary interpretation to translate *Tao Te Ching* as well. Hoff even rewrites *Tao Te Ching* with the contemporary language and his own understanding in his translation of *The Way of Life: At the heart of the Tao Te Ching(1981)*. And in *The Tao of Pooh* (1989), "through brilliant and witty dialogue with the beloved Pooh-bear and his companions, the author of this smash bestseller explains with ease and aplomb that rather than being a distant and mysterious concept, Taoism is as near and practical to us as our morning breakfast bowl."[①] So his contemporary interpretation of Taoism contributes a lot in transmitting Taoist memes among average readers and even children.

Different from the sinologists who use the foreignization strategy in their translation to reconstruct the original meaning of *Tao Te Ching* in its Chinese background, translators of contemporary interpretation focus on the easier communication between the contemporary readers and the spirit of Taoist memes. In the end of last century, on the one hand, with the discovery of the silk and bamboo-slip texts, sinology fast developed, and sinologists began to study *Tao Te Ching* from its original Chinese background. On the other hand, the western world also suffered from the racial and cultural conflicts, and in face of the problem of ecological imbalance, environment pollution and other side effects of the economic development, average people felt confused and painful, thus to ask for relief and solution from Taoism, so the enthusiasm for *Tao Te Ching* in English world became ever increasingly out of readers' own concerns. In order to make an easy communication with the average readers and Taoism, writers of the best sellers use contemporary interpretation to help the transmission of Taoist memes. On the one hand, their translations gain certain amount of average readers at the present; on the other hand, those translations of contemporary interpretation can not help the transmission of the original meaning of Taoism in its

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[①] A comment at http://www.amazon.com/Tao-Pooh-Benjamin-Hoff/dp/B000S9EDPG/ref=pd_sim_b_img_2

Chinese background, and they are not the main stream in the future translation and transmission of *Tao Te Ching*.

4.3.3.2 Different Readers of *Tao Te Ching* in the Third Phase

According to the schema of Taoist meme's translation and transmission, the successful transmission depends not only on the translators' (host C) qualities of expression, but also on the susceptibility of the target readers (host E) to understand and accept Taoist memes. In fact, readers in different periods may have different susceptibility, and even in the same period, readers from various occupations and from different fields may have different degrees of susceptibility of Taoist memes.

In the first phase, Taoism was taken as the embodiment or evidence of the Christian doctrine which was more familiar to the average readers or even to the scholars. In the second phase, readers began to realize and discover some profound and helpful philosophical wisdom of Taoism which are helpful to guide their lives. In the third phase of even greater development, Taoist memes became more and more familiar to the English speakers compared to that of the initial and relative development period, and the tendency in the third period is to reconstruct the original meaning of Taoist memes in the Chinese cultural background. However, there is diverse susceptibility of readers, and most of the average readers are not so competent to accept Taoist memes in their original environment.

According to LaFargue, his readers of translation can be divided into three groups: readers who only concern with the content of Taoism, readers who have interests in the study and interpretation of Taoism, and readers who want to acquire a panoramic understanding of Taoist memes. In fact the first group of readers refer to the average target readers who have a common susceptibility of Taoist memes; the second refer to the scholars or the college students who studied Chinese language and culture; and the third group are translators or critics on translation. Moreover the second and the third groups often coincide with each other, because the scholars or sinologists themselves

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are translators or the critics of translation at the same time. They are diverse at different levels of susceptibility of the acceptance and transmission of Taoism.

Average readers occupy the largest amount of readers who often lack a systemic and academic study on Chinese culture and their understanding about Taoist memes is generally from the best sellers but not from the academic monographs on Taoism, so their mental structures are mainly occupied by their own western memes in their culture, or the familiar notions or ideas. Only when they discover that the content of Taoist memes is useful and fit for their mental structure, they will accept them. To cater the average readers, Stephen Mitchell's *Tao Te Ching: A New English Version* (1988) transferred the words about the social life and production in ancient China into the familiar and common sights to modern readers; Ursula K. Le Guin's *Lao Tzu Tao Te Ching: A Book about the Way and the Power of the Way* (1997) makes Taoism a lovely version of religion which is funny, inspiring, and intimate, all of which are popular among the average readers in contemporary times. Moreover, because average readers often transmit the acquired Taoist memes by the means of communication with each other, for example, in chatting, discussion and E-mails which are very ordinary and efficient ways to transmit Taoist memes widely in a short time, so that means of communication are very helpful for fast and wide transmission of Taoist memes.

The second group of readers of *Tao Te Ching* are scholars or sinologists and the college students who are majoring in Chinese language and culture. They have a high degree of susceptibility of Taoism, because they may have acquired a basic background knowledge about Chinese history and culture, or they may be good at discovering the inspiring philosophy or wisdom from *Tao Te Ching*, so they either read Taoist memes in the original Chinese background to make a study on its original meaning and the style of languages, or discover its significance in other fields. For instance, John Li (a British chemist) and Joseph Needham(an expert on Chinese history of science and technology) take Taoist memes as a remedy to cure the tumor in western thought; Chad Hansen makes a philosophical reading of *Tao Te Ching* and talked about the mysticism of

Taoism; Paola Carrozza makes a study of the four manuscripts of *Tao Te Ching* which are discovered earlier than the Bamboo-slip version so as to establish the philosophical background, author, title, date and geographical origin of *Tao Te Ching*; Alan Chan makes a thorough study on Taoism, including the texts, commentaries and approaches; Livia Kohn discusses the relationship between *Tao Te Ching* and the religion of Tao; LaFargue uses historical hermeneutics to reconstruct the original meaning of Taoism. Readers of this group often transmit Taoist memes by writing some academic papers or monographs which are circulated in a limited area, or through making lectures to the students for transmission.

The third group of readers are translators and critics of translators who are not only sinologists that have a good command of Chinese language and culture, but also have the distinctive translation stances and stances. They can make an academic comment on the translations of *Tao Te Ching* from different points of view, such as Michael LaFargue, Robert Henricks, Palmer Martin, Victor Mair, and Paul Lin who claimed their own translating strategies and in the meanwhile make a comment on the previous translations. Livia Kohn and Michael La Fargue edited a collection of essays named *Lao-tzu and the Tao-te-ching* in 1998, including many comments on the translation of *Tao Te Ching*, such as A.C. Graham's *the Origins of the Legend of Lao Tan*, Michael LaFargue and Julian Pas's *On Translating the Tao-te-ching*, *Influential Western Interpretations of the Tao-te-ching* by Julia M. Hardy.

4.3.3.3 Features of *Tao Te Ching*'s Translation and Transmission in the Third Phase

Tao Te Ching's translation and transmission in the third phase (From 1973 to the present) witnesses a golden time for its pluralist development. Over eighty translations are published and the more are going to be rendered in each year. From the end of last century, with the discovery of the silk and bamboo-slip texts, sinologists turned to uncover the original meaning of Taoism from its Chinese background. That should be

the tendency of future translation and transmission of Taoist memes. From memetics, *Tao Te Ching*'s successful translation and transmission in English world ultimately depends on transmitting their intact traits. Only in the third phase, with the environment of cultural diversity, Chinese culture and classics began to be respected and accepted, and sinologists began to reconstruct the original features of Taoist memes, so the mainstream of translation of *Tao Te Ching* is foreignization, just like the translations of LaFargue, Henricks and Chen. However, there are different qualities and concerns of average readers, and not all of them can accept the foreignizing translation of *Tao Te Ching*, so the contemporary interpretation is still a popular method, and *Tao Te Ching*'s translation and transmission features pluralist development at present.

4.4 Summary and Analysis of *Tao Te Ching*'s Successful Translation and Transmission in English World

In a word, *Tao Te Ching*'s translation and transmission is very successful from the memetic perspective. According to Dawkins's three criteria—copying fidelity, fecundity and longevity, Taoist memes have gained variety of audience at different levels and kept the sustaining popularity since 1868, when the first English version appeared, till the present. According to the schema of transmitting process, a successful transmission of Taoist memes depends on passing through the whole successive three stages and infect more and more hosts. *Tao Te Ching* has successfully infected many translators (Host C) in different periods who have expressed Taoist memes in many target texts (Vector E), and these Taoist memes are noticed, understood and accepted by diversity of readers (Host E), thus Taoist memes are successfully transmitted. Moreover according to Distin, the success of memes depends on their fitness for the dynamic cultural environment; namely, Taoist memes must be compatible with the existing memes or compensate for the insufficiency of the existing memes in the memepool, and ultimately infect more and more hosts to replicate their intact traits. *Tao Te Ching*'s transmission in English world is so successful that it is varied and adapted to the dynamic cultural environments

in which both the existing memes and hosts' competence to replicate memes are changing through times.

In the initial phase(1868-1915) when the two cultures firstly met, Taoist memes were put into a completely new environment in which Christianity and the great *Bible* were the dominated memes in their memepool, so in order to attract the attention of the new hosts for survival, Taoist memes must be compatible with those existing memes, or combined with the other memes in the new memepool to form a new memeplex, thus they can become one part of the hosts' cognitive structure so as to replicate, and Taoist memes were due to be translated with the comparison between Taoism and Christianity. Translators in this period like John Chalmers, George Alexander and so on mainly made a farfetched comparison between Taoism and Christianity and they chose domestication strategy in common.

In the second phase (1915-1972), with the appearance of more and more translations, Taoist memes became more familiar to the western readers who were eager to make new discoveries from Taoism; on the other hand, the two world wars broke out, and in the dehumanizing social environment where people felt lost in their belief and philosophy, Taoist memes obviously have enough advantages over these existing western thoughts so as to compensate for their insufficiency, so translators and scholars began to focus on discovering the original philosophical content to guide the western people to live a happy and peaceful life. Different from the initial phase when the translators are all English speaker, many Chinese translators made a great contribution to the transmission of Taoist memes in the second phrase, such as D.C Lau, Wing-sit Chan and Lin Yutang. And the translating strategy in this period is changing gradually from domestication to foreignization based on cultural comparison.

In the third phase of mature development (1973-the present), there appeared around eighty English translations and Taoist memes came in a golden time when the two cultures come to be familiar with each other in the background of cultural diversity. In addition, the excavation of the silk texts and bamboo-slip texts pushed forward the

development of sinology in English world. Sinologists adopt foreignization strategy and they began to reconstruct the original meaning and the language style of Taoist memes in their original cultural environment, and the original features of Taoist memes in its Chinese cultural background began to be uncovered and transmitted. That is the tendency of the future transmission of Taoist memes. However, catering to a variety of tastes of different readers, especially the average readers, the strategy of contemporary interpretation is still very popular at the present, but that is no good for transmitting the original meaning of Taoist memes, and it is not the tendency of the future transmission. Instead, sinologists' more faithful and academic translation of Taoist memes is the mainstream in the future studies of *Tao Te Ching*'s translation and transmission.

From the analysis of *Tao Te Ching*'s successful translation and transmission in the three phases, it draws a conclusion that the transmitting process of Taoist memes is a long-term cultural evolution which can not be realized in one step. Some variations are necessary for their competition with other memes so as to adapt to the new cultural environment for survival. The ultimate goal of Taoist memes is to replicate the intact traits of *Tao Te Ching*, but even in the third phase of mature development, when the two cultures are familiar with each other, there are some memes which can't be completely understood by the host of English speakers, so there is still a long way to go in order to fulfill the ultimate goal of Taoist memes. For the uniqueness of different cultures, there are no two completely identical cultural environments, so there is no translation completely correspondent to the original. Even the translations which came out in the third phase of mature development cannot achieve this goal. For example, the most popular translation of Stephen Mitchell had many mistakes : in Chapter 16 "不知常，妄作凶；知常，容。容乃公，公乃王，王乃天，天乃道，道乃久；没身不殆。"

If you don't realize the source,

you stumble in confusion and sorrow.

When you realize where you come from,

you naturally become tolerant.

disinterested, amused,

kindhearted as **a grandmother**,

dignified as **a king.**

Immersed in the wonder of the Tao,

you can deal with whatever life brings you,

and **when death comes, you are ready.**

He misunderstood "公" as "a grandmother", "王" as "a king" and "没身不殆" as "when death comes, you are ready." Moreover in Chapter 20 "澹兮其若海，飂兮若无止。"

I drift like a wave on the ocean,

I blow as aimless as the wind.

In his translation, "飂" in fact means as deep as the ocean, but he translated it into "like a wave on the ocean." Even for the sinologists who advocated uncovering the original meanings of *Tao Te Ching*, their translations still have some weak points, for example, LaFargure mistranslated Chapter 24 "故有道者不处" into "so the ambitious man does not dwell here" （LaFargue, 1994: 346）, and also Chapter 50 "生之徒十有三，死之徒十有三，动之死地亦十有三" was misunderstood as "Thirteen are the life givers/ thirteen are the death bringers/ *The thirteen body parts are also death spots in people's life and activity.*"(ibid: 390). Chinese scholars Fuyi , Wang Anshi, Gao Yandi and so on all interpreted it as "十之有三" （three tenth）. Moreover, average readers are still not so competent to understand the original meaning of Taoist memes, and their enthusiasm for Taoist memes is mainly out of their own concern instead of discovering the original meaning in the Chinese cultural backgrounds. All of those problems tell us that the translation and transmission of *Tao Te Ching* in English world can not be stopped, although it has made great achievements.

Chapter Five   Conclusion

From the perspective of memetics, a newly developed theory of cultural transmission, this paper took *Tao Te Ching*'s translation and transmission in English world as an intercultural activity, in which Taoist memes made variations to fit the new dynamic cultural environments. On the one hand, it redefined the terms of translation in the view of memetics, and drew a schema to show the three essential stages (infection, expression and transmission) of *Tao Te Ching*'s translation and transmission. Based on that schema, it made a detailed depiction of the three diachronic phases from 1868 to the present for *Tao Te Ching*'s translation and transmission in English world. In the meanwhile, it analyzed the distinctive features of Taoist memes' transmission in different phases, different strategies adopted by various translators in each phase, and factors to influence the successful transmission. It is obvious to see that *Tao Te Ching*'s translation and transmission in English world involves a process of cultural evolution in which Taoist memes are varying continuously to fit the dynamic cultural environments for survival and transmission. That means Taoist memes either combine with the existing memes of Christianity, or compensate for the insufficiency of western thoughts, or replicate the original traits as intact as possible. All of these variations are to fit the correspondent cultural environments; namely, the transmission of Taoist memes follows the law of cultural evolution. That is why new versions of translation are continuously published through the time, and every new translation can win diversity of audiences. So referring to the reasons of *Tao Te Ching*'s successful transmission, they not only lie in the profoundness and richness of Taoist memes themselves, but also in its fitness for the dynamic cultural environments. From the diachronic description of the three phases, a tendency of *Tao Te Ching*'s translation and transmission can be inferred that researches on it are going from domestication to foreignization. That is, the intact features of Taoist memes are going to be uncovered: they were firstly distorted as a tool for missionary purpose. then respected as a superior philosophical wisdom of life

guidance for western people, and then studied in their original Chinese background so as to uncover the intact original meaning. This tendency shows us that Taoist memes are on the way to realize the ultimate goal of transmission—the successive intact transmission from one person to others. So more faithful and accurate translations came out nowadays, and Chinese culture became more and more respected and transmitted in English world. However, in the meanwhile, there is no one authorative or completely correspondent translation to the original to be produced, or the intact traits of Taoist memes are not yet transmitted, so cultural transmission is a continuous process.

It is hoped that the study on *Tao Te Ching*'s translation and transmission from memetics may supply the English Translation of Chinese Classics (ETCC) a new perspective or method, so as to make Chinese culture widely identified and transmitted through the world. However, cultural transmission is such a complicated and formidable task, and no doubt, for the limitation of the author's time and knowledge, this paper only gave a schema and a diachronic description of *Tao Te Ching*'s translation and transmission in English world, but many other questions are not dealt with, for instance, the division of the three phases is too general and the translation versions the author collected are limited. All of those questions are waiting for further studies in the future.

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从模因论看《道德经》在英语世界的翻译和传播

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相似文献(2条)

1. 学位论文 肖宇 从训诂学角度看中国典籍英译 2009

中国传统文化典籍具有很高的思想价值和艺术价值，蕴藏着丰富的文化信息，不仅包含了大量的文化特征和文化背景，而且具有鲜明的形象和比喻，带有浓厚的民族特色和地域色彩，明显地反映了中华民族在各个方面从古至今的人文状况。中国社会生活的各个方面，无论是价值观念、伦理道德、风俗习惯还是宗教信仰等都在传统典籍中得到了反映。

中国典籍翻译的历史可以追溯到十世纪。在十六世纪，西方传教士们为了更加深入地了解中国社会和中国文化，从而达到在中国传播基督教的目的，进行了大量的典籍翻译。在当代社会，随着西方文化自身缺点的不断暴露，越来越多的西方学者试图通过中国文化和中国哲学所独有的特性和优点来解决许多重要的问题，从而帮助消弭西方文化所遭遇到的危机。在这样的背景下，中国典籍翻译越来越受到重视。

中国典籍英译的过程应该分为两个方面，一是从古代汉语翻译成现代汉语，二是从现代汉语翻译成现代英语。这两个过程既是相互独立又是紧密联系的。从古代汉语译为现代汉语是典籍英译的第一步，也是至关重要的一步。在中国连绵五千年的历史长河中，中国典籍中的许多字词意义已经发生了改变甚至消失，在这种情况下，译者首先必须清楚无误地掌握源文本所表达的意义，在此基础上才有可能继续后面的工作。而训诂学正是帮助读者理解古代典籍字词意义的这样一门学科。作为中国古代的一门显学，训诂学对古人们学习圣贤先辈的著述有着不可或缺的作用。在现代社会，虽然训诂学受到的重视大不如前，但它绝非是一门老化落伍的学科。特别是在中国典籍英译的过程中，它更应该受到重视。因为它可以帮助译者准确地理解疑难词义，或是在遇到众说纷纭或是当注而未注的疑难问题时，帮助译者进行独立地研究、准确地裁断，正确地取舍，避免盲从，纠正错误。在此基础上，译者才能够继续从事典籍翻译的第二步，即将现代汉语翻译成现代英语，这需要译者具有深厚的中英文语言知识和文化底蕴，从而得到真正满足时代要求，满足读者需求的译作。

本文以训诂学作为切入点，利用训诂学进行中国典籍英译研究，试图将两者结合起来，既为中国典籍英译提供一条新的发展道路，同时也为训诂学自身的发展打开新的局面。全文内容一共分为五章进行阐述。

第一章简要地陈述了本论文写作的意义、可行性、目的以及全文的大致结构。

第二章为文献综述，分别对我国已有的训诂学的研究以及典籍翻译的研究成果进行了综述。

训诂学肇始与先秦，它在汉代、魏晋南北朝、隋唐、宋元明清以及现代分别有不同的发展和研究成果。而我国的典籍翻译历史从十世纪开始至今已有一千余年。上千年来，中外学者争相将中国典籍译成西方语言，译家辈出，译作如林。特别是改革开放以来，在国家新闻出版总署的统一规划和组织下，由外文出版社和湖南人民出版社等出版机构首倡，合力推出了国家重点出版工程"汉英对照大中华文库"，为新时期中国典籍的对外译介做出了重大贡献。

第三章是对训诂学与中国典籍翻译进行的具体研究。

本章首先介绍了训诂与训诂学的概念。训诂是注解的别名，是"以今语释古语、以通语释方言，以通俗的话解释难懂的话"；而训诂学就是以词义研究为核心的我国传统的语文学，它的任务是研究怎样正确地理解语言、解释语言。训诂有三种基本的方法，即"形训、声训和义训"。训诂学在不同时期的发展历程也不一样。训诂学是始于先秦、兴于汉代、盛于隋唐、清代达到高峰，而近代的训诂学在继承清代成果的同时，还吸收了外国语言学的理论和方法，开创了一些新的研究课题。

其次，本章对训诂学与西方的解释学进行了比较研究，分析了它们的共同点与不同点。训诂学与解释学均起源于对古代经典文献的解读与注释，但二者在不同地域的行程中，却是殊途异路，不仅发展道路不同，学术命运也大相径庭。训诂学作为中国文化史上的一门重要学科在千年之后陷入了学术窘境，而解释学则成为了西方流行的哲学思潮。两者的共同点在于：都是以文献为对象，以语言或标记语言的文字为突破口和途径，以意义的理解和解释为中心和目的，在初期的发展道路是相似的。随着时代的推移，两者于十九世纪后出现了质的差异，两者的发展历程和道路不同，研究的侧重点和方法也不同。解释学与训诂学还是有着显著差异的，解释学不断发展且走上繁荣之历程对训诂学在当代的发展不无启示。

最后，本章对中国典籍翻译进行了三方面的分析，分别是中国典籍翻译的策略选择、中国典籍翻译应遵循的原则和文化语境下的中国典籍翻译研究。由中国典籍所具有的表达性和重要美性来看，从翻译策略上更应该选择语义翻译而非交际翻译。中国典籍翻译应该在"信达雅"的前提下努力做到"明白、通畅、简洁"，这三条标准应是典籍翻译应遵循的具体原则。它们不仅具有可操作性，也可作为检验译文质量的基本标尺。中国典籍翻译作为一种具体的翻译活动，它既有一切翻译行为的共性，又有区别于其他翻译行为的个性。这种个性来源于中国典籍的文化经典性，也来源于中西语言文化的巨大差异。从文化语境切入，对中国典籍翻译进行宏观和微观研究，既可以从历史文化语境的角度去考察中国典籍翻译的深层文化动因，从民族文化语境的角度去探讨典籍翻译与译入国文化的关系，即两种文化的相互排斥、融和与互动，又可以分析典籍文本翻译中的文化语境因素并对其进行界定，探讨这些因素对典籍翻译的影响及相关的翻译策略和方法，借以克服文化障碍，提高跨文化交际的质量和效率。

第四章具体讨论了训诂学在中国典籍翻译实践中的应用。具体的分析材料有儒家典籍中的《论语》、《荀子》，道家典籍中的《道德经》、《庄子》以及我国第一步诗歌总集《诗经》。

第五章概括全文、得出结论并陈述研究带来的启示。典籍翻译有利于弘扬民族文化，保持中国文化固有的身份。相对于西方译者来说，典籍翻译应该在更大程度上由中国译者来完成。在全球化的大环境下，肩负着文化交流和文化传播双重任务的中国译者，自然要以汉语的语言文化为归宿，将典籍翻译与其它学科，例如训诂学知识结合起来，为典籍翻译的发展与繁荣做出贡献。

2. 学位论文 卢越 哲学阐释学角度的老子《道德经》英译研究 2006

哲学阐释学同传统阐释学截然不同。它关注的并非是阐释的结果，而是通过理解进行阐释的方法和途径，从而为学术界提供了一种崭新的描述性的研究方法。接受美学便是这一学科直接影响下的产物。它也为翻译研究中关于"翻译本质"及"翻译标准"的长期争执开辟了一种新的视角，动摇了传统译论以源语文本的唯一性和确定性为前提的理论根基。

目前，在国内外，专门从哲学阐释学角度进行翻译研究的文章数量十分有限，而许多国内学者在运用该理论研究时，常常把传统阐释学理论和哲学阐释学理论混为一谈，并且忽视了后者的辩证性。有鉴于此，本文作者试图以哲学阐释学的最基本的概念和迦达默尔的翻译理论为基础，论证"翻译的本质是有限度的解释"这一命题，并阐述以两次视阈融合为特征的翻译的一般过程。在论述过程中，作者将坚持辩证的分析方法，在说明阐释者主体性的同时，始终强调文本本身的限制性。值得一提的是，在本文的实例部分，为了充分说明视阈融合中源语文本的作用，作者特意引入接受美学代表人物伊塞尔"空白"、"未定性"和"文本召唤结构"的概念，并把这两种理论结合在一起，从动态和静态两个方面考察翻译过程中各种因素作用的方式和结果。

经过比较性的研究和深入思考，作者发现一方面上述两种理论可以为翻译研究提供坚实的理论基础，而另一方面，中国典籍英译的丰富实例又可以为哲学阐释学提供充分论据。老子《道德经》的英译则更为典型，因为这部著作思想深刻、语言模糊，而且它的英译者的个人背景各不相同。作者从亚瑟·韦利和汪榕培的两个译本抽取典型案例进行比较，说明不同译者的不同"视阈"导致目的语文本在内容、形式、构成等各方面的差异。

在本文的介绍部分，作者首先介绍了国内外哲学阐释学角度的翻译理论研究的历史、现状和不足，其次说明了本文的研究目的和内容，最后阐述了《道德经》的哲学阐释学价值以及这一哲学理论与典籍英译的实例相结合的意义。

第一章作者对阐释学历史的几个阶段进行了简要回顾，强调了哲学阐释学的本体论转向对西方人文科学的重要性，接着，着重介绍了"此在""视阈融合"等几个和本文研究有关的基本哲学阐释学概念，从而阐明了哲学阐释学的基本原理。

第二章作者主要依据伽达默尔的翻译观，从哲学阐释学角度重新审视翻译理论中"翻译本质是什么"的问题；随后，围绕朱建平用"视阈融合"的概念对翻译下的定义，介绍了不同的视阈，强调了译者视阈在翻译中的具体体现和关键作用，并解释了译者的"公共视阈"对于翻译的重要意义。

第三章作者简单介绍了《道德经》一书的由来，说明本书语言上突出的个人风格，并且阐释了老子的主要哲学思想。

第四章作者首先引进了接受美学中文本的"空白"和"未定性"等概念，说明文本视阈在典籍英译中的重要作用。其次，作者用大量篇幅，通过典型案例，从译者对文本理解的角度、翻译方法和技巧的角度以及译者翻译目的的角度对亚瑟·韦利和汪榕培的不同译本进行比较。

在结论部分中，作者结合前一章的内容，解释了韦本和汪本差异的个人的以及社会历史的原因，对这两个译本进行了评价，并总结了版本比较所带来的一些启示。