

西北大学

硕士学位论文

多元系统理论观照下的圣经汉译研究

姓名：薛楠

申请学位级别：硕士

专业：英语语言文学

指导教师：胡宗锋

20080617

摘 要

《圣经》是西方最重要的典籍，是基督教信仰的基础，是具有神学、历史和文学三维性质的特殊文本，它对西方文化乃至整个世界文化都产生了极为深远的影响。

《圣经》不断被翻译，也是被各种目的语文化不断诠释的过程，它不但影响不同族群的社会文化，而且还塑造他们的语言系统。怎样翻译《圣经》，研究其如何翻译，是了解整个人类社会文化发展的重要一环。

本文是翻译理论模式与圣经汉译案例的互动研究。以埃文·佐哈尔的多元系统理论及其延伸理论为框架，以圣经汉译为案例，将理论应用于实践来论证诸如各个时期圣经汉译的特点、从发展历史的梳理看其从中心到外围或外围到中心的作为经典翻译文学的演变趋势等，尤其引用该理论的延伸理论安德列·勒菲弗尔的重写操纵理论中诗学、赞助人、意识形态三要素对圣经汉译的影响及操纵，看文化转向在圣经汉译中的体现。

多元系统理论属于文化翻译理论的一部分，它把翻译与译作与其所产生和被阅读的文化语境，社会政治条件等诸多因素结合了起来，为翻译研究开拓了一个相当广阔的研究领域。

圣经汉译活动，是世界圣经翻译的一个重要分支。本文历史性的回顾圣经汉译的不同时期并作系统梳理，分为开始期、预备期、拓展期、繁荣期和多元期旨在为理论分析提供素材例证，通过对不同文本、翻译者、翻译策略以及政治、文化等外部环境作进一步分析研究来充分论证文化派理论对于圣经汉译的可操作性及其带来的长远意义，从圣经汉译对语言、文学的影响以及其理论的动态发展可以得出该宗教文本的翻译已从绝对的忠实转为文化的顺从，成为不但和“神的语言”有关的宗教文本，而且是平衡目的语读者本国文化接受的改写。尤其是在文化全球化的今天，作者提出以文化派理论为根基的“重建圣经汉译诗学”的构想，以期对圣经汉译提供些许理论支持。

关键词：圣经汉译；多元系统理论；诗学；意识形态；赞助人

Abstract

The Bible is the most important classic in the west and is a collection of sacred writings of the Christian faiths. This special version possessing the characteristics of theology, history and literature has been making a profound influence all over the world. Bible's continuous translation is definitely the process of the interpretation of different target languages and cultures which not only makes impact upon the different nations' culture but also helps to forge their language systems. Therefore, how to translate Bible and how to make a systematic research of its translation can be regarded as a most significant factor to comprehend the whole human kinds' social culture.

This thesis is based upon the mutual research between the translation theory and Chinese Bible translation case study. Taking Even-Zohar's Polysystem Theory and its extension theories as the framework, this study reconsiders and analyses the Chinese Bible translation as the case study to offer the theoretical support to the characteristics of different stages' translation in China, the position of the Chinese Bible translation as a canonized repertoire during the Chinese history and the dynamic tendency from "peripheral" to "central" or from "central" to "peripheral". By putting Lefevere's rewriting theory in particular, this thesis also shows how, in the operation and reception of three controlling factors, ideology, poetics and patronage influences or manipulates the Bible translation in China so as to demonstrate the positive application of the cultural & descriptive translation theory especially the cultural turn.

The Polysystem Theory belongs to the Cultranslation Theory, which connects translation with the dynamics of the target context, social elements and emphasizes the decisive role that the target culture system plays in translation and stresses that the existing factors in target cultural system act as a filter. Thus, the translation study has been situated and explored in a much broader and more complex research environment.

The Chinese Bible translation constitutes an indispensable branch of the Bible translation in the world. The thesis attempts to make a detailed literature review of the history of world's Bible translation and Chinese Bible translation especially the division of five stages of Chinese Bible translation into the beginning, the preliminary, the explore, the prosperous and the multiple period in order to offer definite cases to the theoretical

support. The diversity of the translators, translated versions and translation principles proved to be a turn of culture and literature as well as the external elements such as political and cultural elements. Considering the influence upon language and literature and the dynamic development of the Chinese Bible translation theories, this thesis makes the conclusion of the tendency from “the absolute fidelity” to “the cultural acceptance” of this religious God’s words’ rewriting focusing on the target culture, specifically Chinese culture. On the basis of this analysis, the thesis author proposes the design or blueprint of “reconstruction of Chinese Bible translation poetics” under such cultural globalization and pluralism time just in spontaneous accord with the polysystem or its extension’s essences with the sincerely academic attitude to offer some theoretical supports in this field.

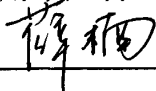
Key Words: Chinese Bible translation; Polysystem Theory; poetics; ideology; patronage

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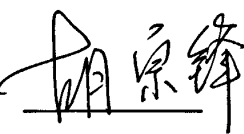
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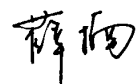
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Chapter I Introduction

1.1 Background

The Holy Bible, abbreviated as the Bible is the piously common worship classic in faith of the three general sects of the Christianity: Catholic, Orthodox and Protestant. Over the centuries, the Bible has been passed down and read by each generation with the polish of the brilliant and splendid history and it is the most widely read book in history. It is regarded by scholars not only as an important religious classic but also as a great literary work, because the sacred writings are written in many forms of literature, such as letters, stories, history, laws, prophecies, prayers, songs, love poems and epics. It can give its readers both moral teachings and entertainments. Bible made tremendous influence upon the western culture and the world's culture. Thomas Cahill called the Bible "the corner stone of western civilization." Susan Bassnett once said the Christianity was based on the Bible so as to the task for the translators of both the language and evangelization. The history of Bible translation is accordingly a history of western culture in microcosm. (Bassnett, 2004, P. 50)

This special text possessing the three-dimensional characteristics of theology, history and literature has been a permanently canonized masterpiece along the human's civilization. It has become a most popular translated book with the vast quantity and influence all over the world. Due to people's different recognition and interpretation of the Bible, the translation of Bible did arouse the religious reform and missionary movement large-scale which promoted the evolvement of the national language and helped to

communicate the different cultural traditions and ideologies. Bible was translated continuously and showed at the same time the diversity of translation and readers from the religious aim to the literary one.

Chinese Bible translation activity was completely an important branch of the world's translation. Christianity was introduced to China in Tang Dynasty, in the late of Ming Dynasty & early of Qing Dynasty and in the 19th century respectively. The 1300 years' experience of the Chinese Bible translation was continuing with its turns and twists standing out in the history. The tradition of Chinese Bible translation was a cultural phenomenon under the Chinese ideology and context. The Christianly culture at the core of Bible was dependent upon the translation to the interaction with the Chinese culture and strode out of the narrowly religious realms to a widely new era of cultural, ideological and literary communication and interaction.

Chinese Bible translation was initiated at the beginning of the Tang Dynasty, declined at Huichang Reign, revived in the Yuan Dynasty, and stopped with the collapse of the Yuan Dynasty. At the turning period of the Ming and the Qing dynasties, it resumed once again with the pioneering work of some foreign missionaries. After the hard time of prohibition, it became prosperous after 1842, with the Union Version standing for its pinnacle especially during the 1919 – the New Cultural Movement. After that, especially in recent years, it has been flourishing whose influence has been engraved on many aspects in China, such as politics, religion, language, literature, social customs and morals. With the deepening of cultural exchange between the west and China, with the wider spread of the Chinese Bible, the influence will be greater and cover more aspects. The following chapter will discuss respectively the different period of Bible translation and its diversity of

translation versions, principles and ideologies which played a great role in the whole translation history.

1.2 The Significance and Purpose of this Thesis

1.2.1 The Significance of this Thesis

The Bible is so important that the study on its Chinese translation cannot be ignored which has greatly enriched Chinese culture. Ji Xianlin once said, "If a culture is a river, the river of the Chinese culture is sometimes full and sometimes low, but never dries up, because water of fresh sources has poured into it. There are many times of such flow, great or small, among which water flowing from India and the west is the greatest. It is through translation that water from those two sources joins the river of the Chinese culture. Therefore, we can say that translation is as useful as an elixir to keep the Chinese culture evergreen."¹ (Wang Bingqin, 2004, P. 3) The Chinese translation of the Bible is just like digging a channel through which water from the west can flow into China. Looking upon the history of Chinese Bible translation, we can evidently sense the hardship or turns of the translation activities due to the current political, ideological or some other reasons to its stop. However, up to today, the Chinese translation is continuing with its energetic vitality making an influential role in the world's history or the Chinese history including politics, language, literature, social ethics and customs in China to some extent.

In fact, the Bible has been translated into Chinese since A. D. 635, which is a long time span of more than 1300 years, 300 years longer than the history of Buddhist scriptures translation in China. What's more, many a foreign missionary and Bible scholar at home and abroad have been working hard and have produced numerous Chinese versions, some

of which are excellent and influential. Their accomplishments should not be ignored. With the development of the times, besides Christians, more and more people would read and study the Bible in order to appreciate it as great literary work, to get moral inspirations, or just to acquaint themselves with the western culture, and the like. At present, the number of Chinese Christians alone has already amounted to about 80 million. The study on the translation of the Bible, the religions book they read every day, should be important enough.

In addition, there are a great number of copies getting into mainland China from Hong Kong, Taiwan and foreign countries, readers of Bible, therefore, are increasing rapidly, which are not limited to Christians, many scholars of philosophy, aesthetics and students of western culture and literature. Even common Chinese people come to the Bible for reference. The circulation and variety of readership makes it worthy study.

1.2.2 The Purpose of this Thesis

This thesis attempts to apply the Polysystem theory and its extensions to the analysis of the history of the Chinese Bible translation with a culturally descriptive view and proposes a design of reconstruction of Chinese Bible translation poetics with the illumination of the contemporary cultural study of translation and the Polysystem theory and Lefever's Rewriting / Manipulation theory in particular. For centuries, translation theory was source-text-dominated. Translated works were considered derivative and therefore inferior, "not only second-hand, but also second-rate, and hence not worth too much serious attention" (Hermans, 1985b, P. 8). In the study of translation, attention was paid primarily to assessing fidelity to the original text, without taking into account the

context and the influence of the target culture (Baker, 1993, P. 236) As a result, the function and role of translational activities receive adequate consideration; this applies in particular to Bible translation in China in the sight of the cultural translation theory mentioned above. This is the case with the study of Bible translation in China, on which this thesis will focus.

The history of the Chinese Bible translation was in accordance with the theory analysis. In the light of the polysystem theory, the Chinese Bible translation was considered as a system with the relations to social, religious, cultural, economic and other exterior elements. The thesis offers a clear line of the history of the Chinese Bible translation which mirrors the canonized or primary position meanwhile the position from central to peripheral or from peripheral to the central due to the different social and political phenomena. Especially using the Lefevere's three controlling factors--- patronage, ideology and poetics as the base of the analysis, Chinese Bible translation can be best understood that it definitely interacted with the exterior elements the theory offered under a differing context. The diversity of the translators, translated versions which were discussed in Chapter Three in detail and translation principles proved to be a turn of culture and literature. With recent developments in translation studies, in particular polysystem or its extensions like rewriting theory, the concept of translation has been widened; the elements capable of being analyzed have become much more numerous; and the focus has shifted from the source-text and context to the target- text and context. Thus translation has been situated in a much broader and more complex research context. More and more significance has been attached to the role of the translators and the rewriters and the socio-historical function of their translational activities; in other words, to the way in

which translators or rewriters ‘manipulate’ a given society in order to “construct” the kind of “culture” desired. Extending the scope of translation studies to cover polysystem or rewriting not only makes possible a more appropriate coverage of the multiple forms of translation activity, but also provides a new perspective ---- the perspective of descriptive translation studies--- from which to reconsider the key role played by Bible translation in China. On the basis of this analysis, the thesis author proposes the design or blueprint of “reconstruction of Chinese Bible translation poetics” under such cultural globalization and pluralism time just in spontaneous accordance with the polysystem or its extension’s essences. However, the application or how to direct Bible translation with this theory and whether or not adding the aesthetic ideology to the research in order to achieve a dynamic development in such a multiculturalism background still needs to be explored.

1.3 The Structure of this Thesis

The First Chapter is the introduction of the whole background of this thesis and the significance of this research to offer a new sight of the analysis of the Chinese Bible translation.

The Second Chapter then discusses the polysystem theory from a theoretical standpoint, outlining its development and components, and providing the extension theories of Toury’s translation norms and Lefevere’s rewriting theory and offers a new approach of polysystem to the research of Chinese Bible translation.

The Third Chapter will outline the literature view of Chinese Bible translation from western world to China and make a detailed division of 5 periods of Bible translation in Chinese history with its typical versions and translators. The characteristics will be added

to establish a stable and clear foundation of the following research.

The Forth Chapter will focus on the analysis of the above theory and the Chinese Bible translation. The chapter attempts to make a descriptive analysis of the relation between the theory's controlling concepts and the Chinese Bible translation. More examples will be shown in the course of the position and the repertoire of the Chinese Bible translation especially the influence of patronage, ideology and poetics upon the Chinese Bible translation during the different historical stages.

The Fifth Chapter will study the revelation of the Chinese Bible translation. Its influence upon language, literature and the dynamic development of theory did make a contribution to the history of Chinese Bible translation.

The Six Chapter summaries the findings of the study and proposes the design the reconstruction of Chinese Bible translation poetics under such a multicultural globalization in order to best manifest the function of cultural translation study especially in the perspective of polysystem theory.

Chapter II The Theoretical Framework-Polysystem Theory

2.1 An account of Polysystem Theory

Polysystem Theory was first developed in the 1970s by an Israeli scholar named Itamar Even-Zohar. According to this theory, a literary work should not be studied in isolation but as part of a literary system, which itself is defined as “a system of functions of the literary order which are in continual interrelationship with other orders” (Venuti, 2000, P.13). Literature is thus part of the social, cultural, literary and historical framework. The key concept of the polysystem theory is that of "system" which is used to denote "a multi-layered structure of elements which relate to and interact with each other" (Shuttleworth, 1998, P.176). The use of systemic concept has led to the process of literary evolution being viewed as "an ongoing dynamic of 'mutation' and struggle for the primary position in the literary cannon" (Munday, 2001, P.109). The hypothesis first appeared in *Apecu de la literature isruelienne* in French. In his book “Polysystem Studies” Even-Zohar describes "polysystem" as follows:

Polysystem is "...a semiotic system...a heterogeneous, open structure. It is, therefore, very rarely a uni-system but is, necessarily, a polysystem-a multiple system, a system of various systems which intersect with each other and partly overlaps, using concurrently different options, yet functioning as one structured whole, whose members are interdependent." (Even-Zohar, 1990, P.11)

To explain the theory, Mark Shuttleworth and Moira Cowie defines polysystem as "a heterogeneous, hierarchized conglomerate (or system). of systems that interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole." (Shuttleworth& Cowie, 2004, P.127) In other words, the term "polysystem" denotes a

stratified conglomerate of interconnected elements, which changes and mutates as these elements interact with each other. Essential to the polysystem theory is the idea that the various strata and subdivisions which make up a given polysystem are constantly competing with each other for the dominant position. Hence, in a certain literary polysystem there is a continuous state of flux and competition between the centre and the periphery, in which different literary genres all compete for domination of the centre. Thus, "semiotic phenomena, i.e., sign-governed human patterns of communication (such as culture, language, literature, society), could more adequately be understood and studied if regarded as systems rather than conglomerates of disparate elements" and "viewing the semiotic phenomena as systems made it possible to hypothesize how the various semiotic aggregates operate". (Even-Zohar, 1990, P. 9)

Originally arising from the works of a group of Russian Formalists, the polysystem theory offers a general model for understanding, analyzing and describing the functioning and evolution of literary system, its specific application to the study of translated literature---an area frequently marginalized by literary theory (Shuttleworth, 1998, P. 178).

Translated literature usually occupies a peripheral position, but can at times assume a more influential role. Even-Zohar outlines three major circumstances when translated literature would maintain a primary position:

- 1). when a "young" literature is being established and looks initially to "older" literatures for ready-made models;
- 2). when a literature is "peripheral" or "weak" and imports those literary types which it is lacking;
- 3). when there is a critical turning point in literary history at which established models are no longer considered sufficient, or when there is a vacuum in the literature of the country. (Even-Zohar, 1990, P. 51)

In the first case, as is characteristic of younger cultures, translation fulfils the need of a young literature to use its new language for as many different kinds of writing as possible. Since it cannot create all forms and genres, translated texts may serve as the most important for a certain amount of time. The same principle holds true, according to Even-Zohar, in the second situation, when a weak literature, often of a smaller culture, cannot produce all the kinds of writing a stronger, larger system can, thus unable to produce innovations and subsequently depend on translation to introduce precedent setting texts. In such circumstances, translated texts serve not only as a medium through which new ideas are imported, and new elements are introduced into the literary system, but also as the form of writing most frequently imitated by "creative" writers in the native language. In the third situation, established literary models no longer stimulate the new generation of writers, who turn elsewhere for ideas and forms. Under these historical and social circumstances, the primary importance of the translated literature in polysystem literature results in the vague borders between translated texts and original texts. Translators tend to more closely reproduce forms of the original texts and import new elements into the target language culture. In this way, the receiving culture's original literature and the translated literature become enriched and abundant gradually. The translation fulfills the role and responsibility of helping the young literature, weak literature and literatures at the position of turning point develop and become more mature increasingly.

Even-Zohar believes that the position occupied by translated literature in the polysystem conditions the translation strategy. If it is primary, translators will be free to follow target literature models and be more prepared to break conventions. Consequently, they often produce a Target Text (TT) that is in a close match with the Source Text (ST).

On the contrary, if it is secondary, translators tend to be conservative and adhere to the ready-made models. (Munday, 2001, P.110) Even Zohar developed the literature works to the structure concept of "system" and pushes it forward from the whole national literature. He found that polysystem of larger, older cultures (such as Anglo-American or French) differs from the polysystem of younger or small nations, such as Israel. The former, because of the length and self-sufficiency of their traditions, according to Even-Zohar, tend to commit translated literature to the margins of society (except in periods of crisis), whereas within the later systems, for opposite reasons, translations play a more central role.

Polysystem theory pays most of its attention to concepts such as literature as a system, the center vs.the periphery, the canonized literature vs. the non-canonized literature, and the repertoire rather than human factors in translation activities such as the author, the initiator, the translator, the reader and their actions, strategies and the interactions between them.

2.1.1 Repertoire

"Repertoire is conceived of here as the aggregate of laws and elements (either single, bound, or total models) that govern the production of texts."(Even-Zohar, 1990, P.17) Just as he said, repertoire should have a wide range which covers not only literary outlook, literary models, cultural customs, but also market, institutions, politics and ideological tendencies and so on. In his "Revised Polysystem Theory" in 1997, Even-Zohar defined the term "Repertoire" more concretely: "Repertoire designates the aggregate of rules and materials that govern both the making and handling, or production and consumption, of

any given product. A common repertoire's usability is constrained, determined or controlled by some institution or market". (Even-Zohar, 1997, P.27) It is just the existence of the repertoire deciding the production and consuming of the exact text, and the positions or characteristics these texts processed in the systems.

2.1.2 Canonized and non-Canonized Strata

According to Even-Zohar, the opposition between canonized and non-canonized products or models (i.e works, forms, genres, but also conventions and norms), roughly corresponds to "high" versus "low" literature. Here, by "canonized" one means those literary norms and works (i.e., both models and texts) which are accepted as legitimate by the dominant circles within a culture and whose conspicuous products are preserved by the community to become part of its historical heritage. On the other hand, "non-canonized" means those norms and texts which are rejected by these circles as illegitimate and whose products are often forgotten in the long run by the community (unless they change their status)." (Even-Zohar, 1990, P.15) "Canonicity is the product of the power relations in a system. Even-Zohar classifies canonicity into two kinds: one refers to the level of texts and the other to the level of models (Even-Zohar, 1990, P.19). As Even-Zohar Points out, canonicity is not an inherent feature of texts but is attributed by individuals, groups and institutions. These attributions can change. We may also note that a term like "the dominant circles within a culture cries out for specification: circles dominant in one area, say performance poetry or the opera, are not necessarily dominant in other areas". (Hermans, 2004, P.107).

2.1.3 Primary and Secondary

Primary and secondary are two defined terms from the perspective of the openness of a literary polysystem. The opposition between "primary" and "secondary" activities, where "primary" means "innovative" and "secondary" equals "conservative" (Hermans, 2004, P.108). When a literary pattern is established and all derivative models pertaining to it are constructed in full accordance with what it allows, a conservative pattern comes into being. Every individual product (utterance, text) of it will then be highly predictable, and any deviation will be considered outrageous and unacceptable. Products of such a state are referred to as "secondary" by Even-Zohar (Even-Zohar, 1990, P.14). On the other hand, the augmentation and restructuring of a repertoire (a text type) by the introduction of new elements, as a result of which each product is less predictable, are expressions of an innovatory repertoire (and system). The models it offers are of the "primary" type: the pre-condition for their functioning is the discontinuity of established models (or elements of them). Of course, this is a purely historical notion. It does not take long for any "primary" model, once it is admitted into the center of the canonized system, to become "secondary", if perpetuated long enough. Naturally, change occurs only when a primary model becomes dominant in the system. However, for any primary models, when they have entered into the center of the canonized repertoire and established their stabilization in the repertoire, after a period of time, it would turn to be the secondary model. The tendency from primary model to secondary model is unavoidable. Although the translation literature is always considered in the periphery of the system, under such conditions the chances that the translation is close to the centre are greater.

2.1.4 Mega or Macro-Polysystem

This notion is the enlargement of the concept polysystem. Here, Even-Zohar defined that just as a piece of work activity in the social environment can be taken as a system and the necessary component of the social environment, the whole social environment itself also forms another system. Meanwhile, this bigger is component of another great system(Even-Zohar, 2002, P. 31-32).

In conclusion, according to the theory of polysystem, "the social norms and literary conventions in the receiving culture (target system) govern the aesthetic presuppositions of the translator and thus influence ensuing translation decisions." (Venuti, 1995, P.30). If the literature of nation in the polysystem is powerful and consequently the translated literature is of secondary position, translators in the polysystem tend to adopt domesticating translation represented by Bassnett and Nida who prefer finding existing and equivalent expressions in the target literature. If the literature of a nation in the polysystem is weak and the translated literature is of primary position, translators in the polysystem tend to exploit foreignizing translation to emphasize "faithfulness" to the original.

2.2 The Extension of Polysystem

2.2.1 Toury's Translation Norms

Inspired by Even-Zohar's theory, Gideon Toury puts forward, in his influential work *Descriptive Translation Studies and Beyond*, a methodology for descriptive translations studies (DTS) as a non-prescriptive means of understanding the "norms" at work in the translation process and of discovering the general "law" of translation, focusing on a

descriptive category to identify translation patterns. (Toury, 2001, P. 10) Toury suggests identifying trends in translation behavior and decision-making processes in the aim of reconstructing the translation norms of the period. The translator considered one of a "culture's authorized spokespersons" is he or she who has acquired and internalized translation norms reflecting socio-cultural constraints through education and socialization. Mona Baker explains that in Toury's view, norms are the options that translators as members of a community living in a given socio-historical context select on a regular basis, for the translator is a member of a community with shared values, norms and practices (Baker, 1998, P. 164).

Toury divides three different kinds of norms operating at different stages of the translation process: preliminary, initial, and operational norms. "Preliminary norms" involve translation policy and directness of translation. Translation policy refers to factors determining the selections of texts for translation in a specific language culture or time. Directness of translation refers to whether translation occurs through an intermediate language. The "initial norms" categorize the general choice made by individual translator to subject oneself either to the ST with its textual relations and norms, or to the linguistic and literary norms of TC. The initial norms subsequently influence all other translation decisions. "Operational norms" are the actual decisions made during the translation process, including metrical norms and textual-linguistic norms. Metrical norms determine the completeness of the TT; while textual-linguistic norms govern the selection lexical items, phrases and stylistic features.

2.2.2 Lefevere's Rewriting / Manipulation Theory

Building on polysystem theory, scholars of the Manipulation School began to consider the role of ideology and patronage in the system of translated literature. The key contributor to this study is Andre Lefevere (1946---1996), giving a further explanation about the cultural turn and his work is heavily informed by system theory, in particular by Even-Zohar's polysystem mentioned above, which offers fundamental elements for rewriting theory. In his book *Translation, History, Culture* in 1992. "Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help the evolution of a literature and a society."(Lefevere, 1992, P. 3) As is mentioned in the above part, though it has its flaws, Lefevere's triad theory of poetics, ideology and patronage is highly applicable. Based on Lefevere's theoretical framework, many seemingly inexplicable translation phenomena in the past can now be satisfactorily explained, because in-depth investigations reveal that any translation is full of rewritings and manipulations by ideology, poetics and patronage.

Ideology

The word ideology was coined by Count Detutt de Tracy in the late 18th century to define a "science of ideas". Merriam-Webster's Collegiate Dictionary (tenth edition), defines ideology thus:

- a): a systematic body of concepts, especially about human life or culture;
- b): a manner or the content of thinking characteristic of an individual, group, or culture;
- c): integrated assertions, theories and aims that constitute a social-political

program. (Merriam-Webster, 1998, P. 575)

And this is implied in the definition of ideology in *The Contemporary Chinese Dictionary*, 2002 edition with English version:

Ideology: man's systematic views on the world and society formed on a certain economic basis. Philosophy, politics, art, religion and morality are its concrete manifestations. Ideology is a component part of the superstructure, and it has a class character in a class society.² (The Contemporary Chinese Dictionary [Chinese-English Edition], 2002, P. 2279)

Lefevere refers approvingly to Fredric Jameson's concept of ideology as "a conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach texts" (Bassnett & Lefevere, 2001, P. 48).

His quotations of the concept of ideology and the numerous examples he cited showed us the way how he viewed ideology: ideology is held by a particular group or person, or there exist both the individual ideology and the dominant ideology, which is relevant to the notion of power; in some cases the individual ideology equals to the dominant ideology, in which case the dominant ideology is what the individual translator "willingly embraces"; but in most cases the individual ideology is in the control of the dominant ideology and that is why ideology is described as constraints imposed on the individual translator; ideology that is imposed on the individual translator as constraints is largely presented in the sphere of politics.

Poetics

The word poetics originated from the Greek philosopher Aristotle and was discussed within the scopes of epics and tragedy. From a modern view, poetics is clearly a major instrument for establishing ideas, beliefs, and the content of thinking characteristic of a

given society, as well as setting up social norms for the community. In the above dictionary, poetics is defined thus:

Poetics: literary or art criticism; analysis and review of the works, creative activities and creative tendency of an author by given aesthetic standards; part of the study of literature and art.³ (The Contemporary Chinese Dictionary [Chinese- English Edition], 2002, P.3368)

As part of the study of literature and art, poetics defines standards for literature. According to Lefevere, it consists of the various literary ingredients and a concept of the role of literature in a given social system. (Lefevere, 1992a, P. 26). In his eyes, poetics is composed of two components: "one is an inventory of literary devices, including genres, motifs, symbols, and prototypical characters and situations; the other a concept of what the role of literature is, or should be, in the social system as a whole."(Lefevere, 1992a, P. 26) The latter component is especially important in that it influences the selection of themes and determines the reception of literary works. Consequently, when a poetics is codified, it exerts a tremendous system-conforming influence on the further development of a literary system. But who sets the standards? Who defines what literature is or should be like? Superficially it is the literary reviewers and critics who formulate rules, standards and establish the generally intellectual and literary climate. But the ideologies of a community inform all these controls. In this case, Lefevere treats ideology and poetics as parallel concepts although to some extent he prioritizes ideology, arguing that when there is conflict between the two, poetics always gives way to ideology (Lefevere, 1992a, P. 41). In fact the two notions should be seen as subordinate and super-ordinate to each other. In this sense, ideology should cover poetics as a subset of the beliefs and values of a community within a subsystem----literature is a subsystem of the larger social system. Poetics, in other

words, always serves the aims of a certain ideology. To sum up, a poetics together with the ideology has a strong controlling force on translation. Translators must follow rules set by the two components of poetics and at the same time use their translation to influence the evolution of poetics of their time.

Patronage

Patronage according to Lefevere refers to the powers such as persons, institutions that further or hinder the reading, writing, and rewriting of literature. Patrons can be an influential and powerful individual in a given historical era, or groups of people like publishers, a religious body, a political party, a social class, a royal court, or the media including newspapers, magazines, and television corporations. Patrons can also be institutions which regulate the distribution of literature and literary ideas, such as national academies, critical journals, censorship bureaus, and, most important, the educational establishments.

Patronage is usually interested in the ideology of literature more than in the poetics, and it can also be said that the patron delegates the power of authority to the professionals where poetics is of the most concern. The patron's cooperating partner professionals who censor writings and rewritings may represent the "reigning orthodoxy" at a given time in a given society. In fact, the patrons along with these professionals guarantee the literary system in line with the dominant social ideology and poetics.

According to Lefevere, patronage basically composes of three elements: the ideological that regulates literary products to make sure that they conform to other system of society; the economic component that guarantees the professionals' living and the quality of their products; and finally the status component that allows the professionals' to be integrated

into a certain group or its lifestyle (Lefevere 1992a, P. 16).

The three components may be dispensed by one and the same patron; or be separated onto different patrons. Patronage can be differentiated or undifferentiated. Undifferentiated patronage is where the three components come from one source with the same ideology. A good example is feudal China, where the emperors and the court controlled all three facets of patronage. Differentiated patronage, on the other hand, refers to situations where the three elements are not dispensed by the same source. In this case, “the economic success is relatively independent of ideological factors, and does not necessarily bring status with it” (Lefevere, 1992a, P. 17). Differentiated patronage is the norm in modern, democratic societies.

2.3 Polysystem Theory as a New Approach to Chinese Bible Translation

Polysystem theory and its extension theories have given an expanded view on the fields of literature translation studies as well as Chinese Bible translation studies. Traditional translation theory tended to stress “one to one notions of correspondence as well as the possibility of literary/linguistic equivalence” (Munday, 2001, P. 117) and maintained that equivalence to the original is the basic and fundamental quality that a translated work should possess (Baker 1993, P. 236). This source-oriented tradition dominated the study and assessment of translation for a considerable period. In China, for instance, Bible translation was preoccupied with “faithful to the original” ideology and the translators dare to isolate the so-called “God’s words” because of its task of missionary. But in the perspective of Polysystem Theory, the history or the study of Chinese Bible

translation can be regarded as a change or turn towards culture or target-oriented rewriting direction. This shift- the emphasis on the role of the reader in investing texts with meaning- is very important to translation theory since a translator is a reader of the original work in the first place, and his or her interpretation of the original is thus both authorized and contextualized. Translation is not done in isolation from its social and cultural context, and it cannot be confined to the text per se. When translation activities are viewed in isolation from their context and hardly connected with social phenomena, translators become mechanics substituting stretches of original texts with equivalent stretches in the target language, rather than mediators or active and creative participants in constructing a new culture, including a new ideology and poetics for the target society. The Bible translators should focus on the Chinese readers' response and acceptance upon their translated version. Thus, rather than the conventional parallel analysis of source and target texts to assess whether certain choices are "right" or "wrong", "faithful" or "unfaithful", this theory attempts to study the way in which Chinese bible translational activities operate and function in the host culture especially the great Chinese culture. Lefevere's rewriting theory is one of the most productive and versatile theories for studying the function of translational communication, that is, how translational activities operate in the target culture. Especially his theory of rewriting stresses "cultural rather than linguistic aspects [of translation] and discuss translation history in terms of poetics, ideology, patronage. Polysystem theory transcends the research of the texts themselves and offers a much wider research field which holds that besides the source text and translator, the controlling factors of literature translation made a mutual influence on the target culture. An analysis of the Chinese Bible translation under the system of politics, the tendency of social ideology, the

current literary norms and conventions, religion, and its position form primary to secondary position in different periods is very essential in deciding how to translate/rewrite in order to be great accordance with the readers and powers' cultural acceptance. Even in such a multicultural and cross-communicational permeating world, as the translation study, we should make efforts or design to a different angle for the inevitable cultural impact. Base ourselves upon the local culture and fuse the international culture into a polysystemic view, the study of Chinese bible translation will be increasingly spread and extended in the near future.

Chapter III A Survey of Chinese Bible Translation

The history of the Chinese Bible can be traced to 1400 years ago with its manifestation of unique and clear characteristics. They have influenced Chinese culture, politics, religion and other aspects, and have played a very important role in the cultural exchange between China and the western world. The Chinese Bible translation activities constitute an indispensable factor to the history of Chinese translation and its prosperity or decay was deeply influenced by the current policy and the ideology of the ruling class. There occurred a diversity of the different versions, different styles. The translation ideologies produced through Chinese Bible translation can be regarded as a treasure or offer a rich element toward this translation field. Although the mainland Chinese scholars seldom or lately cover this field until 20th century, the research of Chinese Bible translation did make a glorious achievement during a long time. Along with the missionary of Christianity to China, the Chinese Bible translation can be divided or has experienced five stages dating back from the Tang Dynasty to now and it will be continuing to make greater development in the near future. The tradition of Chinese Bible translation can be represented as a cultural phenomenon under the Chinese context which helps to communicate with the Chinese culture rather than the religious missionary but a new era of dialogue among culture, ideology and literature.

3.1 The Introduction of Bible and Bible Translation

3.1.1 The Introduction of Bible

The Holy Bible, abbreviated as The Bible is the piously common worship classic in

faith of the three general sects of the Christianity: Catholic, Orthodox and Protestant. The name of the Bible originally comes from the Hebrew "Kethudhim" meaning "articles" which is after all derived of "Scripture" namely "Graphai" in Greek and "Scripturoe" in Latin. The word "Bible" comes from the Greek word "biblia" which means "little books". The oldest book was written about 1500 B.C. or earlier. The last was written about A.D. 100. The singular form of "biblia" is "biblion" derived from a Coptic word "byblos" meaning papyrus roll because it is said that the origin Hebrew scripture was written down in leather scrolls and tablets over centuries, and the authors included kings, shepherds, prophets and other leaders inspired by God.

In the early 5 A. D., the bishop of Constantinople began to regard the Bible as "the only book" and from then on the Biblia gradually became the formally special name for the masterpiece of Christianity. The Bible was named in modern European and American languages as "the Bibil", "la Bible" or "die Bibel" with its original trace.

Generally, the Holy Bible is divided into two sections. All that was recorded prior to the birth of Jesus Christ is referred to as the Old Testament which covers 39 books (in the Protestant Bible) written from approximately 1500 to 400 BC, and the New Testament (New Covenant) contains 27 books written from approximately 40 to 90 AD which ushers in the church age begins with the coming of Christ into the world as the prophesied Emmanuel (God with us) in the form of the baby of Mary, Jesus. However, academically, the post bible scholars take the Deuterocanonical into consideration. The British scholar Mona Baker said in his Routledge Encyclopedia of Translation Studies that the Holy Bible included 3 parts: the Old Testament, the New Testament and the Deuterocanonical academically. The original Old Testament was written mainly in Hebrew, with some

Aramaic, while the original New Testament was written in Greek.

Over the centuries, the Bible has been passed down and read by each generation with the polish of the brilliant and splendid history. Some believe it to be a fantastic historical treasure; others a book to live by; and others simply a fantastic story woven over time. There are those who believe it to be the "Word of God" given to us for comfort and guidance. They believe that God speaks to us through his "Word" and thereby gives us wisdom, knowledge, and guidance in our daily lives. This great book certainly has a wealth of information on history and human nature which offers abundance of values on culture, literature, language, education and even the whole universe to a bigger extent.

However, the Holy Bible is not one book but a compiled writings of God's letter to humanity collected into 66 books written by 40 divinely inspired writers over a period of over 1,600 years. Therefore, it is considered one book, The Book, The Holy Scriptures, The Word of God. The time period recorded during those 1400 years covers nearly 4000 years of human history and God's revelation of Himself to and through man. The history of the Holy Bible is the history of God's involvement with mankind. Christians believe that God speaks to men through His actions and words as they are written down in the Bible.

3.1.2 The Introduction of Bible Translation in the World

Initially, the brilliant and holy contents of Bible were much oral materials to pass down and gradually repeated by father to son, revised over and over again and then put into written form by various editors. These editors often worked in different locales and in different time periods and were often unaware of each other. Their work was primarily intended for local use and it is unlikely that any author foresaw that his work would be

included in a "Bible." In 1454, the printing was invented in Europe which finished the manuscripts and emerged a popularity of different visions of Bible. Meanwhile, the religious reform movement happening in the 16th century did promote the translation and circulation of Bible. In 19th century, the Protestants' missionary movement made it possible for Bible to the Asia-African countries. However, the abundance of the information of Bible is surged on the internet with so much convince and frequency to spread a wider extent of the Bible. And its significance can be readily sensed by the fact that at least one book of the Bible has been translated and published in 2009 languages and dialects, spoken by a minimum of 97 percent of the world's population.

The history of western Bible translation can be traced to the 4 BC when Greek literature was introduced to Rome and the Septuagint (七十子希腊文本) which means a group of 70 or 72 scholars in Alexandria of Egypt translated the Old Testament from Hebrew into Greek was regarded as the oldest and earliest translation version and the "second original version" of Old Testament and even can replace the first position of Hebrew original text. Therefore, the flowing long river of western bible translation has been never ceased and evolved as a main clue of the whole western translation consistently advancing.

Except the translation of Odyssey by Livius Andronicus, an Old Roman translator, another 3 bible translation versions even dominate the "four masterpieces of translation versions" in the western translation history. They are Septuagint (七十子希腊文本), the Vulgate(通俗拉丁文本) and the Authorized Version published in 1611(钦定本). And including our ancestors' persistent efforts, nowadays we have confidently found and made a conclusion that the translation of Bible is the most complicated, most frequently

translated version and the most quantities published works all over the world. Up to now, the bible translated versions with 392 different languages have been published. Just with regard to the Chinese Bible translation, we have thus far 14 kinds of translated versions. The recent ten years, the Chinese Bible was published 2500000 volumes. With the data above, we can be definitely aware that English and Chinese bible reader will be the largest walks of readers totally.

The scholar Harry M.Orlinsky and Robert G. Bratcher divided the worldwide bible translation into four stages:

The First Stage: The Jewish Period (200 BC----4th century AD)

The main translation version is Greek.

The Second Stage: The Roman Catholic Period (4th century AD ----- 1500)

The main translation version is Greek and Latin.

The Third Stage: The Protestant Period (1500 ---- 1960)

The main translation version is German and English

The Forth Stage: The Corporation of Jewish, Roman Catholic and Christianity (1600 --- now). The main translation version is English

The English Versions of Bible Translation are listed below in order to demonstrate the literature review of this field.

1) **The First Complete English Translation in the Form of Manuscript: Wycliffe's Version, 1382**

The first complete English translation appeared in the 1380's. John Wycliffe, an English religious reformer, and his followers made the translation, in order that the Bible could be understood by the common people. This version, as the last version in the forms

of manuscript, had been prevailed for almost 150 years and made the foundation for the following English Bible translation.

2) The First English Version in the Form of Print: Tyndale's Version, 1526

William Tyndale (1494 --- 1536), an English religious reformer, humanist influenced by Martin Luther, the German Protestant reformer and the greatest Bible translator during the Renaissance who worked on a German translation and finished it in 1534 and this version is the first "People's Bible" and played a critical role in -the union of the German language and the emergence of modern German. (Luo Le, 2002, P. 58) His work became the foundation of several later English versions. The language of this version is "brief and strong" and "to some extent to determine the version's style, formation and features." And Tyndale was considered as the "Father of the English Bible". (Ira Maurice Price, 1956, P. 251)

3) The First Catholic English Bible: Rheims-Douai Bible, 1609 - 1610

The name of this version is derived from the 2 places: Douai and Rheims, a Spanish and French town respectively, where the translation task occurred and proceeded. This version was to serve for the Catholic.

4) The Authorized Version, 1611, abbreviated as AV or KJV

In 1604, King James I of England authorized a committee of about 50 scholars to prepare a revision of earlier English translations of the Bible. The new version appeared in 1611 and became known as the King James Version or Authorized Version. This version, with its simple, beautiful, dignified and powerful language, has been praised as "the noblest monument of English prose" and regarded as one of the best works in the history of the English literature. The cover of the version said that: "TO THE HIGH AND MIGHTY

PRINCE JAMES BY THE GRACE OF GOD.” So it is named as King James Version. It had great influence upon the Standard English. For more than 200 years after it was published, the King James Version remained the most widely used translation in the English-speaking world. “The KJV is an indispensable component over several centuries in aspects of social, moral, religious and political factors in the English world”. (Ira Maurice Price, 1956, P. 277) Its revised version did not appear until the 1880's, but the new version was not very popular and most individuals and churches still preferred the King James Version.

5) In the 20th century, several modern English translations of the Bible appeared. These translations are easy and close to common speech. The most notable are the American Standard Version (1901), the Revised Standard Version (1946-1970), the Good News Bible (1966-1976), the New International Version (1973-1976) and the New King James Bible (1982). The Revised Standard Version has become highly popular since it was published. Its edition of 1973 is the first English translation of the Bible that has won unanimously approval from Protestant, Roman Catholic, and the Greek orthodox religious leaders. The New Revised Standard Version, published in 1989, made further improvement of the text. It eliminated many archaic and ambiguous words and replaced many masculine words with words applying to both sexes. (Hao Peng, 2005, P. 27)

All these versions have great contribution to the spread of Christianity and the development of western languages. And there are many world-famous Bible translators and translation theorists, such as Philo Judaeus, St. Jerome, St. Augustine, Desiderius Erasmus, Martin Luther, Nicholas Udali, William Campbell, and Eugene A. Nida and so on. (Tan Zaixi, 2004, P. 67)

Meanwhile, the Chinese Bible Translation cannot be neglected. The tradition of Bible translation into Chinese can be dated on 7th century (635). In other words, the Chinese Bible translation occurred earlier than the English, French and German translation. Therefore, during the third and fourth stage, Chinese is one of the main target languages as well.

3.2 The History and Characteristics of Bible Translation in China

The Chinese Bible translation is a dispensable branch of the worldwide Bible translation with its unique historical, cultural and religious elements. Of course the introduction of Bible cannot be fulfilled without the eastward movement of the Christianity. For a very long time, according to the records on the Nestorian Monument in Xi'an 《大秦景教流行中国碑颂》⁵, a branch of Christianity called Nestorian carried Syriac version of Bible to China in Zhen Guan 9th Year, Tang Dynasty, which is a beginning stone of the history of Chinese Bible translation. (Wang Hanchuan, 2005, P. 34) The whole history of Chinese bible translation can be regarded as “one form of the Chinese translation literature”. (Liu Yugang, 1989, P. 26) This thesis author just divided the whole history of Chinese Bible translation into 5 stages as follows and the relative translation versions and some typical translation theories used in the version's translation.

3.2.1 The Beginning Period (the Tang Dynasty and Yuan Dynasty)

3.2.1.1 The Bible translation in Tang Dynasty

As mentioned above, the earliest record about the Chinese Bible translation can be traced to the Nestorian Monument in Xi'an, a branch of Christianity called Nestorian

carried Syriac version of Bible to China in Zhen Guan 9th Year,⁶ Tang Dynasty in 781. Da Qin refers to the Roman Empire; Jing Jiao is Nestorianism, a heretic branch of Christianity(Lin Wushu, 2003, P. 35). On the well-known Nestorian Monument, there recorded the Fall of man, the birth of Mishike(弥施诃, i.e., Messiah<弥赛亚>, a name of Jesus in the Old Testament), the miracles of Jesus, and the introduction of Nestorianism's coming to China and its prosperity. Besides, the monument records the fact that Nestorian scriptures were translated into Chinese, as there are such words on the monument as "translating scriptures in the Emperor's library, and discussing the doctrines with the Emperor in his inner chamber(翻经书殿,问道禁闹)", "leaving twenty-seven scriptures(经留二十七部一指新约)" and "translating scriptures and building churches(翻经建寺)".

3.2.1.2 The Bible translation in Yuan Dynasty

Until the Roman Catholic came to China in the thirteenth century in the Yuan Dynasty, no recordings of Bible translation existed. In 1289, the Roman Pope Nicolas IV sent John de Monte Corvino(孟高濂诺) to do missionary work in the east. In 1294, John de Monte Corvino arrived in Dadu (then the capital of Yuan and Beijing at present) and warmly welcomed by Emperor Shizu of the Yuan Dynasty and got the allowance to preach in Dadu. John de Monte Corvino had translated Book of Psalms of the Old Testament and all the New Testament into the Mongolian language which is the language of the ruling people of China at that time, not exactly Chinese. This is the earliest translation of the Bible by Catholics in China. (Zou Zhenhuan, 1996, P. 38) No actual copies of this translation were found and the concrete influence at that time can't be known, either. With the collapse of the Yuan Dynasty in 1368, the Catholics also withdrew from China. In the following over

200 years, there was no record about the translation of the Bible.

3.2.2 The Preliminary Period (the late Ming Dynasty to 1807)

At the end of the Ming Dynasty and the beginning of the Qing Dynasty, Bible was introduced by the Roman Catholic for the third time to China when there was an absolute isolation between China and Europe. Some foreign missionaries showed very strong interest in the Chinese culture and became the brokers of the two brilliant cultures.

In 1581, Michael Ruggieri(罗明坚)came to China together with Matthaues Ricci(利玛窦)and some other missionaries. In 1584, abridged translation of the Bible and Tian Zhu Sheng Jiao Shi Lu(天主圣教实录)was published in Guangzhou. He is "the first person who propagated Jesus' doctrines in China in the Chinese language"(Wang Zhixin, 2004, P. 61). Due to Michal Ruggier's limited Chinese, many nouns were literally translated. Thus, this version was very hard for the Chinese to understand and could not achieve the expected goal. Actually, the real goal of Jesuits to China is to missionize not to have the cultural communication. The below is the various translated versions in this period.

Basset's Version (BV, 巴设译本)

Jean Basset(让·巴设, 1662-1707), a member of the Paris Foreign Mission and a Roman Catholic priest, translated part of the NT from Latin into vernacular Chinese in about 1700. This is the first formal Chinese version, which includes the four Gospels, Acts, the epistles of Paul and Hebrews.(Yang Senfu,1984, P. 46; Strandenaes, 1987, P. 101) It contains four gospels and some of Paul's letters which is a manuscript and now kept in British Museum in London, usually called "Slogan Manuscript". Basset's version later served as important reference for Marshman and Morrison, and played a very important

role in their translation. (Zhao Weiben, 1993, P. 33)

Louis de Poirot's Version 贺清泰 《古新圣经》

During 1750 to 1803, the Italian Jesuit Louis de Poirot(贺清泰, 1735-1814) who has a good command of Chinese translated the Bible according to the Latin Vulgate version into colloquial Chinese under the name of Gu Xin Sheng Jing (《古新圣经》). This version is the second formal Chinese Catholic version and the first relatively systematical and complete one of both the Old Testament and the New Testament. This version was not printed, either. The manuscript was kept in Beitang Library of Xishiku Catholic Church in Beijing before 1949.(Zou Zhenhuan, 1996, P. 76)

What is most significant is his preface in which he wrote some translation principles and his comments upon the former translators. Furthermore, this is the opening one in the Chinese Bible translation history to explore and attempt the translation theory and practice.

3.2.3 The Explore Period (1807 to 1854)

Up to the 19th century, with the spread of the missionary movement to the world, Chinese bible translation also began to a new look. In 1807, the Protestant missionary Robert Morrison stepped to China and began the history of Protestant Bible translation in China. The position of Chinese Bible translation in the Protestant missionaries' agenda was quite different from that of the Catholic mentioned above. The Protestants, however, attached much importance to the very action of Bible translation. Since then, both translation work and circulation of the Bible formed, and are still a central part of Protestant Endeavour. (Strandenaes, 1987, P. 117) And their Bible translation activities have been done with great effort and interest. This can be seen in the Missionary

Conference held in 19th century in China, which made Bible translation and circulation, its chief agenda.

Morrison's Version (马礼逊译本)

It is generally considered that the history of Protestant Bible translation in China began with Morrison's arrival in China in 1807, thus begins the second period of Chinese Bible Translation History. With the sponsorship of the British Overseas Bible Society, Morrison began to translate the Bible and finished the work in 1813. His version of the NT was printed secretly in Guangzhou in 1814 with the help of a printer Liang Fa who has become the first native missionary in Chinese and Millian, Morrison's assistant since the missionary work was severely forbidden by the Qing government. This great version is called "Shen Tian Sheng Shu" 《神天圣书》, which is also called Morrison's Version or the Morrison-Million Version. This was a remarkable event in the history of Bible translation and the first complete Chinese version. And it is also the first Chinese version which is introduced to European countries.

Morrison and his Chinese Bible is highly praised for his translation introducing the western culture especially the Protestant culture to China and initiated the multicultural progress in China. Though the progress is manifested by the conflict among the western culture, the traditional Chinese culture and their integration, the Confusion culture is no longer dominant in China, and the Chinese culture began to develop towards a modern multiple tendencies. (Gu Changsheng, 2004, P.56)

Marshman's Version(马殊曼译本)

At the same time, another missionary sent by the Baptist Missionary Society Joshua Marshman(马殊曼, 1768-1837) also did a Bible translation in Serampore, India. (Yang

Fusen, 1984, P. 68) Marshman was a British having zealous religious spirit of selfless devotion and innate language gift. Together with Lassar, an Armenian born in Macao who was so good at Chinese and a fluent Chinese speaker and writer, they made effort to the bible translation for nearly 18 years. Although Marshman's Version was published one year before Morrison's, it was published in India whereas the latter was published in China. So it is generally considered that Morrison's Version is the first Chinese translation of the Protestant Bible. Compared with Morrison's Version, the language of Marshman's lacks smoothness, so the former received greater public acceptance and larger circulation than the latter. Marshman's translation tends to be literal in order to achieve "word-level accuracy", which makes the language appear stiff.. However, one important reason for using Marshman's version is the Baptist preferred its use of “浸”(jin) for "baptize" to the Morrison's use of “洗”(xi).(Zhao Weiben, 1993, P. 50) Both Morrison's and Marshman's Versions are important monuments in the history of Chinese Bible translation, for they paved the way for their successors.

Four People's Group Version(四人小组译本)

In 1835, a translation group of four was founded with the original purpose of revising Morrison's version and this year marked the beginning of the cooperative translating period of foreign missionary organizations. The four men were: Karl Friedrich Gutzlaff(郭实腊), Elijah Coleman Bridgman(裨治文), Walter Henry Medhurst(麦都思)and Morrison's son, John Robert Morrison(马儒汉). The revised New Testament was published in 1837, named the Newly Bequeathed Oracles(新遗诏书).The revised Old Testament, renamed the Sacred Book of the Old Bequeathed Oracles(旧遗诏书), was published in 1838-1840. The OT part of this revised version was mainly done by Gutzlaff, a Prussian missionary of the

Netherlands Missionary Society(荷兰差传会). Gutzlaff made big contribution to the most task of revision or translation so his revision is called Gutzlaff's Version which is very important in the history of the Chinese translation of the Bible especially on the style and some academic terms. Later, this version was wide spread and accepted among Hong Xiuquan's Taiping Heavenly Kingdom and paid so much importance that it was used to be the textbook and the main examining topic from the very beginning until the failure of their revolution.

3.2.4 The Prosperous Period (1854 - 1919)

This period was the prosperous period of Chinese Bible translation, in which many forms of versions were produced. Such as High Wenli(深文理)versions, i.e. classical or traditional Chinese; Easy Wenli(浅文理)versions; and Mandarin(官话)or colloquial versions. High Wenli and Easy Wenli both belong to literary language, the former being more formal and traditional, preferred by Chinese literati, while the latter by less highly educated people. Mandarin or colloquial is the vernacular used or understood by the majority of Chinese at the turn of the 20th century. However, looking back to the contemporary history, the political shade of restriction is apparently demonstrated. Because of the several generations of the Emperor of Qing Dynasty hostile to the Catholics or Christianity and even promulgating the forbidding edicts, both foreign priests' missionary work and Chinese people's converting to Christianity were prohibited. So, for more than one hundred years before 1842, it is very long time hardship for Christians to do missionary work in China. So is the Bible translation. This is why Marshman went to India to translate the Bible and why Morrison had to do his Bible translation in the capacity as

the interpreter of East India Company and print his version in Malacca.

Goddard's Version(高德译本), Bridgman's Version(裨治文译本)and the Delegates' Version(委办译本/代表译本)

The signing of the Treaty of Nanking and a series of other unequal treaties in 1842 is a landmark of the re-translation of Bible in China, because the treaties forced the Qing government to lift the banning edicts and allow western missionaries to work freely in China.

On August 22, 1843, fifteen missionaries, representatives from the London Missionary Society, the American Baptist, gathered together in Hong Kong to inaugurate a new Chinese version which was known as the Delegates' Version later. The disagreement of God resulted in the separation of the group and the many versions of Bible which violated the original plan of the committee.

The American Baptist Board first withdrew because they would not accept the rendering of “洗” (xi) for "baptize" and preferred “浸” (jin). The Baptist missionary J. Goddard revised Marshman's Version, and published the New Testament in 1853. Goddard and E. C. Lord finished the Old Testament in 1867 and published the complete Bible in 1868. This Baptist revision was called Goddard's Version which is both elegant from the perspective of Chinese readers and accurate with respect to the original texts.

In 1862, under the sponsorship of American Bible Society(美国圣经公会), Bridgman, M.S. Culberston and some other missionaries translated independently, and published in 1863 a complete version of the Hebrew Bible in which God was rendered as Shen(神) and characterized by the accuracy of the translation and its loyalty to the original Hebrew texts. This version was called Bridgman's Version. (Wen Yong, 1992, P. 47)

With a compromise of the translation of God, the British Bible Society (B.B.S.) using "Shangdi" and the American Bible Society (A.B.S.) "Shen", this NT version was finally finished in 1850 and published in 1852 and was called "the Delegates' Version". What is deserved to mention is during the translation process of W. H. Medhurst, W. C. Mmilne, John Stronach and so other missionary' s translation, James Legge (理雅各, 1518-1897), the missionary in London Society and the famous Sinologist and Wang Tao (王韬), a famous Chinese scholar and literati, made the great help of polishing and the smooth, idiomatic and elegant of the version. This version is regarded as the "Most influential one in the 19th century on the Chinese Bible translation. (You Side, 2002, P. 363)Its quality is much better than that of Bridgman's Version and Goddard's Version. It was the production of a cooperative team of delegates from different missionary organizations in spite of the sharp confrontations, the administrative structure of the committee enabled the delegates to get a deeper understanding of the relationship between the local languages and the translation, and it exerted production of dialect versions.

Bishop Scherchewsky's Version(施约瑟译本) / "two Figures Version" (二指译本)

The above versions by the early foreign missionaries were adopted the High Wenli (深文理), i.e. classical Chinese for the readers of the scholar officials and the literati in China. However, after the Opium War, with the opening of the door of China, the western culture gradually pervaded in to China with their classics as the primary. The traditional ideology began to fluctuate and the Easy Wenli increasingly replaced the position of the Bible translation to meet the ordinary people's needs. There were Griffith John's Version, John Shaw Burdon's Version, and Bishop Scherchewsky's Version and so on. Bishop Scherchewsky's Version is worth mentioning here.

The American Bishop and sinologist S.I.J. Scherchewsky translated the Easy Wenli Version under his disease of stroke. Only using two fingers' writing, he successfully made the completion of the Bible translation after 12 years' efforts and was published in Japan in 1902 with a humorous nickname of "the two fingers' version". This version is famous for its concise, elegant and smooth language and widely popularized among the Northern part of China. His versions, which were printed twenty-six times before 1919, brought the Bible to numerous common people, and laid a solid foundation for later Bible translation in Mandarin, especially for the translation of the Union Version. His versions were obviously better than those of his contemporaries, which mainly benefited from his early Jewish Christian education. This shows that a translator's background is an important factor for the quality of the translation. (Zhang Liwei, 1994, P. 43)

Griffith John's Version (杨格非译本)

The British missionary Griffith John(杨格非) published New Testament Easy Wenli Version in 1885 as the Greek Bible as his original. He not only had a good command of the Chinese language, but also had an outstanding perception of translation theory. He opposed word-for-word translation (*ad verbum*) and held the view that a faithful translation is the one that maintains and expresses the meaning of the original text. This view is similar to Nida's translation principle- dynamic equivalence. He designed 7 specific principles as his guidance of non-literal translation. He emphasized on "the faithful to the original" but "a flexible method" toward this "faithfulness" such as liberal translation, transformation and other faithfully liberal translation principles. Although received much criticism, this theory is the foundation or attributed to the exploring of the translation theory.

Union Bible Wenli Version 文理和合本译本

Translated from the “Revised Authorized Version”, the High Wenli NT in 1906 and “the High Wenli OT” were united as Union Bible Wenli Version, publishing in Shanghai, 1919.

The Mandarin Union Version (官话和合译本) and its “literary tendency”

The Mandarin Union Version later called Chinese Union Version is an epoch-making milestone in the history of the Chinese translation of the Bible. At that time, the committee decided to choose Authorized Version as the underlying version just because of its highly literary values in order to translate and publish “a simple, smooth and full of literary appreciation” (Chinese Recorder, 1919, P. 440) At first, the seven members of the Executive Committee of the Mandarin Version included Chauncey Goodrich(富善), Calvin W. Mateer(狄考文), J. R. Hykes, John Livingston Nevis, George S. Owen, Thomas Bramfit and Henry Blodget(白汉理), with Calvin W: Mateeras the chairman. They were all outstanding figures, proficient in both the original Bible and Chinese. The CUV’ s translation principle published on the Chinese Recorder in an article called The Style of the Mandarin Bible (1) using everyday spoken language which can be understood by the common people instead of classical or obscure Chinese; (2) the accordance with the colloquial language of the sentence structure (3) the style of writing being clear and simple (4) using native Chinese language

After its publication, many comments were emerged to give a very high appreciation toward its literary nature. Harold B. Rattenbury said it was the lastest and greatest version of western missionary translators; Zhou Zuoren said this version accomplished the “faithfulness” (信) and “expressiveness” (达) thus wrote in his The Holy Bible and the Chinese Literature (Zhou Zuoren, 1921, P. 2-14):

This version is translated for the religious purpose with little attention to the literary effect. However, because of its prudent and faithful translation, so much of its original literariness remains that it has great literary value. It is really difficult to translate the Bible so faithfully and expressively. Once some people objected to the new literature by saying, as I can remember, that the articles of the new literature were not new, for they were all imitating Book of Matthew. At that time, I felt their remarks funny. But now, I can't help admiring their foresight. Book of Matthew is indeed the first Europeanized literary Mandarin. I predict that it would greatly influence the future of the Chinese new literature(Zhi Yan, 2004: 60-61)

Zhu Weizhi pointed out to say this was a model translation. (Zhu Weizhi, 1941, P. 70)

And also many scholars considered this version a model of good literary Mandarin. (A.H. Jowett Murray, 1953, P. 165-167)

Coincidentally at the same time, the May Fourth Movement which stands for a brand-new era of the Chinese literature and culture broke out. Mandarin was dignified and used in literature. Millions of copies of the Mandarin Union Version were sold and many people said that this version acted as the catalytic agent and played a facilitating role in the May Fourth New Literature Movement.(Ren Dongsheng, 2007, P. 175) All the above comments offered a firm evidence that The Mandarin Union Version possessed the charm of both time and literature.

3.2.5 The Multiple Period (1919-)

The Mandarin Union Version is the best and the last translation version of Bible of the foreign missionaries in China. It stands for the summit of the Chinese Bible translation. After that, Chinese scholars began to study and translate the Bible independently with the flourishing of many versions' appearance and multiple translation periods. Such as Wang Xuanchen's Version(王宣忱译本), the first translation version by the native translator; Zhu

Baohui's Version and so many other versions of parts of the Bible translation. After the foundation of the Chinese Republic of China, the center of Chinese Bible translation moved to Hong Kong with the 5 complete versions of Bible: Sigao Version (思高本), Lu Chenzhung's Version (吕振中译), Living Bible(当代圣经), Today's Chinese Version (现代中文译本), New Chinese Version (圣经新译本) .

Sigao Version

De Portiuncula's Version is the first and only complete Catholic Bible in China by Studium Biblicum Franciscanum(思高圣经学会), which was founded by Italian Catholic priest Lei Yongming(雷永明) on the base of the Hebrew, Greek and Latin version. After its publication, it is not only the master version for all the Catholic ceremony books, but also the starting point of Bible interpretation for Bible courses in theological seminaries or other theological teaching centers. The feature of this version is characterized firstly by faithfulness, secondly by expressiveness, and thirdly by elegance. But some people criticize that it is not elegant and smooth, and some complain it to be a bit difficult to understand.

Lu Chenzhung's Version

This version was published in Hong Kong, 1970 by Lu Chengzhung a scholar at Yanjing University. His "direct translation" method, with exact one-to-one correspondences to the original Hebrew, reflecting the original meaning and content of each word and even keeping to the original grammar and structures helped to solve or avoid some problems that are faced in the Union Version.

Today's Chinese Version

The center of Christianity's development moved from the mainland to Taiwan after the

communist party gained control over Mainland China in 1949. Therefore, Taiwan's effort in translating the Bible into Chinese reflects the best level of translating in China. The translating work began in 1971 including an editorial committee which consisted of Chow Lien-Hwa(周联华), Martin Wang(王成章), I-Jin Loh(骆维仁)and Evelyn Chiao(焦明)and a review committee composed of eight Bible scholars. And it was published in 1976 based on the blueprint of Today's English Version and the guidance of Nida's Dynamic Equivalence Principle. The TCV is the product of cooperation between Protestant and Catholic churches, which was the first formal cooperation between the two sides in China. As this version is mainly translated for secondary-level readers and non-Christian people, importance is attached to colloquialism and smoothness, and translators tried to avoid the use of religious terms, theological nouns and transliterations. In 1995, its revised version was published. Now Today's Chinese Bible has become the second most popular one.

Living Bible

Chinese Living Bible is a liberal translation of Dr. Kenneth Taylor's Living Bible in English. In 1972, the Representative Office of the Living Bible International in Hong Kong was founded, and the Chinese translation of Living Bible began. Guided by the principle of neither adding nor deducting any meaning, and trying to be smooth and simple, the whole version was published in 1979. It is said that this version is very useful for the spread of Christian doctrines.

New Chinese Version

In 1992, New Chinese Version was published by the committee of 30 Chinese scholars and with the sponsorship of Lockman Foundation (美国乐可门基金会). This is the first version by the group of Chinese scholars to directly translate from the original

Hebrew or Greek. During the process of the translation, they adopted “Formal Correspondence” (形式相符) as the principle ---to be faithful to the original and to use idiomatic contemporary Chinese.⁷

3.3 The Characteristics of Chinese Bible Translation

From the above historical review, analysis and division of the different periods of the Chinese Bible translation, we can have concluded that during such a long time’s development, the diversity of translation versions, styles of languages, source texts, readership, intentions and strategies are definitely the typical feature playing an influential role in the activity itself or even the other aspects of the society which the thesis author will discuss in the following chapter. Due to Bible’s special nature of theology, history and literature, the translation of Bible became a long standing and well established stream in the world which was considered as a masterpiece possessing the most languages, the most versions and most influence upon the human kind. It was universally acknowledged that the translation actives did cause a big-scale of religious reformation and missionary movement and have promoted the mutual development of the national language, differently cultural traditions and ideologies. Of course, the Chinese Bible translation was not an exception with its continuous progress and development taking on an interpretation from theology to literature in order to cater for the taste of the readers or the current cultural direction. For example, today’s bible translation began to focus on the local culture as will mention below and the target culture’s ability of acceptance under such a cross-culture globalization. They attempt to rise a new turn of the research of the Bible translation including the interference of many exterior elements. The exploring of

accumulated translation strategies during such a long period formed the necessarily complementary components to the history of translation and featured uniqueness with Chinese characteristics.

Chapter IV An Analysis of Chinese Bible Translation from “Polysystem Theory”

4.1 The Postion of Chinese Bible Translation in the Literary Polysystem

Even-Zohar's polysystem is important to translation theory because of the attention and thought given to the role of translation within a literary system, a role traditionally ignored by literary theorists in general. Since translation is a means of cultural interaction, translated literature especially Chinese bible translation is undoubtedly one aspect of the literary polysystem. Having established the systemic status of translated literature, Even-Zohar introduced two vital concepts of "primary" and "secondary" to explain the position of the translated literature. In most situations, translated literature is in the secondary position. However, there are 3 conditions which give rise to a situation that translated literature may move to the center to occupy a more primary position: when a literature is "young", or in the process of being established; when a literature is "peripheral" or "weak" or both; and when a literature is experiencing a "crisis" or turning point (Gentzler, 2003, P. 116).

The opposite social conditions, according to Even-Zohar, govern the situation in which translation is of secondary importance to the polysystem of the target culture. In the polysystem of larger, older, or stronger cultures, "with well-developed literary traditions and many different kinds of writing, original writing produces innovations in ideas and forms independent of translation, relegating translations to a marginal position in the overall functioning of the dynamic system" (Gentzler, 2003, P.117). "In this situation,

translation often assumes forms already established as a dominant type within a particular genre, and the translated literature tends to remain fairly conservative" (Gentzler, 2003, P.117).

Looking upon the history of Chinese Bible translation, we during the 5 periods mentioned above, we can have a clear clue about the tendency of the position. In the Beginning period, just because of the popularity of Buddhism, the Chinese Bible translation coincidences with its appearance but in 845 (the fifth year of the Huichang Reign in the Tang Dynasty), Wuzong, an emperor who believed in Taoism and disliked Buddhism, issued an edict that Buddhism be prohibited. And this also brought calamity to the Illustrious Religion and put an end to its 200-year history of development in China. It is not until the Yuan Dynasty that the Chinese translation of the Bible appeared in history once again but without the existence of the versions or copies. In the following over 200 years, there was no record about the translation of the Bible. Until the late Ming Dynasty, when Bible was introduced by Catholic missionary, there occurred the first formal Chinese version--- Basset's Version. Up to the 19th century, with the spread of the missionary movement to the world, Chinese bible translation also began to a new look, the protestants' missionary set Chinese bible translation as a very important agenda to their task. Morrison's and Marshman's Versions are two typical ones in that phase. Translation of the Bible in this period set a solid base for the versions that followed. We can sense that the position of Bible translation began to walk to the center from the previously "peripheral". In the 4th period the Chinese bible translation began to its Prosperity in which many forms of versions were produced. Such as High Wenli versions, Easy Wenli versions; and Mandarin or colloquial versions. The CUV, the most influential version also occurred in

this period with the special historical features. Since 1842, after the signing of Treaty of Nanking and a series of other unequal treaties, the Qing government was forced to lift the ban which happened in Jiaqing emperor in Qing Dynasty. Therefore, the native literature was on the “weak” or “crisis” under the political influence just be accordance with Zohar’s 3 situations of the primary position. That fragment of history witnessed not only the forced opening-up of China to the Western imperialist powers but also the gradual penetration of Western technologies, in the first place, and thoughts and ideologies, the next, into the self-alleged "Central Empire". When China was for the first time easily defeated by the Western powers with the advanced weapons, some officials began to be painfully aware that China was left far behind in this new world and their first reaction was to "learn advanced technologies from the Western nations in order to defeat them" so as to keep up with the West. Following this awareness was a remarkable torrent of translating Western books of natural sciences into China. So is the Bible translation. That witnessed a turn from secondary to primary. In the last stage, before the open policy had adopted, the study of Chinese Bible translation seldom made achievements keeping approaching from the “center” to “periphery” although in recent years the research of this field gradually put an era of diversity seeming to approach the center, it still take on the weakness or secondary look under such a multicultural globe.

In a word, from the above analysis, we can find that the Chinese Bible translation which we also regarded according to Polysystem Thoery as a “system” in the whole literary system has experienced a complicated and dynamic change from the “center” to “periphery” or “periphery” to “center” due to the other elements in the system. The 5 different periods offer an evidence for such tendency we have concluded above. But as a

branch of the translated literature, the Chinese Bible translation still set a position of “secondary” now confronted with such a powerful Chinese culture or literature although it did witness the weak or crisis of the national literature and did position as a “primary”. The recent systematic research of this field was being paid more attention and was being made great efforts to the study. Ren Dongsheng’s publication *Study on the Tradition of Bible Translation into Chinese* as his Ph.D Thesis acts a very important example to the research and many a young scholar shows great interest in this academic field. But the current problems still exist: the narrowness of the academic view, the confusion of the academic practice and so on. For instance, some scholars didn’t communicate or discuss the practical translation concepts each other so as not have a thorough understanding about the research itself, much less polish the specific terms, the different version’s authenticity and the slight but important details. Therefore, the position remains to be promoted as a very important factor to the development of the Bible translation worldwide.

4.2 The Repertoire of Chinese Bible Translation

"Repertoire is conceived of here as the aggregate of laws and elements (single, bound, or total models) that govern the production of texts". (Even-Zohar, 1990, P. 17) In the polysystem it is in the repertoire that canonicity is most concretely manifested. In Zohar’s "Polysystem Theory (revised version)" in 1997, he said, repertoire should have a wide range which covers not only literary outlook, literary models, cultural customs, but also market, institutions, politics and ideological tendencies and so on. The relations which obtain within the polysystem do not only literary translation norms change with the ideological changes, and in turn, translation norms determine the changes in the aggregate

of texts and the literary repertoire of the translated literature characteristics. Texts which had the qualification to come into the repertoire during that period must be in line with the dominant political ideology and poetics. Just like during 1950s and 1960s, the Soviet literary works gained the dominant status in the literary translation because the choice for literary translation was heavily influenced by the Soviet literary system in the first years of the People's Republic of China. The aim of literary translation is not literature itself, but in dominant political ideology. Among the history of the Bible translation, we can treat it as a repertoire which contains many elements directing the translation. "While repertoire may be either canonized or non-canonized, the system to which a repertoire belongs may be either central or peripheral". Admittedly, the Bible was actually a canonized masterpiece so that it had been translated by so many translators and to so many languages during so long a time. But the Chinese Bible translation activities may not be regarded a canonized one as it struggled in the literary system with the change of different historical background, ideology, political situation and other exterior elements. In Tang Dynasty, with the boom of the translation of masterpiece or so-called "canonized literature", the Buddhism translation was so popular that the Bible translation was slow or ignored though somewhat development. That was because although some important literature or even religious scripture like Bible were in the repertoire of the whole system, they were only in the static canonicity. That is to say, in the polysystem, their productive function within literature was in an end, and they are lack of influence and efficiency. The Emperors of Tang Dynasty didn't pay emphasis on the Christianity so as to the stagnancy of the Bible translation. But with the unchangeable struggle of canonized or not, just as the distinctions between "standard", "high" vulgar" or "slang" in language are not determined by the language

repertoire itself, but by the language system---i.e. the aggregate of factors operating in society involved with the production and consumption of lingual utterances. Up to the end of Ming Dynasty and the beginning of the Qing Dynasty, with the foreign missionary's movement to China, the Chinese versions appeared like Basset and Louis de Poirot S.J's versions. And still we could see a slight change of the repertoire in the literary system. While for more than one hundred years before 1842, it is very hard for Christians to do missionary work in China because the Emperor Yongzheng and Emperor Qianlong were hostile to the Catholicism and issued edicts repeatedly prohibiting Catholicism in China. There were 3 large-scale movements of persecuting Catholics with its missionary work disappearing at that time. What's more, Emperor Jiaqing also issued forbidding edicts and Macao government promulgated a decree of banning the Chinese from believing in foreign religion. Of course their text or this canonized repertoire moved to the peripheral due to the ideology of controlling class. However, with the invasion of the foreign imperialism, the Qing Government had to release all the bans making it possible and activeness for the missionary work. There occurred a prosperous period of the Bible translation as their missionary carrier. Goddard's version, Griffith John's version, Mandarin Union Version and Dialect versions and versions for Ethnic minorities were representatives of the diversity and abundance of the Chinese Bible translation. And the translators' translation principles filled the repertoire actively and helped to constitute a series of elements in this repertoire. Therefore we can conclude that the repertoire of Chinese Bible translation is dynamic canonicity and moving to the center at that special historical period.

To sum up, the repertoire of the Chinese Bible translation was a complicated one both with its canonized or non-canonized features with the different time along in the history

concerning with the political, economic, ideological and other crucial factors in the eyes of Zohar. It could be best concluded as the following sentence like

The canonicity and the canonized repertoire are not determined by the literary values of the works or by their positions in the literary history in the world, but determined by ideology and translation norms. Ideology and translation norms can set up some policies and explain them for their own purposes. As a result, some literary works are regarded as "canons". (Zhang Nanfeng, 2001, P. 12)

Canonized items are present in the system without actually taking part in the cycle of literary production; in other words, these items are canonized in the sense that they are larger recognized and their prestige acknowledged, yet they are not central in the sense that they do not meet contemporary prevailing literary norms nor serve as active models for producing new texts.

4.3 The Influence of Translation Norms on Chinese Bible Translation

The word "Norms" mainly includes some established and commonly accepted behavioral and moral criterions in a society or culture. As the author mentioned above, Toury regards translation as a norm-governed activity, and he defines norms as a category for descriptive analysis of translation phenomena. That is to say that norm means the constraints for translation from social culture, mainly from target society and culture while directly influencing translators' decision. It locates somewhere between two extremes, one of which is comparably absolute "rules" while the other one is pure "idiosyncrasies". In order to check the function of norms in translation, Toury distinguishes between three kinds of translation norms: preliminary, initial, and operational norm. "Preliminary norms"

have worked before translation activity. They involve factors such as those which govern the choice of the work and the overall translation strategy within a polysystem. "Operational norms" are the actual decisions, adherence to original or attempts toward target cultural system, made during the translation process. The "initial norms" categorize the individual translator's choice to subject oneself either to the original text with its textual relations and norms, or the target culture's linguistic and literary norms, or some combination thereof. The initial norms are placed at the top of the hierarchy of operational norms for they subsequently influence all other translation decisions.

Take Yan Fu's Bible translation for example.

In terms of the "preliminary norms", we can see from the historical background. In 1905, after a series of unequal treaties were signed, the Qing Government adopted the "opening door" policy as an invasion and surrendering mark. At that time, the whole nation's future was not clearly predicted. Many intellectuals confronted with blankness and perplexed situation, they began to show interest, approval and sympathy to the western religion especially the Christianity. With an unprecedented flourishing of the missionary movement being the helper of the western invaders though, the spreading of western culture in to China help to pure a fresh power into the traditional Chinese culture and society. Many a missionary came to China and learned Chinese attentively, becoming the professional Sinologists such as Morrison and James Legge. They all made great contribution to the translation of western works as well as Bible. Yan Fu, as a representative scholar of "learning from the west" and due to his translation of Evolution and Ethics, was regarded by Kang Youwei as "the most outstanding talents for translation at that time". The ideology of enlightening people's mind, and the debate on the directions of

translation and introduction at the beginning of the New Culture Movement had worked as the preliminary norms of translation policies. Yan Fu's eminent proficiency of the foreign culture can not be comparable at that time even with Kang Youwei, Liang Qichao, Wang Tao, and so many famous people of the Reform Movement. Yan Fu's initial involvement with the Christianity began with his study in Britain during 1877 to 1879 when the Authorized Version of Bible was revised to a full scale. He actively probed into the British society in aspects of customs, religion and political constitutes. As a promising and aspiring young intellectual and living such a country permeating with the Christianity from child to the old, Yan Fu could not turn a blind eye to the most typical or influential element on behalf of the western culture- Christianity and Bible. With regard to the unknowing and blindness of the Chinese ruling class and the ordinary people to the Christianity, he made all efforts to the circulation of the religious knowledge with the main aim of "letting people to know the authentic and real position as well as its carrier --- Bible and to bridge the Sino-western culture. He made all use of the magazines, newspapers and all kinds of media to speech or to make a detailed introduction of the Christianity and western country. His action of introducing the west filled up the blank of the research of the western religion by us Chinese. He was invited by the church or some organizations stationed in China to translate the Bible. In terms of the initial norms, Yan Fu's personal intention was actually subjected to the sponsor's goal but his traditional conventions. His translation of The Gospel made an epoch-making success up to now. Yan Fu hoped to make the Bible a great classic for the Chinese (I-Jin Loh , 1995, p. 58)so they invested his own interpretation of the Bible to his translating. In terms of the 'operational norms", he obeyed the tradition of the missionary translation on one hand, on the other hand, he retained a sharp

characteristics of his own manipulation of the text. As the rule, he translated “God” to “上帝”, “Gospel” to “福音”, “Holy Spirit” to “圣灵” “baptism” to “洗礼” “Sabbath” to “安息日”. Meanwhile, his preferable translation methodology can be apparently seen in his version. For example, in the First Chapter:

And John was clothed with camel's hair, and had a leathern girdle of a skin about his loins, did eat locusts and wild honey. (The Interlinear Bible)

Yan's version: 约翰衣驼毛之衣, 腰革带, 而食蝗与野蜜。

“yi” “yao” “shi” are all the classical Chinese characters meaning “cloth”, “girdle”, and “eat”. Yan Fu preferred to using the Chinese classical characters to translate in order to accomplish the “domestication” His translation principle of “faithfulness, expressiveness and elegance” was shown in his translating Bible. Compared with the CUV, : 约翰穿骆驼毛的衣服, 腰束皮带, 吃的是蝗虫野蜜, the elegance in Yan's version was totally evident. Because he must take into account the readership at that time --- the Confucius intellectuals who commanded a mastery of the Chinese classical literature. His translation norms must comply with the target readers' culture.

He deliberately canceled the expressions which didn't conform to the traditional culture. Take the literary quotation Matthew's Effect (马太效应) in the Bible for example. In the 4th chapter,

And he said unto them, Take heed what ye hear: with what measure ye mete it shall be measured unto you: and more shall be given unto you. For he that hath, to him shall be given: and he that hath not, from him shall be taken away even that which he hath.

CUV translation: 你们所听的要留心。你们用什么量器量别人, 也必用什么量器给你们, 并且要多给你们。因为有的, 还要给他; 没有的, 连他所有的也要夺

去。(New Testament, P. 39)

That means that a person's power or energy can be increased by repeatedly utilizing whereas if not be utilized, the ability would be degenerate. In 1960s, the American scientists concluded this phenomenon as the Matthew' Effect. However, this value showed a different view with the Chinese tradition of "average" fair" or "justice". So Yan's version didn't contain this stanza. From his operational devices, we can see Yan Fu was offering a platform for the communication between Chinese Confucius ideology and the Christianity. Due to his familiar with both the culture, and his intention at that special period, his translating marked a very significant epoch in the Bible translation history. Although he received a lot of western education, he deeply was influenced by the long- established Chinese feudal value. Therefore the translation norms vividly were accordance with his process of translation. His great interpretation to the Bible of "elegant style" showed the historical and individual factors having a mutual effect overlapped.

4.4 The Influence of Patronage on Chinese Bible Translation

Patronage is "the powers (persons, institutions) which can further or hinder the reading, writing and rewriting of literature." (Hermans, 2004, P. 126) This power such as royals, authorities having the right of deciding who can be the translators of the Book and whether or not they are allowed to carry it out. To encourage Bible translation in China, they would do many things to make the translation work go smooth. Emperors might offer translators houses to work in or gave them high position in the court in order to feed them. But when emperors were against the religion, it was impossible for believers to survive, not even to say that they could do translation work. We can make a proof on this issue from the history of Chinese Bible translation.

When Christianity was first introduced to China, it was welcomed and protected by the royals of the Tang Dynasty, because the Tang Dynasty had very little prejudice against religion and especially up to the reign of Tang Taizong(唐太宗 599-649) in order to govern the whole nation well and develop the economy, he adopted a policy of “embracing the diversity of cultures” so that the Buddhism, Taoism and other foreign religions were created a favorable soil to survive and to develop of course Christianity included. Tang Taizong even built a special temple for the first Jing missionary Alopenzz to translate Bible. This great occasion was recorded on the Nestorian Monument in Xi’an.

In the early of Qing Dynasty and the late of Ming Dynasty, China was in a complete isolation with the Europe. The Chinese Bible translation was introduced by the Catholic Jesuits to China in a third time. Because the royals of the late Ming Dynasty adopted a neutral attitude towards the foreign culture neither welcome nor rejection. Micheale Ruggieri (罗明坚)and Matthaesus Ricci(利玛竇) were sent from European Bishop to China with the task of missionary work and learning from Chinese culture to educate their own, which gained the first permission of the government. Then a series of versions followed such as Michal Ruggieri's Tian Zhu Sheng Jiao Shi Lu(天主圣教实录), Basset's Version and Louis de Poirot's Version. Up to the Qing Dynasty, especially on the reign of Emperor Kangxi (康熙 1661-1722) , the Chinese Rites Controversy(礼仪之争) broke. Should Chinese people respect Confucius and adore their ancestors? After several debates, in 1707, the missionary Charles Thomas Maillard de Tournon enforced the policy from the Vatican that it was forbidden for Chinese to respect Confucius and adore their ancestors. This angered Emperor Kangxi and in 1720, Kangxi said "No foreign missionaries are allowed in China anymore."⁸ And the following emperors also adopted the similar attitude to the

Christianity (Roman Catholic at due time). So, for more than one hundred years before 1842, it is very hard for Christians to do missionary work in China. All missionary work then went underground until the Opium War in 1841. Few missionaries came to China and there were only a few Chinese translations of the Bible. This is why Marshman went to India to translate the Bible and why Morrison had to do his Bible translation in the capacity as the interpreter of East India Company and print his Shen Tian Sheng Shu in Malacca.

And then with the invasion of the foreign imperialism, China had to “open its door” and created a condition for the foreign missionary work. The London Missionary Society(英国伦敦会), American Bible Society(美国圣经公会), and other Baptism Society are the sponsors. Sponsors can encourage the publication of translations they consider acceptable and they can also quite effectively prevent the publication of translations they do not consider so (Lefevere 2004: 19).

Until the recent time, the Chinese Bible translation approached a period of multi-culture. With the sponsorship of Studium Biblicum Franciscanum(思高圣经学会)and Lockman Foundation (美国乐可门基金会), we came to the different versions mentioned in Chapter 3.

Thus we can have the conclusion that if the poetics is the tool to manipulate the source text, the patronage is the executor to manipulate the text. Tools cannot make sense without the one using the tool. So is the executor. The tool for the patronage to manipulate the translation is power we analyzed in the above part. In such a powerful system, the holy source text is not that sovereign and the God’s words are not as supreme as the church alleged. The influence and manipulation of the patronage do make a meaningful point.

4.5 The Influence of Ideology on Chinese Bible Translation

In terms of the manipulation of the ideology on the translation, the Bible translating can prove the viewpoint “translation is a kind of rewriting and rewriting is manipulation to some degree.”(Andre Lefevere, 1992, P.7-9) In China, the Bible translation is similar to that mentioned.

In the very beginning, translation of the Bible was a purely religious activity; it was just one of the steps necessary for evangelization. With the manipulation of the current ideology, the function of Bible translation in China extended to culture interaction. Politics greatly affected it, and each translation boom benefited from a good political atmosphere, while every policy that banned the spread of religion also put a barrier or stop to Bible translation. That was especially true for Catholic missionaries when they first came to China; they all relied on the royals. In the Tang Dynasty, Alopenzz was welcomed by Tang Taizong and was allowed to build a special monastery to do Bible translation and evangelization. While in the Qing Dynasty, the banning of the religions from the Emperor Kangxi led to the stagnancy of almost 100 years' Bible translation. Throughout the 19th century there was Anglo-American dominance not only politically but also in Protestant missionary activity in China. Political dominance influences the literature choice of Bible translation.

The latter half of the 19th century in China was characterized by great missionary activity because the political situation was under foreign invaders' control.

Missionary work with Chinese leadership and administration began to gain popularity only at the beginning of the 20th century. Even under a rather special period in Chinese history. Indeed, no period in Chinese history is comparable in the sense that the country

was then in great turmoil, with many highly significant historical events defining the era in a unique way: the overthrow of the feudal regime (1911); the establishment of the Republic (1912); the two unsuccessful attempts at restoring the monarchy in 1915 and 1917, followed by warlords fighting for control over the Beijing Government; the resentment of Chinese people towards Japan's seemingly insatiable appetite for China's territory, leading to an anti-Japanese campaign(1915); the nationwide May Fourth incident (1919); and finally the presence of many foreign forces trying to find mouthpieces or footholds among the warlords. The country was thrown into chaos, with a complex transitional period. At the same time, the students returned from abroad bringing with them various new ideas. New journals flourished and fresh intellectual and cultural movements began to take shape. A brief examination of the social and political situation before and at the beginning of the literary revolution might help us understand this unique environment in which Chinese Bible translation and its ideas found fertile ground. China's glorious history, splendid geographic position and its highly literate culture produced a sense of uniqueness, which in time became a sense of arrogance and superiority. However, china's defeat in the Opium War (1840-1842) shocked not only Chinese intellectuals but also proud imperial bureaucrats. So a lot of ideologies like "learning from foreigners' strong points in order to defeat them" (学夷之长以制夷) (Chen Fukang, 1992, P. 83), "Chinese feudal order of seniority in human relationships and the Confucian ethical codes as foundation, supplemented with technology from other countries in order to become rich and strong" (以中国之伦常、名教为本, 辅以诸国富强之术) (Chen Fukang, 1992, P.87), and "Chinese learning as essence; Western learning as complement" (中学为体, 西学为用) became the basis or macro-ideological climate for the translation and Bible translation

included. Yan Fu at this point, made a large-scale of movements introducing the Bible to Chinese and translated Gospel in order to realize his goal of “letting people know the western country to strengthen ourselves”. He was paid at that time by the British and Bible Society in China (大英圣书公会) and his participation established a mark on the tendency of literary Bible translation in China. His translation principle discussed in the above chapter could be shown that Yan Fu’s proficiency and brilliance of foreign culture and language made a possibility and success in the Bible translation and the first one to translate Bible by independent Chinese rather than the foreign dominance in the policy and the administration of missionary work and Bible translation. The Mandarin Union Version appeared at this special period being an epoch-making milestone in the history of the Chinese translation of the Bible with its initial literary nature.

Meanwhile, Daoism and Buddhism’s important role greatly influenced translation of the Bible. At the beginning it was simply about which words to use; when they translated the Book, Bible translators borrowed many words from Chinese culture and some words were marked by Buddhist scripture. For example, In the Gospel according to John, the very first words are "In the beginning was the Word, and the word was with God, and the Word was God." The translation in the Union Version is “太初有道，道与神同在，道就是神。” The word "Dao" is borrowed from Daoism, meaning Logos. Because "Dao" has become part of Chinese culture, when translating the Bible, it is very natural for the translator to borrow this word. Yan Fu proposed to use the word "Dao" to refer to God.

Since religious restrictions were loosened after the 1970s, 30 years after the foundation of the People's Republic of China, Christianity has grown significantly within the whole country. Especially along with reform and open policy, Chinese people have gotten to

know the outside world and developed cultural exchange programs with many foreign countries in a full preparation for the severe competition of the globe. Nowadays, even under a general background of “peace and competition”, many translators are able to have the mutual learning and communication with the other countries. Bible translators try to keep up with the time and cooperate with the overseas Chinese experts and develop in this academic field. Now such a diversity of Chinese Bible translation appears for Bible doesn't viewed as a purely religious book, but a literary book as well. With the most popular translation theories in mind, the present translators translate the Bible in such a free way that they do not follow the source text step by step. Take Wu Jingxiong's translation about Psalms for instance.

Yet their voice goes out through all the earth,
And their words to the end of the world.
In the heavens he has set a tent for the sun,
Which comes out like a bridegroom from his wedding canopy,
And like a strong man runs its course with joy.
Its rising is from the end of the heavens,
And its circuit to the end of them;
And nothing is hid from its heat. (Psalms 19:4-6)

(New Revised Standard Version, 1989)

红日发扶桑，
宛似新郎郎；
洋洋溢喜气，
飘飘出洞房。
天行一何健，
六合任翱翔。
普照无远近，
万物被其光。 (诗篇 19:4-6)

Mr Wu's special translation can be regarded as an exquisite and refined one for he used the Chinese ancient style –“yuefu” in order to achieve harmony both in style and in spirit. His translation also conforms to the natural beauty of God creating the earth. Although this kind of translation would be considered blasphemous to God in the past, nowadays with the different ideologies in this period of China just mentioned, it is definitely a successful and acceptable way of translating. Thanks to the freedom and diversity of Bible translation in such a cross-cultural globe, we can appreciate the bible in such various ways.

4.6 The Influence of Poetics on Chinese Bible Translation

Poetics, originating from the Greek word “poietike” with the original meaning of “the techniques of writing poems” was later generally used in the standards or rules for literature as well as the inner norms of the writers just like the creation of the drama constrained by a series of norms. What is translation or what is not translation is assessed by our inner norms. As the one of the controlling factors in Lefevere's rewriting and manipulation theory, poetics serves as a chief factor constraining the translation. Moreover, different time's poetics intends to replace or absorb in the traditional poetics in order to pursue a leading position. Language is part of the poetics and poetics is the main element to constrain translation. What's more, the poetics differs with the time changing. However, the Chinese Bible translation was not an exception and offered an evident example for us to gain the comprehension of the influence or manipulation of the poetics.

Evidently, the manipulation of the “structure” goes first. The interchange of the Chinese language makes it possible for the renews on the language, style, grammar, punctuation respectively. We can have a distinction from CUV which lied in the classical

Chinese time to today's' various colloquial versions. As mentioned above, language differs or changes with the replace of time and the turn of the culture. For instance, some proper nouns must be changed and the translated version must be renewed with the time changing. “西班牙”replaced “士班雅”, “伯拉大河” was changed into “幼发拉底河” (Chinese Union Version with New Punctuation, 1988).The poetics changes with the language changing with an apparent trend of the continuous publication of the simple or colloquial Chinese language version.

In the process of the Chinese Bible translation, the choice of words is also being great control or manipulation of the poetics. Before the introduction of the Christianity, the Chinese poetics was deeply influenced by the Confucianism and Taoism like “道” “神” “地域” being the typical representative elements of the theology. In the sight of the Polysystem Theory, we can actually see the poetics as a repertoire. The inter-struggle of the source poetics and the target poetics relates and play a mutual role on each other. For Chinese Bible translation, the Chinese poetics influenced the whole process of translation. In other words, it determines with the role of the Christianity on the Chinese people. The role of Bible on the people's mind takes an active play in the Bible translation and meanwhile has an effect on the target culture.

In terms of the individual poetics, to spread God's message in a totally new cultural background, translators of different sects of Christianity adopted different translation principles with great efforts. In the Tang dynasty, the dominant religion in China is Buddhism, which was strongly supported by the Tang emperor. Persecuted at home by East Rome, Nestorian Christianity set their feet on China in the 7th century. In order to be accepted by Chinese people, the translators of Nestorian Christianity made great efforts to

make their scripture as identical as impossible with that of Buddhism, which had already been deep-rooted in Chinese people's life. For instance, In terms of the text research, it can be clearly found that the Nestorians tried to assimilate the dominant Buddhism ideology which is the most powerful religion at that time to translate the Bible. Although all the translated manuscripts are lost, further research could only be done after new archaeological discoveries. However, from the eight published manuscripts, some features of the Bible translation at that time can still be seen.

In order to localize their doctrines, the Nestorians borrowed form Buddhism term “Jing” (经) to name even most of the passage of the Bible translation.

Translated Names in Tang Dynasty	Today's Translated Names	Translation Principle
《浑元经》	《创世记》(Genesis)	Liberal Translation ⁹
《牟世法王经》	《出埃及记》(Exodus)	Transliteration & LT ¹⁰
《天宝藏经》	《诗篇》(Psalms)	LT
《阿思霍利容经》	《福音书》(Evangelism)	Transliteration ¹¹
《传化经》	《使徒行传》(Acts)	LT
《遇拂林经》	《以弗所书》(Ephesians)	Transliteration
《启真经》	《启示录》(The Revelation)	LT

(Zou Zhenhuan, 1996, P. 38; Ma Zuyi, 1999, P. 232)

They borrowed from the ready-made concepts of Buddhism and Taoism in the Bible translation. For example, the “God” was translated as “佛” or “天尊”; Jesus was translated as "Shizun"(世尊, i.e., Sakyamuni<释迹牟尼>in Buddhism); Moses was Translated as "Moushi"(牟世); "luocha"(罗刹, Rakshasa in Buddhism) is used to refer to devils, "feixian"(飞仙)is used to refer to angels, and there are many other words such as "miaoyou"(妙有), "wuwei"(无为), and "fajie"(法界); “Three Regulars” meaning “faith, hope and love”, “Eight Bourns” meaning “Beatitudes” “Cixi Lamb” meaning “ the God’s lamb” and other many words are translated alike the Buddhism terms. This indicates that

efforts had been made in the translation to cater to Buddhism and Taoism, which were more influential than in China. Meanwhile, they also adopted the transliteration for the character's names. For example, "Yahve" was translated as "阿罗河" as its Syrian pronunciation; "Jesus" was translated as "移鼠" "翳数" to a gracious extent; "Satan" was translated as "撒旦".

Take Louis de Poirot's Version for example. Making a comprehensive view upon the western Bible translation, it can be easily found that "faithful to the original text" is quite important and popular as the translation principle making an influential effect over several centuries' bible translation. The Latin Vulgate is the typical example. Louis de Poirot's talked about this phenomenon in his preface of Gu Xin Shengjing Jing 《古新圣经》:

翻译圣经的人，虔诚敬慎，唯恐背离圣经本意，圣经大道即错乱了。那翻译的名士，也知道各国有各国文理的说法。他们不按各国本国文章的文法，完全按着圣经的本文本意，不图悦人，惟图保存圣经的本文本意。(Xu Zongze, 1949, P. 19-20)

According to Louis de Poirot's understanding, the text of Bible should be the tool or service for the missionary work. So its translation should be very faithful to the original one in order to be accordance with the God not to please people. However, he did realize the problems existing, unreadable to some readers who didn't want to learn the doctrine but for leisure. Therefore, he designed the exegesis to make explanation and supplement to those who cannot understand the text which he wrote in his preface is a necessity to help the readers to have a complete understanding to the Bible. This methodology is the existent earliest literature about Chinese Bible translation and launched a typical academic role in this field.

Up to the 19th century, the Chinese Bible translation greatly changed by the Protestants.

The typical versions appeared with a clear sign of their translation poetics. Morrison translated according to the Authorized Version with the clear consciousness of Chinese reader's ideology toward culture. He must comply with the sponsor the British Overseas Bible Society's requirement of "understandable to Chinese reader" and "respect by Chinese readers". His translation almost began with the blank area and he created a lot of Chinese Bible terms used in the following Bible translation such as "天国"、"福音"、"祈祷"、"得救"、"罪"、"义" and so on which is still used in the CUV. The characteristics of Morrison's translation and his translation principles help him or his methodology as the main stream. For Morrison, to use simple and easy words should be the paramount principle in Bible translation. So he would rather use the common words easy to understand instead of classic ones that are difficult and seldom seen. In a letter to London Mission, he wrote that he had taken into consideration of fidelity, perspicuity and simplicity(忠实、明达和简易) in his translation. He thought any translator should accurately understand the meaning and feel the spirit of the original faithfully, perspicuously and idiomatically and if he can attain it, elegantly. Therefore his version is not only of the solemnness of the classics but also the colloquial color of the common words. The influence and popularity of Morrison's Version has proved to be great success and an example to the future translation.

What coincides with Morrison's principle is the great translator Yan Fu's translation principle --- "faithfulness, expressiveness and elegance". He divided the original text into "meaning" and "spirit" much accordance with Nida's so called "meaning" and "style". Morrison put the reader's acceptance as his main consideration though with the critical principle of faithful to the Bible. So his ideology can be called the "the balance of the

double faithfulness” which is a greater progress than Louis de Poirot's absolute faithfulness. This opening principle in the history of Chinese Bible translation makes a milestone and offers much theoretical guidance to the future research in this academic field.

With the development of the Chinese Bible translation poetics, we can see a tendency from “faithful to the original” to “rewriting upon the target culture.” The famous “two fingers’ version” made such a change in principles. The cultural background of the original and the literary nature of the translation version are the two significant elements in Scherchewsky’s translation practice. Differing from the former missionary translator’s absolutely faithful interpretation to the original like Louis de Poirot, Morrison and so on mentioned above, Scherchewsky had realized the translatability and suitability of Chinese expression of such kind of “God’ doctrine” and proposed his translation theory of taking account of two different culture in translation. When he did the translation practice, he not only respected the tradition of the interpretation of the Bible but also focused on the expressive form of Chinese language with his words concluding of “respected the original with limitation of the acceptance of Chinese”. (尊重原著要以汉语的承受能力为限) (Zhang Liwei, 1994, P. 40-45)

For example, the concepts of “人民” “国家” “民族” are so sensitive that Scherchewsky used very careful words to translate them. In the first chapter of Ruth, 16th:

But Ruth said, “Do not press me to leave you or to turn back from following you!
Where you go, I will go; where you lodge, I will lodge; your people shall be my
people and your God my God. (Ruth, 1: 16)

In the Hebrew version the word “people” is “am” but the CUV translated it to “你的国就是我的国”. Scherchewsky thought in terms of the common social status of Naomi and Ruth’s mother, it should be translated as “你的民就是我的民” to avoid the

misunderstanding of the political problems. He translated “ all the nations of the earth” into “天下” .

And in the Hebrew Bible “circumcision” meaning “切割” is translated “割礼” with a consideration of Chinese culture and splendid language charms.

As detailed analysis of different versions in the previous chapters, CUV’s literary tendency, TCV’s colloquialism and smoothness, living Bible’s free translation and New Chinese Version’s to be faithful to the original and to use idiomatic contemporary Chinese(既忠于原文，又合乎现代语体文) are all the important elements of the tendency of literature. In the sight of manipulation of the poetics, the Chinese Bible translation should be accordance with the chief poetics so that the Bible should be accepted and appreciated by the public.

Chapter V A Revelation of Chinese Bible Translation

5.1 Influences of Chinese Bible Translation upon Language

The Chinese Bible played an important role in the language transition. When the Union Version was published in 1919; the Vernacular Chinese Movement advocated by the Chinese intellectual was in full swing. The Union Version acted as the catalytic agent and facilitated the establishment of the Vernacular Chinese. Just as Zhu Ziqing pointed out, "Modern Mandarin translation of the Christian Bible has enriched our language."(Zhu Ziqing, 1989, P.45) It is counted that more than 1,000 new expressions were invented in the translation of the Union Version. Baptism(洗礼), angel(天使), paradise(乐园), hell(地狱), revelation(启示), (复活), heaven(天国), gospel(福音), original sin(原罪), trinity(三位一体), and many words and phrases are borrowed from the Chinese Bible and have become very popular in China.(Liang Gong, 2001, P.59)

More examples are taken here to be a proof of the enlargement to the modern Chinese language. They are contained in the Modern Chinese Language Dictionary.

天堂 地狱 天使 禁果 祈祷 礼拜 圣诞 忏悔 原罪 洗礼 选民 堕落 救赎
先知 福音 复活 撒旦 上帝 圣母 亚当 夏娃 摩西 圣经 该隐 末日
伊甸园 十字架 象牙塔 双刃剑 巴别塔 眼中刺 替罪羊 献身 重生 挪亚方舟
犹大之吻 以眼还眼 荆棘花冠 最后的晚餐 旧瓶装新酒 不劳者不得食 披着
羊皮的狼

There are also some idioms cited from the Bible

e.g. 骆驼穿过针眼

"It is easier for a camel to go through the eye of a needle than for someone who is rich to enter the kingdom of God". (Matthew 19: 24);

迷途的羔羊 "the lost sheep" (Matthew 18: 10-14);

打了左脸还要伸去右脸

"If anyone strikes you on the right cheek, than turn the other also."(Matthew 5: 38-42);

不要论断人，免得被人论断

"Do not judge, so that you may not be judged" (Matthew 7: 1).

The Chinese Bible encouraged the development of anti-illiteracy campaign and education in China as well. Through reading the Bible, some Christians became literate. "The Churches tried every means to teach people to read. 60 percent of the men fellows and 40 percent of the women fellows could read the Bible."(Wang Zhixin, 2004, P. 287) In the late Qing Dynasty, zhuyin or pinyin campaign started by a group of educationists and some foreign missionaries even invented written languages for the ethnic minorities with pinyin in Roman or Latin letters. In this way, the Bible spread and common people in those areas learned to use those languages in everyday life.

5.2 Influences of Chinese Bible Translation upon Literature

As a classic work of the humankind, Bible is not only a great religious book but also a masterpiece of literature. With the globalization of culture and communication, Bible has greatly functioned from a mere religion to a multi-role of culture through all aspects of life. Furthermore, Chinese Bible translation has great influence upon literature from modern to contemporary. The Scholar Ma Jia once pointed "if we regard literature as an everlasting and running river, the influence of Bible upon the world's literature will be permanent." (Ma Jia, 2000, P. 121) Translation performs a most direct action for literary communication among the different nations. Chinese and foreign translators introduced Bible to China and the Bible literature became a very active element in the Chinese literature and even played an influential role in it.

Literary creation worshipping Jesus Christ appeared as early as the beginning of the Tang Dynasty, as we mentioned in Li Bai's poem "Shang Le Yun" (上乐云), we can have a feeling of Jing Stele's effect on the poem. In Qing Dynasty, Emperor Kangxi's "Ode to the Cross"(十字架赞) can serve as an example of the emperor's familiar with the Bible especially the Gospel. After the May 4th Movement, many poets and writers turned to the Bible for inspiration of their creation at a result of many works flooded with Jesus' image and words and allusions from the Bible.

Bing Xin(冰心)is among the writers who first wrote poems according to the Bible. She was baptized and studied the Bible systematically like other scholars at that time Xu Dishan, Yu Dafu, Xu Zhimo, Lin Yutang and so on. In March, 1921, she published sixteen religious poems on Life, a Christian journal. On her representative works are permeated with the spirit of Jesus' universal fraternity.

Mao Dun(茅盾)wrote the novel The Death of Jesus(耶稣之死)in 1942 to lay bare the crimes of Kuomintang government. Besides, he translated a novel Jesus and Bandits(耶稣和强盗)to criticize the reactionary government.(Chen Zhong, 2004, P. 36-39)

Xu Zhimo(徐志摩)'s early work Ren Zhong You Lai(人种由来) presents the love and happiness between Adam and Eve.

Ai Qing's(艾青) spirit of self-sacrifice and Jesus-like personality are represented in his poems the Death of a Nazarene(一个拿撒勒人的死), Manger(马槽), Sower(播种者), Torch(火把) and so on. (Liang Gong, 2001, P. 75)

Lu Xun(鲁迅) was deeply influenced by the Bible even under the New Movement period. He pointed out, "Book of Matthew is very good and well worth reading." His Revenge II(复仇<其二>)drew material directly from the chapters about Jesus' death in the

Bible. (Yang Jianlong, 1996, P. 33-40)

In Cao Yu's(曹禺)Thunderstorm(雷雨), we can see a lot of impact on the Bible. Zhou Puyuan, the hero, stepped into the church at the beginning, and at the end, he was listening attentively to people reading the Bible after he had converted to Christianity. In the foreword of his Sunrise(日出), Cao Yu thus wrote:

I read Laozi, read Buddhist scriptures, read the Bible, and I read many books that are regarded as fierce floods and savage beasts...I can't see much brightness before me. Just as Jeremiah cried in the Old Testament..."¹²

Ba Jin (巴金) was deeply influenced by Bible in his words and works. He once said: "the Old Testament did influence me especially the Gospel. I often quoted some sentences from it."It was estimated that he quoted and referred to the Bible for about 63 places. (Hu Shaohua, 1999, P. 143)

Lin Yutang (林语堂) was grown up in a severe religion family and was educated in church university. His mastery of Bible and a diversity of Chinese and western education and cultural influence made his works and ideology full of the shade of spirits in the Bible. At that time he had a clear awareness of the characteristics of religion and literature of the Bible. His popular work *A leaf in the storm*(风声鹤唳) and *Moments in Peking*(京华烟云)are quite an example under such ideology in the Bible.

After "Cultural Revolution" in which the intellectuals had experienced hardships and bitterness, their works reflected the calamity, Jesus' spirit of equality and universal fraternity. Thus, the content of the Bible could be found repeatedly in their writings.

In *Who Am I*(我是谁), Zong Pu(宗璞)quotes the story in Book of Genesis and groups intellectuals together with the snake (incarnation of Satan). In Zhang Jie(张洁)'s novels *Ark*(方舟), it reveals three women's spiritual state of hungering for shelter and redemption.

In her autobiographical reminiscences, *The One Who Loved Me Best Is Gone*(世界上最疼我的那个人去了), Zhang Jie regarded God as her comfort in her utmost sadness after her mother's death.

As to Zhang Xianliang(张贤亮), a "Rightist" writer, he wrote many works concerning with Bible. *Revelation of Materialists*(唯物论者启示录) gets its title from the Bible; in *Half of Man Is Woman*(男人的一半是女人), "when I looked around at the prisoners that were weeding, with their waists bent, my heart was filled with compassion out of my sense of superiority in spirit, just like Jesus' thought of 'I'm the son of God' on the cross at Golgotha when looking at the two bandits on both of his sides. In *Accustomed to Death*(习惯死亡), Zhang Xianliang described Jesus in a very absurd way.

Some novels of Wang Meng(王蒙), were also influenced by the Bible. The end of *Mr. Bar's Dream*(白先生的梦) is an imitation of the scene in *Book of Genesis* to show his calm mind: "There are stars in the sky. They are not bright, but serene, just as what they were in the beginning. God said, Let there be light."¹³ In *White Clothes and Black Clothes*(白衣服与黑衣服), there are such sentences as "I felt that Lord has punished him"; "This is God's revelation. This is God's anger. This is the punishment God has given to our nation." These works express the writer's intention of criticizing the reality and warning people with the Bible and, especially, God. This intention finds its finest expression in his *On the Cross*(十字架上). (Ye Rong, 2003, P. 71-75)

Yan Lianke (阎连科)'s *Sunlight Year* (日光流年) is a typical example of quoting the Bible. He not only used "milk and honey" as the head title, but also at every beginning of the chapter quoted a paragraph in Bible. This kind of writing closely relating the Bible gives a fresh view to the contemporary literature.

The impacts of the Bible could also be traced in some misty poetry after "the Cultural Revolution". Shu Ting(舒婷)yearns for the redemption of her soul in The Last Elegy (最后的挽歌). Hai Zi(海子)imitated the Bible in his creation and even his young life. (Ye Rong, 2004, P. 77-84)

The Chinese litterateurs actively pursue the Bible literature due to their spiritual desire, knowledgeable interest and the enthusiasm for arts. Both modern and contemporary writers sought to pour a perfect element into native literature. Their keen appreciations toward Bible definitely cater for the tendency of the literature and flourished a diverse flower in the Chinese literature garden.

5.3 The Dynamic Development of Chinese Bible Translation Theory

From the detailed analysis and view of the history of Chinese Bible translation, we can briefly conclude that it has experienced three stages:

The First Stage (in the early of 19th century): "faithful to the original text" as a representative of Louis de Poirot's translation principle.

The Second Stage (in the middle of 19th century): "flexible equivalence" as a representative of Griffith John's translation principle.

The Third Stage (in the 20th century to 21st century): "literary translation" as a representative of Zhu Weizhi and Feng Xiang.

In the process of the dynamic development of Chinese Bible translation, the conversion of the translators' text view plays an essential role. "Faithful to the original text" means the mechanical convey of the original text with a reflection of "Bible= God's text". This kind of ideology was in main position of the history of Bible translation. The translator was so

awe to the God that they dare not change even a word in their translation. The word-to-word literal translation continued to be an absolute faithful without taking the readers' acceptance into consideration until the middle of 19th century when Morrison's fidelity, perspicuity and simplicity of translation, Scherchewsky's focus on the original and target culture and Griffith John's non-literal or flexible equivalence. "The flexible equivalence" emphasized the active interpretation and dynamic expression of the Bible as to a manifestation of "Bible = God's Words and Human's Language". The ideology of "literary translation" pays more attention of the literary characters with a slight ignorance of the religion as to a view of "Bible = literature". These development and progress of the translation principle proved to be a tendency of the challenge to the traditional faithfulness and established the initiative to the "communicative Chinese Bible translation" with a significant essence to the future. The foreign missionaries' continuous progress of their translation theory committed a huge contribution to the interaction between China and the western world and to the advance of Chinese Bible translation as well. Zhu Weizhi, Lu Zhenzhong and other translators of the New Chinese Version came to think the retranslating of the Bible. In addition, some Chinese translators considered Yan Fu's "faithfulness, expressiveness and elegance" as their translation principle.

"Translations are facts of target cultures."(Toury, 2001, P. 29) Chinese Bible translation occurred in China and Chinese cultural context with a spontaneous nature of the Chinese characteristics. If the history of Chinese Bible translation constitutes an indispensable factor to the history of translation in China, the theories explored by several generations' translators should be included in this glorious store.

Chapter VI Conclusion

Using Even-Zohar's polysystem theory and its extensions in a view of cultural description as a framework and Chinese Bible translation as a case study, this thesis regards translational activities as a macro-system concerning all aspects of society, culture, religion, ideology and so on to dynamically analyze and describe that under what conditions or in what systems the Bible translation activities occur, how those elements in polysystem theory relate to Chinese Bible translation with a specific analysis of ideology, poetics and patronage's manipulation in the light of Lefereve's rewriting and manipulation theory. The study has demonstrated that Chinese Bible translation played a crucial part in the evolution of Chinese literature and culture.

Chinese Bible translation has experienced vicissitudes during the past over 1,300 years. It was initiated at the beginning of the Tang Dynasty, declined at Huichang Reign, revived in the Yuan Dynasty, and stopped with the collapse of the Yuan Dynasty. At the turning period of the Ming and the Qing dynasties, it resumed once again with the pioneering work of some foreign missionaries. After the hard time of prohibition, it became prosperous after 1842, with the Union Version standing for its pinnacle especially during the 1919 – the New Cultural Movement. After that, especially in recent years, it has been flourishing. Its influence has been engraved on many aspects in China, such as politics, religion, language, literature, social customs and morals. With the deepening of cultural exchange between the west and China, with the wider spread of the Chinese Bible, the influence will be greater and cover more aspects.

The diversity of versions, translators and strategies was expressed in the above chapters

during different period of the history such as “Jing stele” Ming&Qing Version”, “Modern Version” and “Today’s Version” in the language of Wen Li, Baihua, contemporary Chinese. The different strategies from Louis de Poirot's “faithful to the original text”, Griffith John's “flexible equivalence” to Zhu Weizhi and Feng Xiang’s “literary translation” has offered a tendency of literature and the real efforts of several generation’s translators’ explore and research in Chinese Bible translation. The translators differed from the foreign missionaries to the Chinese scholars with a clue of “translating assistant --- cooperative translating ---- independent translating’. Yan Fu’s translation of Gospel According to Mark pioneers among the independent translating the Bible by the Chinese and set a mark of literary translating with his own unique interpretation toward Bible. After that, a series of research of the Bible translation did take on a prosperous or multiple situations such as Zhuo Zuoren’s declaration of the literary feature of the Bible, Zheng Zhenduo’s plan of retranslating the Bible, Zhu Weizhi’s design of “literary Bible”, Xu Dishan, Wu Jingxiong and so many Chinese translators’ precious efforts and explore to the Bible translation.

Through elaborations in the chapters above, the study demonstrates that the Chinese Bible translation was regarded by the thesis author as a polysystem including political, economic, cultural, religious and other elements. The translation itself cannot be dealt with a single phenomenon but a complicated system in quite accordance with the theory’s essence especially the relations among the key elements in the theory in order to show a clear research and analysis interacting each other. The position of the Chinese Bible translation converted from the “center” to “periphery” or “periphery” to “center” due to the different background in the system which was concluded in the 5 different periods. The repertoire of the Chinese Bible translation was a complicated one both with its canonized

or non-canonized features with the different time along in the history concerning with the political, economic, ideological and other crucial factors according to Zohar. The thesis also highlights the important role played by “controlling factors”--- ideology, poetics and patronage and in this case Chinese Bible translation was manipulated respectively in definite approval of Lefevere’s rewriting theory which successfully placed different forms of translation, obvious and less obvious, within a larger social, ideological and poetic context and allowed us to observe the way in which such forms interact with the target environment and to better understand the impact of rewriting on historical events.

Under such a phenomenon of today’s cultural globalization, cultural isolation no longer exists with different cultures complementing with each other. The particularity of a certain culture coexists with the universality of the world culture. Cultural globalization does not aim at the eradication of cultural diversity but at the coexistence and mutual development of all cultures. The translations will inevitably show the features of both the source and the target language cultures and races shifting from isolation to integration. Globalization is a conflicting process, combining integration with diversification, globalization with localization and assimilation with differentiation (Zhang Boran, 2002, P.58). With regard to the Chinese Bible translation, how can it continue to develop or what is the specific role of Chinese Bible translation in such a diversity of culture? “The study of translation is just like the study of culture which needs a plurality of voices”. (Bassnett, S., 2001, P.138-139) In addition, with the development of scholar’s efforts about translation, the Polysystem and its extensions are the pioneers of such academic filed. The study of translation has come to a new stage of plurality of culture since 1970s. Now, we have entered the 21st century, the evident globalization accelerated the cultural communication in which translation plays a

significant role. As to the Chinese Bible translation discussed the whole paper, it will meet the opportunity and challenge. Therefore, the reconstruction of the poetics of Chinese Bible translation will be urgently necessary. Poetics as mentioned in the above chapter means the various literary ingredients and a concept of the role of literature in a given social system in the eyes of Lefevere. The poetics of translation was born as the base of the cultural studies as we mentioned in the above chapters like Zohar's polysystem, Toury's norms and Lefevere's extended theory. In 1996, the Canadian critical Sherry Simon proposed the poetics of translation meaning the esthetic realization of the cultural pluralism. However, through the study of translation in China, especially the Bible translation, the ignorance of cultural turn or cultural description should be put in the agenda. Furthermore, this thesis based on the cultural description just makes a little contribution or provides a theoretical support to this field. The application or how to direct Bible translation with this theory and whether or not adding the aesthetic ideology to the research in order to achieve a dynamic development in such a multiculturalism background still needs to be explored.

Notes

1. 倘若拿河流来作比，中华文化这一条长河，有水满的时候，也有水少的时候;但却从未枯竭。原因就是有新水注入。注入的次数大大小小是颇多的。最大的有两次，一次是从印度来的水，一次是从西方来的水。而这两次的大注入依靠的都是翻译。中华文化之所以能长葆青春，万应灵药就是翻译。翻译之为用大矣哉!
2. 意识形态：在一定的经济基础上形成的，人对于世界和社会的有系统的看法和见解，哲学、政治、艺术、宗教、道德等是它的具体表现。意识形态是上层建筑的组成部分，在阶级社会里具有阶级性。
3. 文艺批评：根据一定的美学观点对作家的作品、创作活动、创作倾向进行分析和评论。是文艺学的组成部分。
4. The other English name is Douai Bible, The Douai-Rheims Bible.
5. 《大秦景教流行中国碑颂》是唐代基督教碑刻。明天启五年(1625年)在陕西省周至县出土，现藏于西安市陕西省博物馆。此碑立于唐德宗建中二年(787年)，碑高 2.63 米，宽 0.68 米，厚) .25 米，上刻十字架，碑额为“大秦景教流行中国碑颂并序”，碑文为景教教士景净(Adam)撰，吕秀岩书，计 1780 字，简述了景教在中国早期传教活动词基督教教义。碑文内容分序文和颂词两部分，颂词述碑文的梗概，为韵文。碑下和两侧有古叙利亚文 70 多位教士名字。此碑文已被翻译称多种文字流传于世，是研究早期基督教在中国传布和古代中西交通的珍贵资料。参见乐峰、文庸著《基督教千问》(北京:红旗出版社，1995)第 239 页。
6. the ninth years of the Zhen Guan Reign of Taizong Emperor in the Tang Dynasty
7. 既忠于原文，又合乎现代语体文
8. 以后不必西洋人在中国行教，禁止可也。
9. 意译

10. 音译和意译相结合

11. 音译

12. ...全文如下：我读《老子》，读《佛经》，读《圣经》，我读多少那被认为洪水猛兽的书籍。我流着眼泪，赞美着这些孤独的心灵，他们怀着悲哀驮负着人间的酸辛，为这些不肖的子孙开辟大路……我看不出眼前有多少光明。诚如《旧约》那热情的杰里迈亚所呼号的：“我观看地，地是空虚混沌；我观看天，天也无光。”……于是我决定写《日出》。

13. 天上有一片星星。星光虽然并不灿烂，然而安详如初起，帝曰：应有光！

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