

**THE INFLUENCE OF THE TRANSLATOR'S CULTURE ON THE  
TRANSLATION OF SELECTED RHETORICAL DEVICES IN  
CONFUCIUS' ANALECTS**

by

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## DECLARATION

I, Chen-Shu Fang, hereby declare that this dissertation submitted by me for a Master's degree in Language Practice at the University of the Free State is my own independent work that has not previously been submitted by me at another university or faculty. Furthermore, I do cede copyright of this dissertation in favour of the University of the Free State.

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## ABSTRACT

Aristotle and Confucius were influential philosophers in the Western and Eastern world respectively. Both of their rhetoric also made the literature of their cultures flourish. One of Confucius' famous works, the *Analects*, has influenced the values, philosophy, morality and even rhetoric of Chinese people since ancient times. This study focuses on rhetoric from the point of view of metadiscourse, and by considering its function in different genres and in the successfulness of writing, it confirms that metadiscourse is one of the factors that made Aristotle's and Confucius' work so influential. The existence of the relationship between Aristotle's ethos and metadiscourse was proved by Crismore and Farnsworth (1989). In other words, Aristotle's rhetorical strategy is regarded as one of the facets of metadiscourse. The study takes this assertion and applies it to Confucius' rhetoric, further proving that Confucian rhetoric also falls under the theory of metadiscourse.

The *Analects* has been translated into other languages since the 17<sup>th</sup> century. These translations were completed by many different agents from different times and cultural backgrounds. These differences influenced their motivations for doing the translations and also resulted in different translation strategies. The study investigates selected rhetorical devices of the *Analects* and four translations of these devices from the point of view of metadiscourse and culture, and proves that the translators' cultural contexts influenced their particular translation preferences when they dealt with these rhetorical devices. The results of the study will hopefully make modern scholars or translators more aware of the influences of cultural issues on their motivations and their translations, as well as of the potential metadiscoursal aspects of which translators make use. Moreover, this research endeavours to shift people's focus from the correctness of a translation to the suitability thereof. It aims to broaden the scope of research for scholars who wish to study the various issues related to the process of translating the *Analects*.

## OPSOMMING

Aristoteles en Confucius was albei invloedryke filosowe in onderskeidelik die Weste en die Ooste. Albei se retoriek het ook die literatuur van hulle kulture laat floreer. Een van Confucius se beroemde werke, die *Analekte*, het sedert antieke tye die waardes, filosofie, moraliteit en selfs retoriek van Chinese mense beïnvloed. Hierdie studie fokus op retoriek vanuit die oogpunt van metadiskoers. Deur die funksie van metadiskoers in verskillende genres en in die geslaagdheid van skryfwerk te oorweeg, bevestig die studie dat dit een van die faktore is wat Aristoteles en Confucius se werk so invloedryk gemaak het. Die verhouding tussen Aristoteles se etos en sy retoriese strategie is deur Crismore en Farnsworth (1989) aangetoon. Met ander woorde, Aristoteles se retoriese strategie word as een van die fasette van metadiskoers beskou. Hierdie studie pas die voorgenoemde stelling op Confucius se retoriek toe en argumenteer verder dat die Confuciaanse retoriek ook onder die teorie van metadiskoers val.

Die *Analekte* is al sedert die 17<sup>de</sup> eeu in ander tale vertaal. Hierdie vertalings is deur baie verskillende agente vanuit verskillende tye en kulturele agtergronde voltooi. Die verskille tussen hulle het hulle motiverings oor hoekom hulle die vertalings gedoen het, beïnvloed, en het ook tot verskillende vertaalstrategieë gelei. Hierdie studie ondersoek geselekteerde retoriese meganismes in die *Analekte* en vier vertalings daarvan uit die oogpunt van metadiskoers en kultuur, en toon aan dat die vertalers se kulturele kontekste hulle bepaalde vertaalvoorkeure beïnvloed het toe hulle hierdie retoriese meganismes vertaal het. Die studie se resultate sal hopelik moderne akademici of vertalers meer bewus maak van die invloed van kultuurkwessies op hulle motiverings en hulle vertalings, asook van die potensiële aspekte van metadiskoers waarvan vertalers gebruik maak. Verder probeer hierdie navorsing om mense se fokus van die korrektheid van 'n vertaling na die gepastheid daarvan te verskuif. Dit poog om die omvang van navorsing te verbreed vir akademici wat die verskeie kwessies in verband met die vertaling van die *Analekte* wil bestudeer.

## TABLE OF CONTENTS

<b>CHAPTER 1: INTRODUCTION</b> .....	1
1.1 Background.....	1
1.2 Research problem and objectives.....	3
1.3 Research design and research methodology .....	4
1.4 Value of the research .....	4
<b>CHAPTER 2: METADISCOURSE</b> .....	6
2.1 Introduction.....	6
2.2 Theory of metadiscourse.....	8
2.2.1 Language as a communication tool .....	8
2.2.2 The definitions and the empirical studies of metadiscourse.....	10
2.3 Propositional and metadiscourse meanings .....	29
2.4. Models of metadiscourse .....	31
2.5 Conclusion .....	40
<b>CHAPTER 3: CONFUCIUS' RHETORIC</b> .....	43
3.1 Introduction.....	43
3.2 The historical background and rhetoric of Confucius.....	47
3.3 Rhetoric of the <i>Analects</i> .....	53
3.3.1 Contrast.....	57
3.3.2 Description .....	61
3.3.3 Analogy .....	66
3.3.3.1 Simile.....	67
3.3.3.2 Metaphor.....	68
3.3.3.3 Metonymy.....	70
3.3.4 Antithesis.....	71
3.3.5 Quotation .....	73
3.4. The metadiscourse and rhetoric of Aristotle and Confucius.....	76
3.5 Conclusion .....	84

<b>CHAPTER 4: TEXT ANALYSIS .....</b>	<b>88</b>
4.1 Translators and their contexts .....	88
4.2 Research methods .....	92
4.2.1 Materials .....	93
4.2.2 Procedures .....	94
4.2.3 Investigation .....	96
4.3 Analysis of the original text and the translations.....	97
4.3.1 Contrast.....	97
4.3.2 Description .....	104
4.3.3 Analogy .....	123
4.3.4 Antithesis .....	139
4.3.5 Quotation .....	150
4.4 An overall discussion of the four translations.....	160
4.4.1 James Legge .....	161
4.4.2 Ku Hung-Ming .....	163
4.4.3 Lau Din Cheuk .....	166
4.4.4 Raymond Dawson .....	169
4.4.5 Summary.....	172
4.5 Conclusion .....	176
<b>CHAPTER 5: CONCLUSION .....</b>	<b>178</b>
<b>REFERENCES.....</b>	<b>182</b>

## LIST OF TABLES

Table 1: Vande Kopple's classification of metadiscourse .....	31
Table 2: Crismore et al.'s categorisation of metadiscourse (1993: 47–54) .....	34
Table 3: Hyland's interpersonal model of metadiscourse (2005: 49) .....	36
Table 4: Different roles for internal and external transitions (Hyland 2005: 51) .....	37
Table 5: 里仁篇 第十一 [Book IV: Le Jin, Chapter 11] .....	97
Table 6: 憲問篇 第二十四 [Book XIV: Hsien Wa, Chapter 24] .....	98
Table 7: 衛靈公篇 第三十三 [Book XV: Wei Ling Kung, Chapter 33] .....	98
Table 8: 陽貨篇 第二十三 [Book XVII: Yang Ho, Chapter 23] .....	99
Table 9: 鄉黨篇 第十六 [Book X: Heang Tang, Chapter 16] .....	104
Table 10: 先進篇 第十一 [Book XI: Hsien Tsin, Chapter 9] .....	106
Table 11: 學而篇 第三 [Book I: Hsio R, Chapter 3] .....	108
Table 12: 述而篇 第三十六 [Book VII: Shu R, Chapter 36] .....	112
Table 13: 泰伯篇 第十九 [Book VIII: T'ai-po, Chapter 19] .....	115
Table 14: 子罕篇 第十 [Book IX: Tsze Han, Chapter 10] .....	117
Table 15: 子罕篇 第十 [Book IX: Tsze Han, Chapter 10] .....	119
Table 16: 憲問篇 第四十二 [Book XIV: Hsien Wan, Chapter 42] .....	121



Table 17: 述而篇第十五 [Book VII: Shu R, Chapter 15].....	123
Table 18: 子張篇第二十一 [Book XIX: Tsze-Chang, Chapter 21].....	125
Table 19: 為政篇第二 [Book II: Wei Chang, Chapter 22] .....	127
Table 20: 公冶長篇第九 [Book V: Kung-Yê Ch'ang, Chapter 9] .....	129
Table 21: 顏淵篇第十九 [Book XII: Yen Yûan, Chapter 19] .....	132
Table 22: 子罕篇第十六 [Book IX: Tsze Han, Chapter 16].....	136
Table 23: 子罕篇第二十五 [Book IX: Tsze Han, Chapter 25].....	139
Table 24: 泰伯篇第四 [Book VIII: T'ai-po, Chapter 4].....	143
Table 25: 季氏篇第十二 [Book XVI: Ke She, Chapter 12] .....	145
Table 26: 季氏篇第十三 [Book XVI: Ke She, Chapter 13] .....	150
Table 27: 陽貨篇第九 [Book XVII: Yang Ho, Chapter 9] .....	152
Table 28: 子罕篇第八 [Book IX: Tsze Han, Chapter 8].....	153
Table 29: 雍也篇第十四 [Book VI: Yung Yêy, Chapter 14] .....	156

## CHAPTER 1: INTRODUCTION

### 1.1 Background

Confucius was a great thinker and educator in ancient China, so much so that many of his works have been passed down to the present. Some of those works were written by Confucius and some were recorded by his disciples, but regardless of to which works one refers, Confucius' teachings have influenced the values, philosophy, morality and even rhetoric of Chinese people since ancient times.

Confucius was born in the most disorderly period in China when the country was badly ruled and the Hundred Schools of Thought arose and developed. Since many thinkers and scholars could express their philosophy freely, many speeches or opinions that distorted the truth and morality circulated at the time. Confucius felt strongly about these insincere words, about which he stated, “巧言令色，鮮以仁。” 《論語》 1:3.<sup>1</sup> [Clever words and a plausible appearance have seldom turned out to be humane; Legge's translation (1971:139<sup>2</sup>)]. *Ren* (仁) [humane; also benevolence/moral character] is one of the central ideas in the *Analects*. Thus, one can safely say that Confucius was concerned with how words and speech could influence human nature and even the rise and fall of a nation. Confucius also said, “為命，裨諲草創之，世叔討論之，行人子羽脩飾之，東里子產潤色之。” 《論語》 14:9.<sup>3</sup> [In the composition of the next of a treaty, P'I Ch'en would write the draft, Shih Shu would make comments, Tzu-yu, the master of protocol, would touch it up and Tzu-ch'an of Tuang Li would make embellishments; Legge's translation (1971: 278)]. He thus emphasised the importance of the

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<sup>1</sup> The *Analects*, book 1, chapter 3.

<sup>2</sup> Originally published in 1893.

<sup>3</sup> The *Analects*, book 14, chapter 9.

embellishment of speech, and he established the idea of rhetoric. The two chapters quoted above reveal the main subject in Confucius' teaching and also the importance of rhetoric. Because Confucius lived in such a disordered time, he was very cautious about his own words and deeds, so he used rhetoric not only to convince his disciples and contemporaries to accept his theory and put it into practice, but also to propagate his ideas through many of his teachings and assertions.

There are many rhetorical devices in the *Analects*. Because Confucius' *Analects* and the rhetoric used in it became so pervasive, it has long been studied in the field of rhetoric. Many studies analyse how Confucius used rhetoric to present his philosophy in a way that fitted in with China's chaotic times.

Since the *Analects* has become one of the dominant pieces of writing in Chinese history, its influence has only increased. It does not only influence China, but also many Western countries. The *Analects* was translated into other languages a long time ago. The oldest English version was produced by a missionary, Joshua Marshman (1768–1837). Since then, many other versions have been published. These translations were completed by many different agents, such as a missionary, a scholar, a Sinologist and a philosopher. These translators were from a different time and cultural background, had had different life experiences and had received different education. These factors influenced their motivations for translating the *Analects* and also resulted in different translation strategies. They each aimed to produce a work that was suitable for their contemporaries. In other words, even though these translations were derived from the same source text, they could not have been identical.

From the above, one can argue that historical and/or cultural factors influenced Confucius' rhetoric, and that the translators' own historical and cultural factors also affected their translation of this rhetoric. This study does not aim to evaluate the correctness of each translation, but to argue for the relevance of differences in time and space and the concomitant worldview (culture, broadly speaking) in the translation of Confucius' rhetorical devices. Since Confucius highlighted rhetoric, and since certain factors undoubtedly guided the translators to use specific skills to translate that rhetoric, it is worthwhile to study how the translators dealt with it.

## **1.2 Research problem and objectives**

Just like the original author, translators also are situated. Because translators are situated, their views are also conditioned by their (cultural) context, which causes them to adopt different translation strategies. Since culture, a complex phenomenon, influences human history, society and beliefs, one could argue that it would affect translation. Therefore, studying the translation of the same text in distinctly different times and spaces (cultures) should provide one with another perspective on the translation of the *Analects*. This research will focus on the analyses of four translations of the *Analects* and the differences between their treatment of five rhetorical devices. Furthermore, the study aims to use the results of these differences in translation to discover the possible influences of the translators' cultural contexts on their particular translation preferences when dealing with Confucius' rhetoric.

### 1.3 Research design and research methodology

A qualitative research design is used for this study. Five rhetorical devices (contrast, description, analogy, antithesis and quotation) were chosen from the *Analects*, and these were compared in four selected translations. The translations were done by James Legge, Ku Hung-Ming, Lau Din Cheuk and Raymond Stanley Dawson.

Other literature relating to metadiscourse and the cultural shift in translation studies since the 1990s is used as a theoretical framework to examine the research problem. In other words, the discussion begins with the introduction of metadiscourse to determine if Confucius' rhetoric meets the criteria of metadiscourse. With the link between metadiscourse and rhetoric in mind, the *Analects*, as one of the most influential Chinese classics, is considered. Moreover, since cultural context influenced Confucius' rhetorical methods, it could also have influenced the translators' strategies. The study further argues that different cultural contexts could result in different translations.

### 1.4 Value of the research

Many researchers and scholars have devoted time and effort to studying the rhetoric of Confucius' *Analects*. They have provided systematic research results ranging from the discussion of the cultural background of the *Analects* and what lead to its being written to the investigation of every single rhetorical device in the *Analects*.

Although the influence of Confucius' ideas has spread to Western countries and the debate about culture and language remains popular, there has not yet been a study that specifically examines the factors that resulted in the specific translations of certain rhetorical devices in

Confucius' *Analects*. This study investigates Confucius' rhetoric from the angle of metadiscourse and culture. The findings of this research could create awareness among modern translators and scholars of the cultural factors that influenced the translations of Confucius' *Analects*. It could also arouse their curiosity and prompt them to produce a more suitable translation for modern society without mistranslating Confucius' philosophy. This research also endeavours to shift people's focus from the correctness of the translation to the suitability of the translation, since not only the source text, but also the translated text, has a specific communicative purpose to achieve. Furthermore, it could also broaden the scope of research for scholars who wish to study the different issues in the process of translating the *Analects*.

## **CHAPTER 2: METADISCOURSE**

### **2.1 Introduction**

Communication is the process of transmitting messages from a sender to a receiver, and the purpose of communication is to accomplish the sender's goals and meet his/her expectations. Senders can use various methods to deliver their message or express their ideas so as to achieve the best outcome. One of the methods or tools that senders use to make their utterances more readable, acceptable and comprehensible is what is called "metadiscourse". Writers or speakers want to attract and engage their readers or audiences, so they assume their potential readers' or audiences' gender, interests, beliefs, education and cultural background, and use appropriate metadiscourse to interact with them. Therefore, both writers and speakers strive to make their utterances coherent and convincing in order to achieve their readers' or audiences' expectations.

Speakers can easily achieve this goal of interaction if they have the opportunity to face their audience. Speakers can receive responses directly from their audience, and they can repeat or explain an idea if the audience has any questions. They can also use a different tone or pitch of voice to express their feelings or emotions towards the speech and can even use facial expressions and gestures as body language to support the message's delivery.

Writers can also achieve this goal by using metadiscourse in their text. For example, Hyland's (2005) categorisation of metadiscourse into devices like hedges, boosters, attitude markers and engagement markers provides writers with an opportunity to reveal their own viewpoint, emphasise the facts of the text, explicitly express their attitude and, alternatively,

include and invite readers to participate in the discussion. Writers use metadiscourse to smoothly direct their readers in order to assist and convince them to comprehend and accept their discussion or argument. They also use metadiscourse to explicitly engage and address their readers in order to interact with them. Thus, metadiscourse does not only provide readers with a more coherent and comprehensible text, it also enhances the interaction between readers and writers, allowing the readers to put themselves in the same position as the writer. In both ways, metadiscourse plays an important role in the successfulness of a piece of writing, and the theory of metadiscourse can be applied to different genres and rhetorical devices. In the following section, I shall introduce a few models to explain how writers make use of metadiscourse in their texts to achieve the communicative task.

Whether or not a piece of writing is successful and well-accepted should not only depend on the credibility that the writer already has, but also the on ability of the writer to use metadiscourse. Since metadiscourse is so important, many scholars have devoted themselves to the study of language in use and have analysed many different texts to investigate metadiscourse. They created their own methodology, the model of metadiscourse, and also used corpus linguistics to assist both themselves and other researchers in conducting the studies. This type of research is done to determine how metadiscourse assists the interaction between the writer and the reader, changes the flow of the text, influences readers' participation and builds the writer's credibility. Research about metadiscourse also provides language teachers with a better way to guide their students to develop more advanced writing skills.

The following sections will provide a detailed discussion of the theory of metadiscourse and



the models designed by a number of different scholars in this regard. As mentioned before, metadiscourse is important in communication, and many scholars have conducted research on metadiscourse to analyse different texts such as academic articles, magazine articles and newspaper articles. It is worth examining these studies to determine whether or not metadiscourse is the umbrella term that includes other linguistic aspects such as rhetoric or genre.

## **2.2 Theory of metadiscourse**

Language is one of the basic needs of human beings; we use it all the time to communicate and to exchange experiences, ideas or information. Whether verbal or non-verbal, we use language at almost every moment of our lives. In order to allow the information exchange process to take place more smoothly, people use many different methods to construct their speech, that is, they use metadiscourse.

Although metadiscourse has long been used, the term was only coined in and has only been discussed since the 1900s. This concept was first studied in language in use, and other researchers later provided more detailed arguments and definitions. Researchers applied models of the study of metadiscourse to different genres or texts to investigate the purpose of using it. They contributed their knowledge so that language teachers and other researchers could conduct further research in language-related fields.

### **2.2.1 Language as a communication tool**

Humans use different methods to communicate. It is said that language is a tool for communication, but simply saying that language is a tool cannot express and cover its range

of other functions. Language is like an umbrella, and there are many more factors under it that assist humans to carry out all their communicative tasks. In other words, there is a great deal more hidden within language than meets the eye. For example, we do not talk like robots – we use intonations, different tones of voice, gestures, facial expressions, eye expressions and more. We use all of these tools while we speak, and because we have emotions beyond language, we use our bodies to sound out, express, and signal our message. The reason these sub-factors are so important while communicating is that they can cause two identical sentences to have two different outcomes. For instance, to say, “It’s raining outside” in a higher and excited tone of voice can mean that the speaker is yearning for the rain. If the sentence is spoken in a lower and depressed tone of voice, it could mean that the speaker is disappointed or upset about the rain. Thus, those factors can direct and influence the receiver of the message to give a different response. Moreover, often we do not communicate only by speaking. Sub-factors such as facial or eye expressions, body gestures and even can also communicate. For the above discussion, we thus understand that humans deliver messages in many different ways.

Communication can be verbal and non-verbal. In our daily lives, we can talk on the telephone or meet people face-to-face, and we greet, discuss or argue using verbal communication. There is a speaker and a hearer, a person who delivers the message and another person who receives it, so the communication goes on and on. As discussed above, face-to-face communication is fulfilled in many different ways: using a different tone of voice, a gesture or even a facial expression can help speakers direct hearers or receivers towards their expected outcome.

In addition, non-verbal methods of communication, such as flyers, newspapers, advertisements, novels and magazines, also deliver messages to the public, and these messages also have many different ways to perform their communicative function. For example, a flyer can use a bright colour and larger text to indicate a discounted price, newspapers can use bold headlines on the front page, and memos ending with an exclamation mark can indicate that the message is important. Similarly, the hard or soft cover of a book can evoke different feelings in a person towards it. All these examples illustrate how non-verbal materials transmit messages to the public. Thus, it can be said that both non-verbal and verbal messages use the same principles to accomplish their communicative tasks.

### **2.2.2 The definitions and the empirical studies of metadiscourse**

In the section above, I discussed the factors that assist the processes of verbal and non-verbal communication. What emerged from the discussion is that writers or speakers either consciously or unconsciously apply the above-mentioned tools to influence their audience's responses. These speech acts or texts are called metadiscourse. In the dictionary, "meta-" means "beyond the ordinary or usual". In other words, metadiscourse is the discourse that is embedded in propositional meaning. The term "metadiscourse" was first coined by Zellig Harris in 1959, and the theory was then further discussed and redefined by other scholars. Williams, Vande Kopple, Crismore and Hyland all have their own explanations of the term. For example, Vande Kopple (1985) states in one of his papers that many discourses have at least two levels.

On one level, we supply information about the subject of our text. On this level, we also expand

propositional content. On the other level, the level of metadiscourse, we do not add propositional material but help our readers organize, classify, interpret, evaluate, and react to such material. Metadiscourse, therefore, is discourse about discourse or communication about communication (p. 83).

However, this concept is too general because speakers and writers do not just express or deliver propositional meanings; they also make use of their personalities, ideas, authority and many other aspects to guide their audience to an expected outcome. Communication is a mutual process, and it is not as simple as exchanging information. Many scholars in the field of human language and communication have devoted themselves to the study of metadiscourse and to developing more precise definitions and explanations of the term.

Metadiscourse has become important in many fields of language, and many scholars use different genres as study material to investigate metadiscourse. The most recent research is the study conducted by Pedro A. Fuertes-Olivera *et al.* (2001). Their study uses Hyland's (1999) metadiscourse schema to do an analysis of the slogans and/or headlines of a women's magazine. In Trine Dahl's paper (2004), academic articles in three languages (English, French and Norwegian) of three disciplines (economics, linguistics and medicine) were studied to determine whether language or discipline is the main variable that governs the use of metadiscourse in academic discourse. Academic articles were also studied by Pal Gillaerts and Freek Van de Velde (2010), who focused on the abstracts of the research articles. In their study, they concentrated on the discipline of applied linguistics and examined 72 publications from the *Journal of Pragmatics*, ranging from 1982 to 2007. They also used corpus linguistics to conduct their quantitative research based on Hyland's model. Another scholar,

Pilar Mur-Dueñas (2011), also used research articles as his study material. The discipline on which he focused in his study was business management. To conduct his research, Mur-Dueñas used research papers that were written by American scholars and published in international journals, and papers by Spanish scholars and published in national journals. The study mainly focused on the intercultural differences between the scholars from two different nationalities.

Besides academic material, newspapers can also be a good resource for studying the use of metadiscourse. In Emma Dafouz-Milne's research (2008), she studies two popular newspapers, the British *The Times* and the Spanish *El País*, and makes use of corpus linguistics to find textual and interpersonal metadiscourse markers. Another genre, job postings, was used by Xiaoli Fu (2012) to investigate the use of interactional metadiscourse. The author also used Hyland's theory and model to conduct the research.

Most of the above-mentioned scholars used Hyland's model in their recent research papers. Hyland himself has also made many contributions to the study of this theory (1998a; 1998b; 2004a). His primary focus is on academic writing. Of particular relevance here is his publications from 2004, "Disciplinary interaction: Metadiscourse in L2 postgraduate writing" (Hyland 2004b), an article that illustrates how he treated metadiscourse in his research. Many scholars have conducted studies on metadiscourse using different genres from various disciplines. Unlike other researchers, who focused on work by writers who speak English as a first language, Hyland conducted studies on second-language (L2) postgraduate writing because he considered this a neglected genre. Metadiscourse is a tool that writers use to organise their text to make it more fluent and coherent. It is also a linguistic technique for

writers to interact with their readers. Hyland (2004a) states:

Academic writers do not simply produce texts that plausibly represent an external reality, but use language to offer a credible representation of themselves and their work, and to acknowledge and negotiate social relations with readers. The ability of writers to control the level of personality in their texts, claiming solidarity with readers, evaluating their material, and acknowledging alternative views, is now recognized as a key feature of successful academic writing (p. 134).

In other words, metadiscourse is used to make writing successful and to assist writers in reaching their communicative goal. Therefore, it is also important for teachers to teach L2 students the concept of metadiscourse and ways of using it to improve their writing skills. However, Hyland observes that teachers often focus on the function of each metadiscourse device and the ways of using it in the text, but seldom teach the students how they can generate metadiscourse to interact with their audience. Metadiscourse does not only have the function of aiding students in their writing skills, but also of supporting the writer's position and building a relationship with the audience. Hyland conducted the study of L2 writers' texts to determine how they used metadiscourse at their advanced level of academic writing. The study utilises both quantitative and qualitative approaches, and consists of frequency counts and text analyses of a corpus of 240 dissertations. The corpus consisted of 20 master's dissertations and 20 doctoral theses from six different academic disciplines. In addition to the corpus, a sample of two texts from each discipline was taken to be coded manually in order to identify potential metadiscourse signals and to classify more delicate sub-categories. Moreover, two master's and two doctoral students from each discipline (24 students in total)

were interviewed to determine their preferences and thoughts.

In Hyland's (2004b: 137) discussion of the interpersonal model of metadiscourse, he mentions Halliday's metafunctions, saying that the difficulties in identifying textual and interpersonal metadiscourse remain because there is not a separate set of textual resources for either propositional or interpersonal aspects. In other words, textual functions can make both propositional and interpersonal aspects more coherent in the text, and also assist writers in making their texts more understandable in the context. Textual elements such as conjunctions and adverbials are used in the text to connect ideas and clauses, which can take the form of either propositional or interpersonal aspects. In academic writing, texts are expected to express the truth, which means that they tend to have propositional meanings, but conjunctions are also used, allowing writers to predict readers' possible responses so as to avoid objections and gain more trust for the idea and view in the text. From this one can deduce that textual devices have an interpersonal function. Thus, Hyland introduces interactive and interactional resources to explain how writers use metadiscourse in academic writing to make their text more coherent and convincing in order to avoid readers' arguments and negative responses.

Interactive resources consist of five sub-categories: transitions, frame markers, endophoric markers, evidentials and code glosses. In this category, writers focus on the fluency of the information and make the interpretations explicitly. It reveals writers' expectations of readers' knowledge and also helps guide readers through the text. Interactional resources also have five sub-categories: hedges, boosters, attitude markers, engagement markers and self-mentions. Writers make use of this category to become involved in the text. They

express their own point of view, emphasise their voice and affirm their idea, express attitudes, build a relationship with the audience and use pronouns such as *I*, *we*, *my* and *our* to refer to themselves directly.

According to Hyland (2004b: 140), in the frequency counts of postgraduate writing, writers used more interactive than interactional resources. Of the two categories, writers used hedges and transitions more often than other sub-categories. Hedges were the most frequently used sub-category and occupied 41% of all the interactional resources. The corpus also shows that writers used *may*, *could* and *would* more frequently. When academic writers use these metadiscourse devices, they express their opinion or an idea. They hope to make their tone softer and more cautious to express their point of view more acceptably and persuasively. Transitions such as conjunctions were also often used in the texts. As mentioned above, Hyland states that conjunctions are crucial in academic writing because they indicate writers' expectations regarding readers' understanding and interpretation of the text.

Hyland (2004b: 141) also found that master's students used more interactional metadiscourse, while doctoral students used more interactive metadiscourse. More metadiscourse also appeared in doctoral theses. This occurrence could be ascribed to the fact that their length is about twice that of master's dissertations, so writers need more interactive devices to elaborate on their arguments. These more advanced doctoral writers would also want to make good use of metadiscourse to make their writing more readable in order to engage their readers in their arguments and ideas. They probably want to express their competence and proficiency in the field, which could explain why Hyland (2004b: 141) found that doctoral students used evidentials far more than other sub-categories in the interactive resources.



In academic writing, citation is essential to provide support for the writer's argument and to establish the writer's credentials so as to persuade readers. Moreover, it is the tradition to cite sources in research. Hyland (2004b: 142) found, however, that master's students were not as concerned with citing as doctoral students were. Hyland (2004b: 142) explains that the reason might be that most of the master's students were not full-time researchers, so they did not devote themselves fully to the academic tradition. Apart from evidentials, the doctoral students also used many code glosses and frame markers. This indicates that the doctoral students were more aware of their readers, so they used metadiscourse to elaborate on their ideas. They also clearly pointed out their arguments, guiding their readers to understand the points more easily. In the interviews with these doctoral students, they mentioned their readers often. This indicates how readers influenced these students' way of writing. Doctoral students also used more interactional metadiscourse than master's students, and they used higher rates of engagement markers and self-mentions. In academic writing, students are often told to avoid using self-mentions. However, the doctoral writers included this metadiscourse device in their writing more often because they wanted to clearly put across their research and announce their contribution to their field. While the master's students avoided using a strong and definite tone, the doctoral students used engagement to guide their readers or emphasise certain arguments. This indicates, according to Hyland (2004b: 143), that doctoral students were more confident when controlling their readers.

Not only do students from different educational levels have different ways of using metadiscourse, but so do different disciplines. Hyland (2004b: 144) looks at six disciplines in his study, namely applied linguistics, public administration, business studies, computer science, electronic engineering and biology, and the corpora show different ratios for each

discipline. The so-called “soft fields”, such as business studies, public administration and applied linguistics, have more hedges than other fields. These disciplines lack empirical demonstration or a trusted quantitative method, so it is necessary for writers to build up their relationship with their readers and also persuade them not to accept any other possible interpretations. Although hedges are crucial in academic writing, they are typically more important in the soft fields than in any other disciplines since these fields deal specifically with human subjects and are more likely to conduct qualitative research. Thus, soft fields need to focus more on elaborating and explaining their arguments and claims. In contrast, the scientific or “hard” fields rely on the result of quantitative approaches, so they express their arguments based on the proof of analyses.

Self-mention also appears more in the soft fields because students in the humanities or social sciences are often encouraged to express their own voice or personal perspective, while in the hard fields, especially the “pure” sciences, they focus more on the research results. Unlike the other scientific fields, computer science has a high rate of both self-mentions and engagement markers. Hyland’s (2004b: 146) explanation for this phenomenon is that computer science is more like an applied discipline, and it tends more to the everyday world.

The counts for interactive metadiscourse show that the use of this metadiscourse category is more balanced for the six disciplines. Transitions appear more in the soft fields, while the hard fields use more endophoric references, and biology dissertations have a high number of evidentials.

There are certainly variations in how these L2 postgraduate writers use metadiscourse. The differences indicate that the writer’s use of metadiscourse is influenced by the degree and the

discipline. In conclusion, Hyland (2004b) makes the following observation:

... the ways that writers present themselves, negotiate an argument, and engage with their readers is closely linked to the norms and expectations of particular cultural and professional communities (p. 148).

Metadiscourse is also important for teachers to assist their students in using a more appropriate way to express themselves and to engage their readers in the messages they want to deliver. It also helps L2 students move beyond conservative barriers into the rhetorical contexts of their disciplines.

Crismore is another well-known scholar who has made a great contribution to the study of metadiscourse. In her work, she shows how metadiscourse has been used in writing in different disciplines from antiquity through the Middle Ages to the present. In one of her publications, *Metadiscourse: What it is and how it is used in school and non-school social science texts* (1983), Crismore attempts to define metadiscourse, discusses the classifications of metadiscourse designed by Williams and Meyer and then describes her own types and subtypes of metadiscourse.

In her paper, Crismore (1983: 7–8) first introduces Williams' classification of metadiscourse. Williams classifies metadiscourse into six different types: hedges, emphatics, sequencers, topicalisers, narrators and attributors. Hedges are used to show the degree of uncertainty of an author (e.g. *possibly, perhaps, might*), while emphatics show the degree of certainty (e.g. *of course, indeed, everyone knows*). Sequencers tell the reader to move from one sentence to the next cohesively (e.g. *first, next*), while topicalisers tell the readers to move to a new topic

(e.g. *let's now turn to...*, *in regard to...*). Narrators explicitly express an author's idea, a fact or an opinion (e.g. *I think, I concluded*), while attributors are used to describe the idea or opinion stated by a particular person (e.g. *Darwin claims that...*).

Crismore (1983: 9–10) then discusses Meyer's classification. Meyer classifies metadiscourse into four major types. The first type is the specification of the structure of relations in the content structure. The second type is prospectively revealed information abstracted from content occurring later in the text. This type of metadiscourse serves as an announcement that tells readers what is going to happen later in the text. It can be found in titles or the introductory sentences of passages and paragraphs. The third type is summary statements, which can be seen in the summary that is used at the end of a paragraph to sum up the main points that were mentioned before. The fourth type is pointer words. Authors use pointer words to indicate their own perspectives or to tell readers the importance of particular ideas, to express opinions and to give facts. Williams reclassified metadiscourse a year after his first classification. The new types are advance organisers, connectives and interpersonal discourse. These types are closer to Meyer's classification.

After the discussion of the classifications of Williams and Meyer, Crismore (1983: 11–15) presents her own types of metadiscourse based on their classifications. Crismore's typology consists of two major types, with subtypes for each. The first type is informational metadiscourse, and its subtypes are global goal statements (goals), global preliminary statements about content and structure (pre-plans), global review statements about content and structure (post-plans) and local shifts of topic (topicalisers). Informational metadiscourse means that the author can give several kinds of information regarding the primary discourse

to assist readers in understanding the text better. Crismore's second type is attitudinal metadiscourse, with the subtypes of saliency (important idea), emphatics (degree of certainty of assertion), hedges (degree of uncertainty) and evaluative (attitude toward a fact or idea). Crismore also provides many examples of the subtypes. The model is discussed in detail in the following section.

Furthermore, Crismore (1983: 15) shows that metadiscourse can take different forms, such as words, phrases or even clauses. It can also be stated from different points of view, such as the first, second or third person. She states that the length of the metadiscourse shows how explicitly the author intrudes into the primary discourse. In other words, the longer the metadiscourse, the more explicit the author is. Therefore, by analysing the amount and types of metadiscourse in a text, one can understand the degree of the author's intrusion, the author's personality as well as the author-reader relationship.

After her discussion on the classification of metadiscourse, Crismore (1983: 16) presents an empirical study of social science textbooks and non-textbooks, applying her own typology. Through the study and analysis of metadiscourse of school and non-school social science materials from different publishers and authors, and the material written for different audiences, Crismore endeavoured to determine whether the differences of school/non-school material, publisher, grade, author and audience were reflected in the use of the amount and type of metadiscourse. She chose 18 social science texts for the study, 9 from textbooks and 9 from non-textbooks. The textbook texts ranged from early elementary to university level. Of those texts, six were published by leading publishers. The nine non-textbook texts were drawn from different materials such as articles written for widely read periodicals, academic

journals, chapters from books, etc. After studying the text materials, Crismore (1983: 63) concludes that both informational and attitudinal metadiscourse are important and that they assist readers in comprehending texts. Metadiscourse helps draw readers' attention, encourages them to make comments or judgements, guides them to anticipate the information that follows and leads them towards grasping the main idea of the primary discourse. This paper was the first empirical study by Crismore and also gave rise to later metadiscourse categorisations. Although the boundaries between the different subtypes of metadiscourse remain, Crismore (1983) provides useful empirical examples for future research.

Unlike the former studies on metadiscourse, Crismore and Hill (1988) report on a study in another research paper, "The interaction of metadiscourse and anxiety in determining children's learning of social studies textbook materials", using anxiety as study material. In the beginning of the paper, the authors provide a detailed explanation of metadiscourse and also discuss the definitions put forth by Williams and Vande Kopple. Crismore and Hill also note, "A survey of written texts reveals that authors from different cultures, writing in different time periods, disciplines, and genres use metadiscourse" (1988: 250). Therefore, metadiscourse was used by ancient authors, such as Aristotle, and continues to be used by modern and contemporary authors. Nowadays it is easy to find the use of metadiscourse in most popular texts.

Crismore and Hill (1988: 250) further mention the work of Armbruster and Anderson (1981; 1984), who conducted research on the aspects of content area textbooks. They identify four discourse properties of which authors should be aware in order to produce texts that are more coherent and understandable for their readers. The discourse properties are structure,

coherence, unity and audience appropriateness. These four properties cover the organisation of the texts, sentence structure, the consistency of ideas and the awareness of audiences' background knowledge. It is not hard to see how important metadiscourse has been from ancient times until the present, and also for different disciplines. According to Crismore and Hill (1988: 251), "A number of communication scholars, modern rhetoricians, and educators believe that when used appropriately, metadiscourse can guide and direct readers through a text by helping them understand the text and the author's perspective (Bradley 1981; Williams 1985; Winterowd 1986)".

In addition, Halliday's (1973) interpersonal and textual macro-functions of language are discussed in Crismore and Hill's paper, and metadiscourse is classified into three categories, namely informational, voice and attitudinal (1988: 251). Like Crismore's (1983) classifications of informational and attitudinal metadiscourse, each of these three types also has subtypes. Crismore and Hill (1988) explain the three types of metadiscourse as follows:

Metadiscourse functions on a referential, informational plane when it serves to direct readers in how to understand the primary discourse message by referring, for example, to its text structure and content and to the author's discourse actions ("I will describe X."), purposes, or goals... on an expressive attitudinal plane when it serves to direct readers in how to take the author, that is, how to understand the author's perspective or stance toward the content or structure of the primary discourse... Voice metadiscourse involves the presentation of informational or attitudinal metadiscourse in an interpersonal manner using first and second person pronouns (in this chapter I explain to you...) versus third person pronouns (this chapter traces the history of trade routes) (p. 251).

Hence, Crismore and Hill (1988) conducted the research based on the three classifications of metadiscourse:

The subjects of this study were 120 sixth-grade children with reading abilities; some of them are high anxious children, some of them are low. The materials selected for the children to read are chosen from social studies textbook currently used in the subjects' classroom. The original text contains third person voice, but with no informational or attitudinal metadiscourse. The procedure of the task lasted for five days, and they took the prior knowledge test on day 1, and Social Studies Comfort Index (SSCI) as pretests and post test. On day 2, 3, and 4, children were told to read the designed passages with no time constraint, and then they took a multiple choice and retention test. The passages those children read were eight possible combinations with or without voice, information, and attitudinal metadiscourse. For example, the first passage contains no metadiscourse, and the second passage with informational metadiscourse only (p. 254).

As this study by Crismore and Hill (1988) pertains to the relationship between anxiety and metadiscourse, the authors explain the differences in school performance or test results in terms of students' levels of anxiety (high or low). Furthermore, they provide many examples of studies that show that there is a correlation between the use of metadiscourse and anxiety. For instance, in normal, standardised school activities or tests, children with low levels of anxiety perform significantly better than children with high levels of anxiety. In other words, when the pressure or stress of those activities or tests is removed, children with high levels of anxiety can also perform better. Therefore, high anxious children can perform as well as low anxious children, depending on the nature of the tasks and tests. It is thus expected that



anxiety can influence the children's performance and that anxiety can be controlled by different designs of the evaluation or work. Crismore and Hill (1988: 255) hypothesised that adding different categories of metadiscourse can influence the performance of high and low anxious children. First of all, adding attitudinal metadiscourse such as uncertainty terms will result in poor performance for high anxious children because it complicates children's learning and retention (Crismore and Hill 1988):

High anxious students do not like ambiguity, do not like to answer questions unless they are fairly sure of their response (Goulet & Mazzei 1969), and perform particularly poorly on problem-solving tasks involving difficult discrimination and considerable information processing (Hill 1980) (p. 255).

A relationship between attitude and anxiety thus exists. Crismore and Hill (1988: 255) had also expected that attitudinal metadiscourse would be an obstacle for high anxious children's learning, but not for that of low anxious children. Secondly, because voice metadiscourse adds an interpersonal manner such as a first or second person pronoun, as opposed to a third person pronoun, it facilitates high anxious children's learning. After discussing these findings, Crismore and Hill (1988: 255) note that in order for the high anxious children to perform better, the stress and pressure from any possible causes of anxiety should be removed. In other words, if the adult acts in a personal way or the school activities or evaluation scene is more relaxed and less strict, it could actually facilitate high anxious children's learning and therefore result in better performance. In contrast, low anxious children could do less well or even worse when interpersonal metadiscourse is added.

This study by Crismore and Hill (1988) proves the hypothesis of the interrelation between

metadiscourse and anxiety. The results show that high anxious children can do much better when voice metadiscourse is added to the text, but not when attitudinal metadiscourse is added. The reverse is true for the low anxious children in the same situation. Crismore and Hill's study shows that there are many other issues that can be researched in future studies. Publishers and teachers should also be aware of the interrelation between metadiscourse and learners' anxiety so that they can design the textbooks or school activities in a way that enables all the learners to perform at their best. The findings are also helpful for translators, who should be aware of this interrelation when producing textbook translations.

Lastly, I shall discuss Crismore and Farnsworth's study (1989) on Charles Darwin's *On the Origin of Species* (1859) and how he built his ethos, one of the means of persuasion:

Ethos, the perceived trustworthiness of authors by readers, is necessary if authors are to be favorably received by readers and their written works considered effective. In fact, ethos is thought by many rhetoricians to be the most significant factor in determining the effectiveness of authors (p. 91).

From the opening paragraph of Crismore and Farnsworth's study quoted above, it is understood that ethos is considered an important element in the field of rhetoric and a crucial factor for successful persuasive discourse. Some writers or speakers already have ethos prior to their work being read or heard, but others need to build their ethos for the very first time. In both cases, writers always need to re-establish their ethos in a new piece of discourse, and in order to accomplish this, metadiscourse is used. In other words, metadiscourse helps writers and speakers establish ethos. In their study, Crismore and Farnsworth (1989) focus on the topic of rhetoric and metadiscourse and use Charles Darwin's work to conduct their

research. They aimed to find out how, in his book *On the Origin of Species*, Darwin used metadiscourse to gain ethos for himself, as discussed below.

In their paper, Crismore and Farnsworth (1989: 93) introduce Michael Halliday's three macro-functions (ideational, interpersonal and textual) to make the point that metadiscourse fulfils both textual and interpersonal functions. These two functions are manifested in two of the major categories of metadiscourse, namely interpersonal and textual metadiscourse. Interpersonal metadiscourse focuses on the interaction between writer and reader or speaker and hearer, and textual metadiscourse assists in constructing a cohesive text to convey a writer's message fully. Interpersonal metadiscourse, aimed at the relationships between people, can be used by writers to effectively establish ethos. In other words, interpersonal metadiscourse plays an essential role in the construction and the success of the text. Crismore and Farnsworth adopt Vande Kopple's (1985) schema of textual and interpersonal metadiscourse in their study. They provide a table explaining the subcategories of both these categories of metadiscourse to briefly introduce the function. Vande Kopple's metadiscourse model is discussed in section 2.4.

In their study, Crismore and Farnsworth (1989) only concentrate on the interpersonal metadiscourse in Darwin's *On the Origin of Species*. They take Halliday's interpersonal macro-function of language as the basis of their research. They also use three of Vande Kopple's seven categories (modality markers, attitude/evaluative markers and commentary) of metadiscourse and only two of the subcategories (hedges and emphatics) of the modality markers to analyse the material. The authors utilise both qualitative and quantitative approaches, and they worked separately to analyse the text. They calculated the index of

interpersonal metadiscourse after they worked together and reached consensus. Crismore and Farnsworth chose chapters one and two of *On the Origin of Species* as the material for their empirical study. The reason for choosing the first chapter is that the writer often uses metadiscourse to provide a framework of the whole text and to draw readers' attention and interest. This is done to make sure that readers will continue reading the whole book. The reason for choosing chapter two is that in it Darwin presents his theory of natural selection. It is therefore an important chapter in the book. Crismore and Farnsworth (1989: 100) are of the opinion that studying interpersonal metadiscourse with quantitative and qualitative approaches could help them identify how Darwin built his ethos. The results indicate that Darwin used more hedges than other types of metadiscourse. The modality markers occupy 83% of the interpersonal metadiscourse. Crismore and Farnsworth find, in a related study entitled "Scientific rhetoric, metadiscourse, and power" (1990), that Darwin used a larger ratio of modality markers.

It can be concluded that Darwin's use of interpersonal metadiscourse has a strong relationship with the establishment of ethos. Moreover, the Crismore and Farnsworth (1989) believe that Darwin's ethos is constructed from the following aspects:

... the tentative, cautious naturalist; the modest, gentleman naturalist; the nonassertive, tactful presenter of ideas; the trustworthy expert, the childlike human being given to wonder – in short, the nonthreatening, endearing Mr. Darwin (p. 101).

Crismore and Farnsworth's study (1989) shows how Darwin used interpersonal metadiscourse, especially hedges, to make *On the Origin of Species* so successful. He also made good use of other modality markers to guide his readers. Moreover, Darwin's rhetorical

abilities exerted a great influence on his readers. This influence helped him build his ethos as a cautious and tentative scientist. Therefore, successful writers learn how to control the use of metadiscourse to accommodate the interpersonal relationships in the text. They also learn to talk about the importance of the relationship between metadiscourse and rhetoric.

Crismore and Farnsworth (1990) co-operated in another study, finding that writers in science disciplines use less hedges when they write for lay readers. According to these authors, removing hedges from science writers' texts makes their points or arguments sound more certain. It also enhances the credibility of the writers' analyses and results.

From the discussion above it is obvious that metadiscourse has become an important topic in many different disciplines, such as pragmatics, social research, discourse studies and English as a second language (ESL). As mentioned before, metadiscourse exists in all human discourse. Human communication is, however, not always as simple as exchanging goods. One can thus conclude that metadiscourse facilitates communication, supports a position, increases readability and builds a relationship with an audience (Hyland 2005).

The research papers discussed above provide clear empirical studies that provide insight into the definition of metadiscourse and how to apply it to different types of material. It is also understood from these studies that propositional meanings and metadiscourse coexist in a text. They are not contradictory, but assist each other in making the text more comprehensible, persuasive, readable and acceptable. Based on the above-mentioned research papers, it is also evident that many scholars have compiled their own theories and models of metadiscourse.

In the following section I provide a brief discussion on propositional and metadiscourse

meaning, and I then introduce the metadiscourse models drawn up by different scholars.

### **2.3 Propositional and metadiscourse meanings**

Metadiscourse exists in every kind of text, discourse and utterance, and consequently, a variety of materials from different disciplines have been studied. These research results have been useful because they benefit not only ESL students or composition teachers, but also scholars from different fields who want to conduct further research. However, before commencing an analysis of metadiscourse in a particular material, it is necessary to understand the differences between propositional and metadiscourse meanings.

According to Vande Kopple (1985: 83), metadiscourse is “the linguistic material which does not add propositional information but which signals the presence of an author”. This statement by Vande Kopple shows that the presence of metadiscourse in a text helps the author guide or interact with the expectations of the reader. Authors also use metadiscourse to make the text more readable, thus reaching their communicative goals. Crismore, Markkanen and Steffensen (1993: 40) further state that metadiscourse is the “linguistic material in texts, written or spoken, which does not add anything to the propositional content, but that is intended to help the listener or reader organize, interpret and evaluate the information given”. In other words, metadiscourse enhances the readability and fluency of the text, but does not modify the actual meaning and message of the text. For example, one often reads about new medical research in newspapers and magazines, and this information is derived from research papers. Sometimes the information is edited and rewritten for specific health-related magazines or for the health section of a newspaper, depending on who the readers are. The same research could also be included in textbooks for medical students, edited and rewritten

in a different way.

Another example is an interesting phenomenon that can be seen in Taiwan almost every day. There are various newspaper offices in Taiwan, and they all belong to specific political parties. It is common for different newspapers to have their own way of editing news, since they have a particular audience and their journalists have their own style of writing. However, different newspapers can report the same news in a totally different way, especially when the news is related to politics. In Taiwan, it is possible to tell to which political party the newspaper belongs simply by reading the stories in the specific newspaper. The newspaper texts are often edited into different kinds of genre, and it is a common occurrence. These different texts deliver the same message, but since their target audiences are different, the journalists or writers need to use different metadiscourse to carry out their communicative tasks. These examples illustrate that the texts' main ideas are identical, but the types of metadiscourse in the texts are not the same.

To summarise the differences between propositional and metadiscoursal meanings and to understand their roles, Hyland (2005: 19) quotes Halliday's (1994: 70) definition that "propositional meaning is something that can be argued about, affirmed, denied, doubted, insisted upon, qualified, tempered, regretted and so on". Unlike metadiscourse, propositional meaning is information about real world affairs, so it is something one can choose to deny or criticise. In the first example mentioned above, readers have the right to question the reliability of new medical discoveries. It might not be criticised by medical students or the public, but scholars or experts in the same field might have stronger feedback on the findings. In the example about the newspapers, readers with dissimilar political party preferences

might argue about the viewpoint expressed in a news report.

## 2.4. Models of metadiscourse

It is by now clear that metadiscourse and propositional meaning are different from each other, and in order to conduct an analysis of the metadiscourse in a text, it is important to know exactly what it is. Vande Kopple (1985), who was influenced by Williams and Lautamatti, identifies seven kinds of metadiscourse. His classification has been used by numerous researchers and authors. A detailed explanation of his classification is shown in table 1 below.

*Table 1: Vande Kopple's classification of metadiscourse*

<b>Textual metadiscourse</b>	<b>Interpersonal metadiscourse</b>
Text connectives	Illocution markers
Code glosses	Attitude markers
Validity markers	Commentaries
Narrators	

In terms of Halliday's three macro-functions of language (ideational, interpersonal and textual), metadiscourse carries out both interpersonal and textual functions. The interpersonal function allows writers or speakers to interact with their readers and audiences, while the textual function means that the text has the ability to effectively and coherently transmit its meaning. The interpersonal and textual functions represent interpersonal and textual metadiscourse respectively.

*Text connectives* connect the parts of the text, thus making the text read more smoothly and



making it more reader friendly. This category includes sequences (e.g. *first, next, in the third place*), those words or phrases that indicate some kind of logical or temporal relationship (e.g. *however, nevertheless, as a consequence, at the same time*), reminders that indicate material showed earlier in the text (as mentioned in Chapter 1) and later in the text (as I explain in the next chapter), and topicalisers (e.g. *in connection with, in regard to, for instance*).

*Code glosses* help readers grasp the meanings that the writer intended to deliver with the text. By identifying the possible readers, the writer can anticipate whether or not they have certain knowledge of the text's subject matter and can thus explain, rephrase, reword and give examples for certain words or terms. Especially when introducing a foreign word, the writer may find it necessary to give appropriate explanations to assist the readers. Since code glosses do not influence the propositional meaning, they are considered to have a metadiscoursal function.

*Validity markers* are used to show how committed the writer is to the probability or the truth of the propositional content. This category includes hedges (e.g. *perhaps, might, may, seem, to a certain extent*), emphatics (e.g. *clearly, undoubtedly, it is obvious that*) and attributors (e.g. *according to Einstein*). Writers use this type of metadiscourse to express the validity of the content as well as to guide the readers to question, judge or believe the truth-value of the propositional content.

*Narrators* indicate that certain phrases or clauses are said or written by someone else (e.g. *according to Jane, President Zuma announced that*).

*Illocution markers* are those parts of the text where the writer explicitly states the speech or

discourse act they are performing at a certain point (e.g. *I hypothesise that, to sum up, we claim that, I promise to, for example*). According to Vande Kopple (1985: 84), every sentence implicitly contains the writer's speech act. Therefore, even when one just reads a text, one can still sense the mood within the words. Writers can also use illocution markers at a certain point to show readers the importance or the unexpected implications of the discourse.

*Attitude markers* are a type of metadiscourse that show writers' attitude towards the propositional meanings they present (e.g. *surprisingly, I find it interesting that, it is a pity that*).

*Commentaries*, the last type of interpersonal metadiscourse, are used to address readers directly. They are also used to lead readers into an implicit dialogue with the writer. Commentaries may guide the reader's mood, view, or reaction to the propositional content (e.g. *you might disagree with that*), recommend a mode of procedure (e.g. *you might want to read the last paragraph*) or indicate to the reader what to expect later (e.g. *you might find the following story interesting*).

The above classification has been used by many scholars, including Crismore and Farnsworth (1989; 1990), Intaraprawat and Steffensen (1995) and Cheng and Steffensen (1996). However, writers still have difficulties when applying these classifications of metadiscourse to texts. The reason for this is that the functions of these categories of metadiscourse are still vague, and this means that it is still difficult to define the categories. Among Vande Kopple's seven categories of metadiscourse, the boundary between narrators and attributors is often unclear. According to Vande Kopple (1985: 85), attributors are used to lead readers to judge

or respect the truth value of the propositional content as the writer wishes them to, and narrators are simply there to let readers know who said or wrote something. However, citations in academic writing play both the roles of attributors and narrators. Citations not only provide propositional warrants and conform to academic conventions, but they might also be used to offer a narrative context for the research or establish an intertextual framework to suggest a cumulative and linear progression of knowledge (Hyland 2005: 33). Even though these two classifications of metadiscourse come with the same form (e.g. *according to Einstein*), the analyst always needs to look into the content to classify which category it belongs to. Hyland (2005: 33) also gives two examples, “we suggest that” and “I demonstrate that”, which are hard to distinguish from validity and illocution markers since they simultaneously express the writer’s commitment and perform the writer’s ideas at a certain point. Because of the vagueness of Vande Kopple’s metadiscourse category, Crismore *et al.* (1993) developed their own categorisation based on Vande Kopple’s. Table 2 below shows their categories.

*Table 2: Crismore et al.’s categorisation of metadiscourse (1993: 47–54)*

Category	Function	Examples
<b>Textual metadiscourse</b>		
<b>1. Textual markers</b>		
Logical connectives	Show connections between ideas	therefore; so; in addition; and
Sequencers	Indicate sequence/ordering of material	first; next; finally; 1, 2, 3
Reminders	Refer to earlier text material	as we saw in Chapter 1
Topicalisers	Indicate a shift in topic	well; now I will discuss
<b>2. Interpretive markers</b>		
Code glosses	Explain text material	for example; that is
Illocution markers	Name the act performed	to conclude; in sum; I predict
Announcements	Announce upcoming material	in the next section...

Category	Function	Examples
<b>Interpersonal metadiscourse</b>		
Hedges	Show uncertainty to truth of assertion	might; possible; likely
Certainty markers	Express full commitment to assertion	certainly; know; shows
Attributors	Give source/support of information	Smith claims that...
Attitude markers	Display writer's affective values	I hope/agree; surprisingly
Commentary	Build relationship with reader	you may not agree that...

(table 2 continued)

Due to the vagueness of Vande Kopple's model and the resulting difficulties of distinguishing between narrators and attributors, or illocution and validity markers, Crismore *et al.* broke down, separated and reorganised Vande Kopple's metadiscourse and suggested a more detailed classification of categories. Textual metadiscourse now has two subcategories: textual markers and interpretive markers. Most of the subcategories that were contained in Vande Kopple's textual metadiscourse remain, and a new category, logical connective, is added to include conjunctions and conjunctive adverbs as metadiscourse. The purpose of this new category is to connect ideas, unlike the categories in Vande Kopple's model, which focused more on connecting two different clauses. Crismore *et al.* (1993) also took out narrators, broke down validity markers and rearranged them, and moved illocution markers to the textual metadiscourse category. Some categories, such as hedges, certainty markers and announcements, are new terms that give a more detailed and systematic method to analyse metadiscourse.

Using Vande Kopple and Crismore's taxonomy as the foundation, Hyland introduced his own categorisation of metadiscourse (see table 3). Hyland argues that all metadiscourse is interpersonal in that it takes account of the reader's knowledge, textual experiences and

processing needs, and that it provides writers with an armoury of rhetorical appeals to achieve this (Hyland & Tse 2004). In that sense, there is no pure textual function in metadiscourse as conjunctions sometimes have an interpersonal function. Therefore, textual devices not only organise the propositional meaning but also fulfil the metadiscoursal function. Based on the interpersonal function of metadiscourse, Hyland's model (2005) shows that metadiscourse consists of two dimensions of interactions: interactive and interactional. The interactive dimension has five subcategories, namely transitions, frame markers, endophoric markers, evidentials and code glosses.

*Table 3: Hyland's interpersonal model of metadiscourse (2005: 49)*

<b>Interactive</b>	<b>Guide the reader through the text</b>	<b>Resources</b>
Transitions	expresses relations between main clauses	in addition; but; thus; and
Frame markers	refer to discourse acts, sequences or stages	finally; to conclude; my purpose is
Endophoric markers	refer to information in other parts of the text	noted above; se Fig.; in section 2
Evidentials	refer to information from other texts	according to X; Z states
Code glosses	elaborate on propositional meanings	namely; e.g.; such as; in other words
<b>Interactional</b>	<b>Involve the reader in the text</b>	<b>Resources</b>
Hedges	withhold commitment and open dialogue	might; perhaps; possibly about
Boosters	emphasise certainty or close dialogue	in fact; definitely; it is clear that
Attitude markers	express writer's attitude to proposition	unfortunately; I agree; surprisingly
Self-mentions	explicit reference to author(s)	I; we; my; me; our
Engagement markers	explicitly build relationship with reader	consider; note; you can see that

**Interactive dimension:** In this dimension, writers consider how they could construct the text in a way that meets the needs of a particular audience. This dimension indicates writers' awareness of the readers. In other words, writers use metadiscourse in this category to organise the propositional information into a smooth, coherent and convincing discourse. In order for writers to be successful in this category, they need to assess and assume the audience's interests, rhetorical expectations, comprehension capacities, understandings of related texts and need for interpretive guidance, as well as the relationship between themselves and the readers.

- *Transitions* are mainly conjunctions and adverbial phrases (e.g. *and, furthermore, however, therefore*) that make the propositional content coherent and assist readers in connecting ideas between different clauses. They also help readers grasp writers' thinking and to understand the relationship between stretches of discourse. Again, when transitions are treated as metadiscourse, they involve the internal event of the discourse, not the outside world (see table 4 below). Table 4 shows that when a transition plays an internal role, it adds elements to an argument, makes opposing or different arguments and gives a conclusion or responds to the arguments. However, transitions only touch on external issues when they are not playing a role as metadiscourse.

*Table 4: Different roles for internal and external transitions (Hyland 2005: 51)*

<b>Relation</b>	<b>External</b>	<b>Internal</b>
Addition	adding activities	adding arguments
Comparison	comparing and contrasting events, things and qualities	comparing and contrasting arguments and evidence
Consequence	explaining why and how things happen	drawing conclusions or countering arguments

- *Frame markers* indicate text segments that show readers the different stages or information of the text, making the text clearer and more readable for readers. This category indicates sequences (e.g. *first, then, next*), labels text stages (e.g. *to summarise, in sum, to conclude*), announces discourse goals (e.g. *my aim is, I wish to persuade, I disagree that*) and indicates topic shifts (e.g. *well, alright, OK*). From these examples, it is clear that frame markers have the function of framing, that is, they clearly separate the ideas or arguments of the text and provide readers with the opportunity to shift their thoughts and keep up with the text while they read.
- *Endophoric markers* refer to information in other parts of the text (eg. *see table 1.1, as the last paragraph shows*). This metadiscourse guides the reader through the discussion to find the information or material supporting the argument, so readers can always understand the idea that writers want to convey and expect the upcoming discussion.
- *Evidentials* give information from other texts (e.g. *according to Einstein, Crismore states, Hyland 2001*). Giving authoritative information to the reader makes the text more reliable and also lends support to arguments. This type of metadiscourse can often be found in academic writing.
- *Code glosses* provide more detailed discussions and explanations of the propositional content. This metadiscourse rephrases, explains or elaborates on the text to assist the reader to understand the writer's intended meaning (e.g. *in other words, say for instance, etc.*). From this category also shows how writers predict the readers' knowledge and comprehension abilities.

**Interactional dimension:** This category is about how writers interact with and involve their readers. The metadiscourse in this dimension assists writers to explicitly express their views and ideas, and also encourages readers to respond to the unfolding text.

- *Hedges* included terms like *might*, *perhaps* and *possible*, so instead of giving an firm statement, the writer's viewpoints and alternative voices are shown. Hedges emphasise the subjectivity of a position by allowing information to be presented as an opinion rather than a fact, thereby opening up that position to negotiation. Writers must calculate what weight to give to an assertion, considering the degree of precision or reliability that they want it to carry (Hyland 1998b).
- *Boosters*, unlike hedges, give the text a firmer tone and eliminate the alternatives. They include terms like *definitely*, *in fact*, *it is clear* and *obviously*. When writers use boosters, they want to emphasise a fact, and they try to narrow down other possibilities. By analysing the distribution of hedges and boosters, writers' standpoints can be found in the text, based on whether or not they present reader with alternatives.
- *Attitude markers* explicitly show writers' attitudes to the propositional content. Terms such as *agree*, *undoubtedly*, *unfortunately*, and *hopefully* are included in this category. Therefore, writers can express their agreement, importance, obligation, frustration or surprise by using this category.
- *Self-mention* includes any first-person pronouns and possessive adjectives (e.g. *I*, *me*, *mine*, *we*, *our*). By using self-mention, writers control how they are going to be exposed in the text. In other words, this type of metadiscourse refers to the degree of explicitness



of writers. Of course the whole propositional content expresses and delivers writers' ideas and beliefs, but the use of first-person pronouns enhances their standpoints and statements. Writers cannot avoid projecting an impression of themselves and where they stand in relation to their arguments, their community and their readers. The presence or absence of explicit author reference is generally a conscious choice by writers to adopt a particular stance and a contextually situated authorial identity (Hyland 2001).

- *Engagement markers* directly include readers in the propositional content; they address them and invite them to participate in the argument or discussion. This category includes phrases like *you can see that* and *you may notice that*.

From Hyland's categorisation of metadiscourse, it is evident that metadiscourse is distinct from the propositional aspects of discourse. Metadiscourse refers to aspects of the text that embody writer-reader interactions, and it refers only to relations that are internal to the discourse (Hyland & Tse 2004). The development of classifications that are more detailed and that contain more understandable naming, from Vande Kopple's categorisation to Hyland's, has supported analysts who want to apply it to texts and has provided them with an efficient way to conduct their research.

## **2.5 Conclusion**

In the era of rapidly progressing technology, information can be exchanged in a faster and more efficient way. We receive massive amounts of information every day, and we transfer messages and ideas all the time. Because our lifestyle is different from that of people in ancient times, the way we talk about and deal with matters is also different. The media uses

exaggerated expressions to draw our attention, advertisements use fresh slogans to pique our interest, academic writers urge us to establish their credibility and accept their ideas, and many other people writing texts (like e-mails, memos, textbooks and CEOs' letters) make an effort to construct them in such a way that they engage, interact with and even persuade their readers. The ultimate goal is to guide or lead the message's recipients to meet the expectations of those who sent it.

Even though metadiscourse was only defined in the previous century, it cannot be denied that metadiscourse has long existed in human communication. However, the studies by researchers, scholars and analysts, have shown that writers or speakers' use of metadiscourse influences the acceptability or the successfulness of the discourse. The cumulative progression of the definitions and models of metadiscourse also provide clearer and more understandable ideas for future studies. Writers can make good use of metadiscourse to construct a coherent, comprehensible and convincing text. Academic writers can establish their ethos by using metadiscourse. Readers can also immerse themselves in the context through the guidance of the metadiscourse, and they can realise what the messages are that writers want to convey. Moreover, metadiscourse is a useful tool for composition teachers to teach their students how to write properly in different genres and to express themselves in a more efficient way. But the study of metadiscourse does not end here. The research results and the conclusions that analysts reach can provide future researchers with a solid foundation in the study of any language-related discipline.

After explaining the theory and the application of metadiscourse, I can now conclude that metadiscourse can be used in the analysis of texts from different disciplines, and it even has a

link with genre and rhetoric. By studying the metadiscourse in Darwin's book, Crismore and Farnsworth (1989) prove the relation between metadiscourse and rhetoric from the point of view of ethos, and they note the importance of using metadiscourse in scientific discourse. However, rhetoric does not only exist in scientific discourse, but also in other types of material since metadiscourse exists in all human discourse. As Crismore and Hill (1988: 250) mention, all authors used metadiscourse, from ancient authors like Aristotle to contemporary authors from different cultures, time periods, disciplines and genres.

Aristotle is the representative of Western rhetoric, and his work has had an enormous influence on the growth of the art of rhetoric. Similarly, Confucius is the representative of Chinese rhetoric, and his rhetoric has had a great impact on Chinese literature. Many scholars, from ancient times to the present, have devoted themselves to the study of Confucius' rhetoric. Crismore (1983) notes in one of her research papers that authors from different cultures, writing in different time periods, disciplines and genres, use metadiscourse. Therefore, it can be assumed that Confucius, the ancient Chinese philosopher, also used metadiscourse. Taking Crismore and Farnsworth's findings as the starting point, studying the metadiscourse in Confucius' work could be a fascinating endeavour.

The following chapter contains a discussion of Aristotle's and Confucius' rhetoric, focusing on the theory of Confucian rhetoric, and introducing some of his rhetorical devices in order to discover the link between his rhetoric and metadiscourse.

## CHAPTER 3: CONFUCIUS' RHETORIC

### 3.1 Introduction

In the previous chapter, I argued that rhetoric is one of the strategies of metadiscourse. I focused, in particular, on the link between Aristotle's rhetoric and metadiscourse. In this chapter, I extend the assumption and focus on Confucius' rhetoric to determine the presence of the relationship between Confucian rhetoric and metadiscourse, and thus to prove that Confucian rhetorical strategy also falls under the theory of metadiscourse. Rhetoric was discovered and began to develop during the pre-Qin period (2100 BCE–221 BCE). The pre-Qin period was a chaotic time in China, and the Hundred Schools of Thought emerged in that period. Confucius was one of the philosophers and educators at the time, and Confucianism was also one of the influential schools of thought.

Confucius was born during the feudal period in China. The feudal system began during the first king of Zhou's dynasty (1122 BCE) and eventually resulted in wars as the feudalists rebelled against their king and established their own kingdom, trying to expand their power even further. It was, however, not only the kings and feudalists who fought against one another, but also their courtiers. They fought for their own status, for power and for the trust of their king. Many intellectuals during that period also tried to spread their ideas, wishing to gain a position in the government. It was indeed a chaotic time, but it was also a time when people could talk and express their ideas and philosophy freely, and rhetoric flourished.

Confucius was born into a class society and encountered a great deal of unfair treatment. His class, a scholar (士), was one of the reasons why his ideas were not readily accepted by many

of the kings, and he thus encountered many obstacles in his political career. Although it was not easy for Confucius to spread his own ideas, he still devoted his entire life to educating his disciples, and he travelled to every kingdom in China and tried to persuade the kings to accept his suggestions on how to better rule the kingdom.

In the following paragraphs, I present Confucius' biography in detail to illustrate his family, social and historical background. I also discuss his teaching and political career, the factors that turned him into a great thinker, philosopher and educator. Also noteworthy are his ideas, especially that of *ren* (仁), which have been handed down and are rooted in the minds of most Chinese people. His *Analects* and his rhetoric also had a great influence on the scholars after him.

As Confucius grew up in a class society and experienced a great deal of unequal treatment, he advocated for no social distinction in teaching and taught students according to their aptitude. This can be seen in the *Analects*: Confucius did not use any abstruse or profound words or terms to educate his disciples. Moreover, the rhetorical devices he used in the *Analects*, such as metaphor, substitution, comparison, paradox and description, indicate that Confucius tried to spread his ideas to people of every class. The use of rhetoric in his teaching made his philosophy more understandable, acceptable and accessible.

The reason why Confucius devoted his whole life to teaching and preaching can be traced back to his childhood and teenage years. Confucius was born and grew up in Lu state, a place that emphasised the importance of etiquette. People adhered strictly to the different classes in this society. In other words, members of each class had to perform their own duties and follow the correct etiquette. They were not allowed to do anything or speak in a way that was

not suitable for their particular class. Thus, Confucius was very concerned with doing or saying the right things. The first king of Lu state, Zhou Kong, was a great saint who formulated the *Rites of Zhou*, and his people obeyed the rites to make the kingdom a peaceful place during his rule. Because Confucius knew how great Zhou Kong was, through the teachings of his masters, he respected and admired Zhou Kong. He wished to become a saint like Zhou Kong so that he could save society from further chaos. For this reason, Confucius spent his entire lifetime pursuing the recovery of the *Rites of Zhou*, and also strictly cultivated his actions to set an example for other people. In the *Analects*, Confucius makes many comparisons between a noble person or someone with high moral standards, *jūnzǐ* (君子), and the opposite of this concept, *xiǎorén* (小人). He taught his disciples the correct way of being a noble man. Confucius also believed that if everyone could be a noble man and follow the rites, then society would be peaceful and stable, and people would follow the right path, no matter what. Section 3.2 contains a detailed discussion on Confucius' historical background and his rhetoric in the *Analects* in order to probe deeper into his life, career and philosophy and to understand his use of rhetoric during the period in which he lived.

Confucius was not the first person who used rhetoric in ancient China. Some scholars from the East and West argue about the existence of rhetoric in ancient China. Some of them conducted research on Chinese literary work and found that Laozi (604 BCE–531 BCE), the founder of Taoism, had also used rhetoric in the *Tao Te Ching*, which written earlier than the *Analects*. The *Tao Te Ching* emphasised *bian*, which can be seen as the proof that rhetoric was used. Although rhetoric and *bian* are not identical, both terms refer to speech and argumentation. Rhetoric in the Greek language means creating change through persuasion; *bian* in Chinese means to serve to change attitudes and beliefs. Rhetoric involves the faculty

of inquiry. Likewise, *bian* is the process of making distinctions. Rhetoric refers to the persuasive discourse used in political and judicial situations. Similarly, *bian* is aimed at achieving social order and justice (X. Lu & Frank 1993).

Confucius visited Laozi eight times to consult the rites and the Tao [the way], and was enlightened by Laozi. Thus, Laozi's philosophy and thinking had a great influence on Confucius. Confucius spent his entire life spreading his ideas to many kings, to his disciples and to anyone who requested his knowledge. Therefore, the *Analects* contains no difficult speech, and every response Confucius made was carefully composed. Furthermore, the technique of rhetoric was used precisely and accurately by Confucius to persuade people to accept his theory. Lu Xing and Frank (1993: 453) make several comparisons and offer evidence that many ancient Chinese literary works, including Confucius' work, contained rhetoric. These authors introduce some Chinese words that correspond to the word rhetoric, and one of these is *ming*, which was advocated by Confucius, who says, “名正言順”<sup>4</sup> [Naming correctly, speaking properly]. For Confucius, *ming* is the correct correspondence between social order and proper speech behaviour. Confucius uses the term *ming* in political contexts and for the purpose of social harmony (X. Lu & Frank 1993). It can be concluded that *ming* has the same function as *bian* and also corresponds with the usage of the word rhetoric in the Greek sense.

In the following section, I discuss Confucius' historical background and his rhetoric. Then, after the discussion of the rhetoric of the *Analects* in section 3.3, I discuss Eastern and Western rhetoric in section 3.4 to provide an explanation and comparison of rhetoric from

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<sup>4</sup> *Analects*, book 13, chapter 3

two different cultures.

### 3.2 The historical background and rhetoric of Confucius<sup>5</sup>

Confucius was born in 551 BCE in the pre-Qin period (2100 BCE–221 BCE), which was one of the most chaotic and disordered times in China. The Qin dynasty was the first imperial dynasty in China, so before the land was unified, many wars broke out during the pre-Qin period since many kingdoms wanted to conquer one another and unify China. Although the society was not stable, it was also the time during which rhetoric began to flourish. Confucius was born in the Lu state, one of the many states in China. Lu state was the one that emphasised etiquette because of its very first great king, Zhou Kong, who established the *Rites of Zhou*. Because the feudal system still existed during the time in which Confucius was born, the king of Lu did not have the uppermost power and authority. The royal family was controlled by three powerful feudal clans: Jisun (季孫), Mengsun (孟孫) and Shusun (叔孫). The three feudal clans became stronger and stronger as time went by and then tried to go above and beyond their class or position by threatening the king's power. Therefore, Confucius was born into a controversial state. Although everyone was concerned with the rites and the classes, many unrighteous and unjust events were taking place.

As mentioned before, Confucius was born into a class society. It is very hard for people to change their class, unless they make a substantial contribution to the state. In other words, classes are inherited from one generation to the next, as with the feudal nobility. Therefore, having a son who could inherit the title and fortune was very important during that time. Confucius was the son of his father's third wife. His father had nine daughters by his first

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<sup>5</sup> Information in this section is taken from Chen Qiu-Fan (1992).



wife, so he took a concubine and had a son with her. The son had a disease that affected his legs, so he was not considered suitable to be the heir. Thus, his father took another concubine at the age of 72, and Confucius was born from this partnership. He was then considered the only son who could inherit the title of *Shi* (士) as well as the family property. Confucius' father passed away when he was three. His mother decided to move out of the big family home to avoid the fights among the other wives for the property, so Confucius was raised in poverty. Confucius was very talented and yearned for knowledge since he was a little boy. His mother also valued his education, so poverty did not stop Confucius from pursuing knowledge. Having been born into a society with classes and having often encountered unequal treatment, and also having grown up in poverty, Confucius knew the importance of having knowledge. He established his own private school and accepted students from any class. Confucius advocated that no social distinction should be made in teaching, so everyone from any class could receive equal education and knowledge. He also educated his students according to their abilities and aptitudes. For these reasons, it is not hard to see that Confucius used many rhetorical devices, such as metaphor and paradox, when he taught his disciples or replied to their questions. Confucius had many students during the time when he taught in his own private school. His reputation spread far and wide. People from other states heard about his wealth of knowledge and knew that Confucius was a man who was extremely proficient in etiquette.

The three great feudal clans eventually rebelled and defeated the king of Lu, so the king escaped to the Qi state for shelter. Confucius then followed his king to Qi. The king of Qi also admired Confucius' ideas and knowledge, and he was very pleased and welcomed him. A well-known chapter in the *Analects* deals with when the king of Qi asked Confucius about

government. Confucius answered, “Let the ruler be a ruler, the subject a subject, the father a father, the son a son” (Lau’s translation [2000:<sup>6</sup> 113]). The king of Qi was satisfied with this answer and praised Confucius. However, the literati and officialdom in Qi tried to persecute and kill Confucius, and the king had no way to prevent this. Confucius had also not been placed in an important position in the Qi government, so he went back to Lu state. The king of Qi was, however, impressed by Confucius’ idea of ruling from the first time he met Confucius, so he asked him for his suggestions again. It is a well-known part in the *Analects*, so many scholars, linguists and rhetoricians take this reply as their study material. The literal translation of Confucius’ reply is, “子曰：君君、臣臣、父父、子子” [ruler ruler, subjects subjects, father father, son son]. Confucius cleverly used the rhetoric of reiterative diction in his reply to make it more attractive, understandable and meaningful. Although Confucius only answered in eight Chinese characters, he thoroughly conveyed his idea that in order to save society from disorder, everyone should play their own role, follow the rules and be well disciplined. If the ruler, the subjects, the father and the son can shoulder their own responsibilities accordingly, then society would be harmonious and at peace. Therefore, in the *Analects*, Confucius often mentions the noble man and the little man, and he also uses rhetorical devices such as comparison to clearly and vividly express the difference between a noble man and a little man. Unfortunately, Confucius and even the king of Qi could not overcome the rebellious power of the literati and officialdom, no matter how much the king praised Confucius’ political beliefs, so he had to return to his own state.

When Confucius returned from Qi state, the king of Lu did not return with him, so Lu state was headed by the three feudal families. Confucius was not willing to serve a government

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<sup>6</sup> Originally published in 1979.

without a king because he thought it was not right according to the rites, so he continued teaching and accepted more disciples. Confucius then introduced the idea of *ren* (benevolence) to his disciples. *Ren* is the synonym of “great love” in Christianity and “mercy” in Buddhism. Benevolent people will show their love: to their ruler by showing loyalty, to their parents by showing filial piety, to their siblings by showing fraternity and to their friends by showing honesty. Confucius believed that people without benevolence would never show their love and put into practice the *Rites of Zhou*. In other words, if all people could discover the essence of *Ren* within themselves, then society would be peaceful and just. *Ren* became Confucius’ central idea, and it is also evident in the *Analects* that he mentioned *Ren* numerous times to explain to his disciples the definition and the actual deeds involved in the concept. Confucius once said, “Those who are glib in their speech and wear an ingratiating expression have little benevolence about them” (Blog.sina.com.cn’s translation 2011), but even though Confucius used rhetoric in his speech, he did not support overly modified speeches. Anyone who gave flattering speeches or had charming facial expressions was considered to lack benevolence.

Confucius only started his political career in Lu state in his fifties. He was appointed to a minor position of governor of a town, and was then promoted to the position of Minister of Crime. Not long after Confucius began serving in the government, he assisted Lu state to take back land, which it had previously lost, from Qi state. He then strived to return the authority to the king, so he advocated to dismantle the city walls of the three feudal families, but his attempts failed.

Afterwards Confucius resigned from his position and travelled to several kingdoms,

including Wei, Cao, Song, Zheng, Chen, Tsai, Yei and Chu, for many years to expound and propagate his political beliefs. Confucius' journey was not smooth, though. He encountered many obstacles and difficulties, and even put himself and all his disciples in danger. He was misunderstood, insulted and persecuted. Confucius and his disciples were once trapped in the wilderness of Chen and Tsai states because the literati and officialdom of these states were afraid that Chu state might accept Confucius and provide him with an important position in the government so that Chu state would become more powerful. Confucius and his disciples stayed in the wilderness and had no food for seven days. Confucius did not lose his faith during that time and still did his best to educate his disciples. Many of the disciples were severely ill, and so was Confucius. It was the hardest time during their journey, and it threatened their lives. Chu state eventually sent its army to save Confucius and his disciples. However, Confucius' political career in Chu was not a success. After his 14 years of journeying, none of the kings were willing to implement his ways. In the end, Confucius returned to Lu when he was nearly 70 years old.

Not long after Confucius returned home, his only son, Kongli (孔鯉), passed away, and his beloved disciple, Yanhui (顏回), who Confucius considered as his successor, died a year after Kongli. The sad story did not end there. Confucius' favourite and loyal disciple, Zilu (子路), was killed in the war. Confucius had lost his family and many of his disciples, so he was extremely sad. Compared to all the difficulties he had encountered when he travelled to the different states, his sorrow at losing his disciples was far worse. In the last few years of Confucius' life, he devoted himself to amending the Six Classics (*Book of Songs* [詩經], *Book of History* [尚書], *Book of Rites* [儀禮], the lost *Book of Music* [樂經], *Book of Changes* [周易], and the *Spring and Autumn Annals* [春秋]) and editing the *Spring and*

*Autumn Annals* (春秋).

Confucius dedicated his entire life to learning, educating, preaching and propagating the right way to his people. He writes:

At fifteen, I had my mind bent on learning; at thirty, I stood firm; at forty, I had no doubts; at fifty, I knew the decrees of Heaven; at sixty, my ear was an obedient organ for the reception of truth; at seventy, I could follow what my heart desired, without transgressing what was right (Legge's translation [1971: 146–147]).

To summarise, then, Confucius spent his whole life pursuing the correct way and trying his utmost to save the society in which he lived from disaster. Confucius emphasised that it was important for a noble man to have a benevolent and virtuous nature. He taught his disciples not to look, listen, speak or do unless it is in accordance with the rites. Confucius was strict about which virtues a rites-learning person should have. He believed that people with the virtues of benevolence, righteousness, propriety, wisdom, trustworthiness, filial piety, fraternity, loyalty, integrity and a sense of shame would never obey their true self and act or speak against the rites. He believed that human beings should practise the rites and cultivate themselves to complete their virtue, whether they were the king or ordinary people. The entire *Analects* reflect Confucius' ideas and ambitions, his political beliefs and his attitude towards life and people. Thus, the *Analects* not only guides the Chinese people towards the correct way to follow, but has also provided later scholars from different disciplines with excellent study material.

From the discussion of Confucius' historical background and his main ideas, it is clear that he was very cautious about words and deeds. And based on Confucius' experiences and the society in which he lived, it is also evident that he disliked flattering or exaggerated speech. Throughout his lifetime, Confucius tried to persuade kings to implement his political beliefs, and he also strived to educate people from different classes. The way Confucius used rhetoric had a great influence on the later development of literature, and it is worthwhile to do a deeper study on the rhetorical devices he used. The following section thus contains a more detailed discussion of some of the rhetoric Confucius used in the *Analects*.

### **3.3 Rhetoric of the *Analects***

Having provided an overview of Confucius' history, it is clear that his historical background and the society in which he lived had a great impact on him. The whole environment turned Confucius into a great thinker, educator and philosopher. Confucius devoted his entire life to trying to save society from chaos, and in the *Analects*, his ideas, beliefs and his way of using rhetoric are visible. Confucius used rhetoric to express his ideas and to persuade people. The *Analects* served as study material for later scholars and researchers. However, Confucius did not explicitly teach his disciples the use of rhetoric, but educated them in its importance and the essence of using it. This section contains a detailed discussion on Confucius' idea of rhetoric and also proves the existence of the relationship between rhetoric and Confucius' philosophy.

The *Analects* is a literary work that contains the questions and answers between Confucius, his disciples and the people. Therefore, the *Analects* is much simpler than other literary works. This has led to its becoming one of the most famous books in Chinese history, and

many Chinese people have pursued its ideas and principles for more than two thousand years. Nowadays, many chapters in the *Analects* are so popular and well known that people can recite them from memory. Parts of the *Analects* are also included in high school level textbooks to teach learners the text's ethics as well as its construction. But it is not only pupils who study the *Analects* – many other scholars, especially rhetoricians, devote themselves to the study of the rhetoric of the *Analects* and Confucius' other works. In the previous, I provided an overview of Confucius' historical background and the society of his time, and showed that they were the factors that led Confucius to make use of rhetorical devices in his works. During the period in which he lived, people lacked morality and the entire society, even the government, was chaotic. Confucius had no choice but to spend his entire life trying to re-establish the practices of the *Rites of Zhou* and persuade people to accept his beliefs and ideas. In order to achieve his goal, Confucius used simple words and terms as well as rhetoric to help people accept and remember his thoughts. Although Confucius used many rhetorical devices in the *Analects*, he advocated the following: “辭達而已矣” [In language it is simply required that it convey the meaning; Legge's translation (1971: 305)]. In other words, language is used to carry out communicative tasks, and since the aims of the speaker or the writers can be achieved, there is no need to add any fancy or redundant words or speech to it.

I stated earlier in this chapter that Lu Xing and Frank (1993) mention Confucius' “名正言順” [naming correctly, speaking properly] in their paper. They suggest that *ming* (名) [naming] corresponds to “rhetoric”, thus proving that Confucius thought about rhetoric in speech. Moreover, Chi Changhai (2000) conducted a detailed study of Confucius' rhetoric and analysed the relationship between *yen* (言) [speaking] and Confucius' idea of a noble man

and the philosophy of benevolence, royalty, propriety, wisdom, trustworthiness, virtue, fortune, wealth, deeds, noble man and *tao* (道) [the way]. Chi (2000: 91) says in his paper that Confucius recommended caution, slowness and the sparing of words in speech. Confucius disagreed with fine and boastful words. However, for those speeches that properly and correctly used the content; Confucius was praised and complimented. He once said:

子曰：“為命：裨諲草創之，世叔討論之，行人子羽脩飾之，東里子產潤色之。

[In preparing the governmental notifications, P'î Shan first made the rough draft; Shî-shû examined and discussed its contents; Tsze-yü, the manager of foreign intercourse, then polished the style; and, finally, Tsze-ch'ân of Tung-lî gave it the proper elegance and finish; Legge's translation (1971: 279)].

The chapter in the *Analects* from which this quote is taken describes how Zheng state carefully composed its government notifications before announcements, especially when it dealt with foreign affairs. Confucius used this as an example to educate his disciples to be aware of every word that they spoke. Furthermore, telling them to “[polish] the style” and “[give] it the proper elegance and finish” actually proves that Confucius indeed thought about rhetoric. He also pointed out the importance of using rhetoric to achieve successful communication.

Up to this point it can be concluded that Confucius valued rhetoric, and he also saw the importance of using rhetoric to assist him in spreading his ideas. However, the question still remains as to what the most important goal was that Confucius wanted to achieve with rhetoric. Wu Lichuang (吳禮權) mentions in his book, 中國修辭哲學史 (1995) [The



history of Chinese rhetorical philosophy], that Confucius accurately indicated his highest ideals in terms of rhetoric. He once said:

子曰：質勝文則野，文勝質則史。文質彬彬，然後君子。

[Where the solid qualities are in excess of accomplishments, we have rusticity; where the accomplishments are in excess of the solid qualities, we have the manners of a clerk. When the accomplishments and solid qualities are equally blended, we then have the man of virtue; Legge's translation (1971: 190)].

The “solid qualities” (質) can mean the content of the texts and disposition of a person, and the “accomplishments” (文) can mean the style of the texts and the physical etiquette or custom. The quotation above thus means that a noble person or a person with virtue would know how to combine the solid qualities and the accomplishments and express these equally well. If people are only concerned with expressing their feelings without regard for the right etiquette, they might as well be treated as unrestrained. In contrast, people who are more preoccupied with etiquette and customs than with their disposition are not realistic and are impractical. The same principle can be applied to rhetoric: a text without the proper style can be rough and pointless, and a text that is beautifully constructed, but without meaningful content, is unrealistic. Therefore, the two elements should have equal quantity and quality. This makes a person noble and makes the text a successful piece of work. To sum up, it is certain that Confucius was acutely aware of the use of rhetoric and that the manner in which rhetoric was used must go along with his ideas.

In the following sections, I discuss some of the rhetorical devices Confucius introduced in the *Analects*, and further illustrate how Confucius used these devices to assist him in expressing his ideas.

### 3.3.1 Contrast

As mentioned previously, Confucius was born in an extremely chaotic period in China. This turned Confucius into a man who pursued the recovery of the *Rites of Zhou*. In other words, his highest pursuit as a man was to have complete virtue. The elements that make up complete virtue are benevolence, righteousness, propriety, wisdom, trustworthiness, filial piety, fraternity, loyalty, integrity and a sense of shame. Moreover, a man with complete virtue is called a noble man or a superior man (君子). In contrast, a man without complete virtue is called a little man (小人). Confucius believed the only way to save society and turn it into a peaceful one was for everyone to practise the right way and to thus recover the *Rites of Zhou*. For this reason, Confucius explained to his disciples and the people the definition of a superior man and a little man, and taught them to follow the correct path to cultivate their own virtue. The significance of being a superior man is evident in the frequent appearance of the term in the *Analects*.

To follow are all the chapters from the *Analects* in which Confucius uses contrastive rhetoric to compare a superior man and a little man (*italics added*).

#### Book IV: Le Jin, Chapter 11<sup>7</sup>

子曰：「君子懷德，小人懷土。君子懷刑，小人懷惠。」

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<sup>7</sup> Legge's translation (1971: 168).

[The Master said, “The *superior man* thinks of virtue; the *small man* thinks of comfort. The *superior man* thinks of the sanctions of law; the *small man* thinks of favors which he may receive.”]

#### **Book IV: Le Jin, Chapter 16<sup>8</sup>**

子曰：「君子喻於義，小人喻於利。」

[The Master said, “The mind of the *superior man* is conversant with righteousness; the mind of the *mean man* is conversant with gain.”]

#### **Book VII: Shu R, Chapter 36<sup>9</sup>**

子曰：「君子坦蕩蕩，小人長戚戚。」

[The Master said, “The *superior man* is satisfied and composed; the *mean man* is always full of distress.”]

#### **Book XII: Yen Yûan, Chapter 16<sup>10</sup>**

子曰：「君子成人之美，不成人之惡。小人反是。」

[The Master said, “The *superior man* seeks to perfect the admirable qualities of men, and does not seek to perfect their bad qualities. The *mean man* does the opposite of this.”]

#### **Book XIII: Tsze-Lû, Chapter 26<sup>11</sup>**

子曰：「君子泰而不驕，小人驕而不泰。」

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<sup>8</sup> Legge’s translation (1971: 170).

<sup>9</sup> Legge’s translation (1971: 207).

<sup>10</sup> Legge’s translation (1971: 258).

<sup>11</sup> Legge’s translation (1971: 274).

[The Master said, “The *superior man* has a dignified ease without pride. The *mean man* has pride without a dignified ease.”]

**Book XIV: Hsien Wa, Chapter 7<sup>12</sup>**

子曰：「君子而不仁者有矣夫，未有小人而仁者也。」

[The Master said, “*Superior men*, and yet not always virtuous, there have been, alas! But there never has been a *mean man*, and, at the same time, virtuous.”]

**Book XIV: Hsien Wa, Chapter 24<sup>13</sup>**

子曰：「君子上達，小人下達。」

[The Master said, “The progress of the *superior man* is upwards; the progress of the *mean man* is downwards.”]

**Book XV: Wei Ling Kung, Chapter 20<sup>14</sup>**

子曰：「君子求諸己，小人求諸人。」

[The Master said, “What the *superior man* seeks, is in himself. What the *mean man* seeks, is in others.”]

**Book XV: Wei Ling Kung, Chapter 33<sup>15</sup>**

子曰：「君子不可小知而可大受也，小人不可大受而可小知也。」

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<sup>12</sup> Legge’s translation (1971: 277).

<sup>13</sup> Legge’s translation (1971: 285).

<sup>14</sup> Legge’s translation (1971: 300).

<sup>15</sup> Legge’s translation (1971: 304).

[The Master said, “The *superior man* cannot be known in little matters; but he may be entrusted with great concerns. The *small man* may not be entrusted with great concerns, but he may be known in little matters.”]

#### Book XVI: Ke She, Chapter 8<sup>16</sup>

孔子曰：「君子有三畏：畏天命，畏大人，畏聖人之言。小人不知天命而不畏也，狎大人，侮聖人之言。」

[Confucius said, “There are three things of which the *superior man* stands in awe. He stands in awe of the ordinances of Heaven. He stands in awe of great men. He stands in awe of the words of sages. The *mean man* does not know the ordinances of Heaven, and consequently does not stand in awe of them. He is disrespectful to great men. He makes sport of the words of sages.”]

#### Book XVII: Yang Ho, Chapter 23<sup>17</sup>

子路曰：「君子尚勇乎？」

子曰：「君子義以為上。君子有勇而無義為亂，小人有勇而無義為盜。」

[Tsze-Lû said, “Does the superior man esteem valor?” The Master said, “The *superior man* holds righteousness to be of highest importance. A *man in a superior situation*, having valor without righteousness, will be guilty of insubordination; *one of the lower people* having valor without righteousness, will commit robbery.”]

These 11 chapters are from 8 books of the *Analects*. The comparison between the superior man (君子) and the small man (小人) appears in almost half of the 20 books of the *Analects*.

<sup>16</sup> Legge’s translation (1971: 313).

<sup>17</sup> Legge’s translation (1971: 329).

However, in the entire *Analects*, these two terms occur separately far more often than together. It can be seen from the examples above that Confucius uses the rhetorical device of contrast to give a clear explanation of those two kinds of men. By contrasting the superior and the small man, Confucius draws a clear boundary between the two, and tells people what exactly a superior man's words and deed should be, and the virtue he should have. A man with the opposite personality to the superior man is considered a small man. Confucius' use of contrast as a rhetorical device here allows people to easily understand his idea as well as how to put it into practice.

### 3.3.2 Description

Description is the rhetorical device that is used to portray the forms and sounds of certain things (Wang 2010). The use of description can enhance the image of a certain event or object to make it more vivid and lifelike. Description is also widely used in the *Analects*, so as to make Confucius' disciples or the people experience the actual scene being described or a certain feeling towards an event. Mao Xuehe (1994: 87) identifies two types of description in the *Analects*: describing the form of something and describing the sound of something. Confucius uses description to describe form more often than to describe sound. Using this specific description makes Confucius' writing more lively and accessible.

The examples of description rhetoric in the *Analects* are given below:

#### Book X: Heang Tang, Chapter 16<sup>18</sup>

有盛饌，必變色而作。迅雷風烈，必變。

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<sup>18</sup> Legge's translation (1971: 236).

[“When he was at an entertainment where there was an abundance of provisions set before him, he would *change countenance and rise up*. On a sudden clap of thunder, or a violent wind, he would *change countenance*.”]

This quotation describes an occasion when Confucius was very grateful towards the host's hospitality when he attended a grand banquet. Confucius thus changed his countenance and stood up to show his gratitude. The same happened when he encountered a sudden clap of thunder or a strong wind: he would also change his countenance to show his respect to nature and to reflect on whether he may have made some mistakes. Therefore, this use of description as a rhetorical device impressively portrays Confucius' change of expression.

#### **Book XI: Hsien Tsin, Chapter 9<sup>19</sup>**

顏淵死，子哭之慟。

[“When Yen Yüan died, the *Master bewailed him exceedingly*.”]

Yen Yüan was one of Confucius' favourite disciples. He practised Confucius' teachings and cultivated his own virtue firmly, but unfortunately he died in his early thirties. This excerpt describes that Confucius was deeply saddened to lose such an excellent disciple, so he cried for a long time. The rhetorical mode of description shows the extreme degree of the grief experienced by Confucius.

#### **Book I: Hsio R, Chapter 3<sup>20</sup>**

子曰：「巧言令色，鮮矣仁。」

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<sup>19</sup> Legge's translation (1971: 240).

<sup>20</sup> Legge's translation (1971: 139).

[The Master said, “*Fine words and an insinuating appearance* are seldom associated with true virtue”.]

“Fine words” can also mean glib speech, words or speech that is shallow or insincere, or flattering. “Insinuating appearance” describes the disguised expression a man has who is not showing his true self. The man who wears a mask and speaks fine words to fool others is seen as lacking in benevolence. Confucius does not list what a man does to turn him into a man without virtue, but he uses description in his rhetoric to describe such a man’s speech and facial expression so as to illustrate his motivations and real intentions. Confucius taught his disciples to cultivate their virtue, so a man with true virtue should mind his words and deeds. A man with real benevolence will naturally reveal his speech and expression. In contrast, a man with glib speech and a flattering expression has no benevolence.

According to Mao (1994: 87), one subtype of describing something’s form is using adjectives, such as duplicated words, and this is often seen in the *Analects*. This subtype of rhetorical skill cannot be literally translated into English, but the examples are still be given below to show its function.

### **Book VII: Shu R, Chapter 36<sup>21</sup>**

子曰：「君子坦蕩蕩，小人長戚戚。」

[The Master said, “The superior man is *satisfied and composed*; the mean man is *always full of distress*.”]

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<sup>21</sup> Legge’s translation (1971: 207).



*Dàngdàng* (蕩蕩) and *qīqī* (戚戚) are the two sets of duplicated words. The former means satisfied and composed, or magnanimous, and the latter means that the mean man is narrow-minded, so he often feels distressed.

### Book VIII: T'âi-po, Chapter 19<sup>22</sup>

子曰：「大哉堯之為君也！巍巍乎，唯天為大，唯堯則之。」

[The Master said, “Great indeed was Yâo as a sovereign! How *majestic* was he! It is only Heaven that is grand, and only Yâo corresponded to it.”]

*Wēiwēi* (巍巍) is the duplicated word in this example and its meaning when translated is “majestic”. The term *wēiwēi* (巍巍) can also be used to describe a mountain as magnificent or grand. Therefore, Confucius uses this term here to praise the greatness of Yâo as sovereign, saying that his virtue is incomparable and indescribable.

In addition to duplicated words, Mao (1994: 87) also identifies another subtype of adjectives. Its function is also categorised under description as a rhetorical device. The adjectives are the terms that end with the Chinese character, *rán* (然), *ěr* (爾), and *rú* (如). Examples of these adjectives are given below.

### Book IX: Tsze Han, Chapter 10<sup>23</sup>

如有所立卓爾。雖欲從之，末由也已！

[“... there seems something to stand *right up* before me; but though I wish to follow and lay hold of it, I really find no way to do so.”]

<sup>22</sup> Legge's translation (1971: 214).

<sup>23</sup> Legge's translation (1971: 220).

*Zhuōěr* (卓爾) basically means something grand or pre-eminent, such as a mountain standing in the forefront.

### Book IX: Tsze Han, Chapter 10<sup>23</sup>

夫子循循然善誘人，博我以文，約我以禮，欲罷不能，既竭吾才

[“The Master, by *orderly method*, skillfully leads men on. He enlarged my mind with learning, and taught me the restraints of propriety. When I wish to give over the study of his doctrines, I cannot do so, and having exerted all my ability.”]

These few sentences were said by Yen Yüan, Confucius’ favourite disciple. He explains how Confucius transmitted knowledge and skills to all the disciples in a step-by-step manner. *Xúnxúnrán* (循循然) means guiding in an orderly or systematic manner. It can be seen from Yen Yüan’s discourse that Confucius taught his disciples in such a manner. Confucius was very patient and maintained his own idea that there was no social distinction in teaching and that all students should be taught according to their ability and aptitude.

The second type of description is describing something’s sound; this type does not appear often in the *Analects*, but there is one example provided by Mao (1994: 88):

### Book XIV: Hsien Wan, Chapter 42<sup>24</sup>

鄙哉，硜硜乎！莫己知也，斯己而已矣。‘深則厲，淺則揭。’

[“How contemptible is the *one-ideaed obstinacy* those sounds display! When one is taken no notice of, he has simply at once to give over his wish for public employment.

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<sup>24</sup> Legge’s translation (1971: 291).

Deep water must be crossed with the clothes on; shallow water may be crossed with the clothes held up.”]

*Kēngkēng* (硜硜) is the sound of the musical stone, which is hard and clear. This extract describes Confucius playing the musical stone in the Wei state. During that time, he had not been accepted by the king of Wei yet, so Confucius was depressed because he could not express and apply his ideas. A man passed by his abode and heard the hard and clear sound of the musical stone, so he criticised Confucius for not understanding the times and the environment, and for being very stubborn.

By using the rhetorical mode of description, the reader can understand and imagine the scene or the event. In addition, this rhetorical skill assists readers in remembering the story and the message that the writer or the speaker wants to deliver. There is no doubt that the examples above provide a clearer image of Confucius’ story and also allows readers to imagine Confucius’ feelings and emotions, and thus his intention as a great educator.

### 3.3.3 Analogy

The *Analects* contains the rhetorical device of analogy. The subtypes simile, metaphor and metonymy are the most common rhetorical devices in the *Analects*. Yáng Hànyún (1997: 57) mentions that analogy appears about 50 times in the *Analects*. Analogy simply using a certain image of an object to convey what the writer or the speaker wants to say. If an idea that is too abstract or hard to understand, analogy is used to assist the readers or audience to understand it. In other words, analogy makes an idea clearer and more specific. As mentioned earlier in the chapter, the *Analects* is a literary work that contains the conversations between Confucius,

his disciples and the people. Therefore, analogy is used very often in the *Analects* because in this way, Confucius could transmit his ideas in simple language that was understandable and acceptable for everyone in every class. Mao identifies some examples of simile and metaphor in his paper (1994: 88):

### 3.3.3.1 Simile

Simile is one of the subcategories of analogy, and for a sentence to be put in this category, it needs to have connectives, which in Chinese is the character *rú* (如) [like/as]. “Like” and “as” are used to suggest the similarity of two unlike things.

#### Book VII: Shu R, Chapter 15<sup>25</sup>

不義而富且貴，於我如浮雲。

[“Riches and honors acquired by unrighteousness, are to me *as a floating cloud*.”]

#### Book XIX: Tsze-Chang, Chapter 21<sup>26</sup>

子貢曰：「君子之過也，如日月之食焉。過也，人皆見之。更也，人皆仰之。」

[Tsze-kung said, “The faults of the superior man are *like the eclipses of the sun and moon*. He has his faults, and all men see them; he changes again, and all men look up to him.”]

The two excerpts above are examples of similes. According to Mao (1994: 88), the above examples of simile are characterised by the Chinese character *rú* (如), followed by the objects to clearly indicate the actual idea. In the example above, “floating cloud” and “eclipses of the

<sup>25</sup> Legge’s translation (1971: 200).

<sup>26</sup> Legge’s translation (1971: 346).

sun and moon” both follow *rú* (如) [like/as]. Therefore, “floating cloud” and “eclipses of the sun and the moon” play the role of similes to explain the idea.

“Floating cloud” is beautifully used by Confucius in the first example, as it is untouchable and will eventually float away and vanish. The second example contains the same element as it uses the a phenomenon in nature to portray a superior man. To say a superior man’s fault is like the eclipses, things that everyone can see, is to remind everyone to be aware of their words and deeds.

### 3.3.3.2 Metaphor

Unlike a simile, a metaphor leaves out the connective *rú* (如) but still keeps what are known as the tenor and the vehicle. However, its function is exactly the same as that of a simile, that is, to suggest the resemblance of two dissimilar things.

#### Book II: Wei Chang, Chapter 22<sup>27</sup>

子曰：「人而無信，不知其可也。大車無輶，小車無軌，其何以行之哉？」

[The Master said, “I do not know how a man without truthfulness is to get on. How can a *large carriage* be made to go *without the crossbar* for yoking the oxen to, or a *small carriage without the arrangement* for yoking the horses?”]

#### Book V: Kung-Yê Ch'ang, Chapter 9<sup>28</sup>

宰予晝寢。

子曰：「朽木不可雕也，糞土之牆不可朽也。於予與何誅？」

<sup>27</sup> Legge’s translation (1971: 153).

<sup>28</sup> Legge’s translation (1971: 176).

[Tsâi Yü being asleep during the daytime, the Master said, “*Rotten wood cannot be carved; a wall of dirty earth will not receive the trowel.* This Yü! – what is the use of my reproving him?”]

## Book XII: Yen Yüan, Chapter 19<sup>29</sup>

孔子對曰：「子為政，焉用殺？子欲善而民善矣。君子之德風，小人之德草。草上之風，必偃。」

[Confucius replied, “Sir, in carrying on your government, why should you use killing at all? Let your evinced desires be for what is good, and the people will be good. The relation between superiors and inferiors is like that between *the wind and the grass*. *The grass must bend, when the wind blows across it.*”]

Having a similar function to that of simile, metaphor also uses visible or invisible images or objects to indicate the main idea of the speech. Metaphor is the rhetorical device without an analogic term such as *rú* (如) [like/as]. The English translation of the first two examples, which uses “crossbar”, “arrangement”, “rotten wood” and “wall of dirty earth”, correspond to the Chinese text, that is, with no analogic term. However, the third example, which uses “the wind and the grass”, does not match. The pattern of the original and translated texts cannot always be the same due to the differences in the language structure, among other things. I only focus on the form of the original texts at this stage. Nevertheless, the chapters from the *Analects* quoted above ingeniously use metaphors to make the theory more comprehensible.

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<sup>29</sup> Legge’s translation (1971: 259).

### 3.3.3.3 Metonymy

As with the above-mentioned two types of analogy, metonymy has the same function, but the sentence structure of this category is slightly different from the others. While simile has a tenor, a connective and a vehicle, metaphor lacks the connective, and metonymy only keeps the vehicle. This kind of rhetorical device actually requires readers to use their imagination to determine what meaning the writer actually intended to convey.

#### Book IX: Tsze Han, Chapter 16<sup>30</sup>

子在川上曰：「逝者如斯夫！不舍晝夜。」

[The Master, standing by a stream, said, “It passes on just like this, not ceasing day or night!”]

The above example of metonymy is identified by Yáng (1997: 57). Seeing the river flowing endlessly, Confucius sighs about the passing of time. He does this to encourage himself to improve and constantly cultivate himself. Confucius does not add any words to this sentence, but the meaning and theme he expresses are distinct and unforgettable.

It is easy to understand from the examples above how analogy adds colour to the *Analects*. For some rigid and incomprehensible theories or teachings, analogy changes the scene into a more understandable one. This rhetorical device is widely used in the *Analects*. Again, Confucius uses this type of rhetoric to bring his ideas alive and to make them understandable and clear for people from different classes.

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<sup>30</sup> Legge's translation (1971: 222).

### 3.3.4 Antithesis

Like contrast, antithesis is a rhetorical device that compares two items. However, these devices are slightly different in that contrast compares opposite objects, while antithesis uses two different objects to enhance the tone of what is being said. As is clear from the examples of contrast earlier in the chapter (see section 3.3.1), Confucius compares the superior man and a little man or mean man. This comparison indicates that one is good and the other is bad. Antithesis has the same function of comparison but instead of using an opposite image to promote one object, it uses another example to emphasise and strengthen the message that the author wants to deliver. Below are some examples of antithesis from the *Analects*:

#### **Book IX: Tsze Han, Chapter 25<sup>31</sup>**

子曰：「三軍可奪帥也，匹夫不可奪志也。」

[The Master said, “The commander of the forces of a large state may be carried off, but the will of even a common man cannot be taken from him.”]

In this excerpt, Confucius uses the commander of the forces and the will of a common man to express how important it is for people to retain their ambition. There is nothing worse than having no commander for the armed forces, especially during a war, but even such a situation, for Confucius, is not worse than someone who has no ambition. In other words, authority, wealth and status can be taken away, but people must still retain their ambition. Confucius uses antithesis here to enhance his philosophy and thoughts.

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<sup>31</sup> Legge's translation (1971: 224).



### Book VIII: T'âi-po, Chapter 4<sup>32</sup>

曾子言曰：「鳥之將死，其鳴也哀；人之將死，其言也善。」

[Tsang said to him, “When a bird is about to die, its notes are mournful; when a man is about to die, his words are good.”]

Tsang was another one of Confucius’ beloved disciples. He practised Confucius’ teachings steadfastly and conscientiously. Tsang was also one of the four sages of Confucianism. He was very ill when he said this sentence. The statement simply means that when people are about to die, they will recall all their memories and regret what they have done wrong. Tsang thus uses the bird’s mournful sound to express a dying person’s sorrow. In this excerpt, antithesis also fulfils the function of emphasising the author’s original intention.

### Book XVI: Ke She, Chapter 12<sup>33</sup>

齊景公有馬千駟，死之日，民無德而稱焉。伯夷、叔齊餓于首陽之下，民到于今稱之。

[The Duke Ching of Ch’î had a thousand teams, each of four horses, but on the day of his death, the people did not praise him for a single virtue. Po-î and Shû-ch’î died of hunger at the foot of the Shâu-yang mountain, and the people, down to the present time, praise them.]

Po-î and Shû-ch’î (see Wang 2012) were the sons of the emperor of Gū zhú. Po-î was the first in line for the throne, but the emperor wanted his third son, Shû-ch’î, to be the new emperor after he passed away. When the emperor died, Shû-ch’î refused to take the throne because he

<sup>32</sup> Legge’s translation (1971: 209).

<sup>33</sup> Legge’s translation (1971: 315).

thought this was disobeying the tradition, so he left the state. However, Po-î did not want to take the throne either because he did not want to disobey his father's will, so he left as well. Both brothers showed morality and benevolence. They also tried to persuade Wu-wang of Zhou not to attack King Zhou of Shang. After Wu-wang defeated King Zhou of Shang, he established his own kingdom, Zhou. Po-î and Shû-ch'î refused to eat food from Zhou to show their loyalty to their king. Confucius praised their spirit of following etiquette, and cultivating virtue. Therefore, this excerpt describes how the duke Ching of Ch'î had the highest authority to rule a state as well as a great fortune, but when he passed away, his people did not praise him because he had no virtue. In contrast, Po-î and Shû-ch'î had nothing and died of hunger, but the people still praised their spirit and virtue. The example of the death of the duke Ching of Ch'î is used to highlight the virtue of Po-î and Shû-ch'î. Therefore, having complete virtue is more important than having authority and wealth.

The three above-mentioned examples again show the important role rhetoric plays in the *Analects* to deliver Confucius' philosophy to his disciples and the public. This kind of rhetorical skill is used to emphasise the tone, and it brings out the intended meaning of the text. Thus, antithesis is skilfully demonstrated in the examples above.

### 3.3.5 Quotation

In a way similar to scholars and researchers nowadays, Confucius also quoted from other literary works to express and support his own ideas. In addition, Confucius also used historical events to explain his thoughts. The following are some examples from the *Analects*:

### Book XVI: Ke She, Chapter 13<sup>34</sup>

不學《詩》，無以言。

[If you do not learn *the Odes*, you will not be fit to converse with.]

### Book XVII: Yang Ho, Chapter 9<sup>35</sup>

《詩》，可以興，可以觀，可以群，可以怨。

[*The Odes* serve to stimulate the mind. They may be used for purposes of self-contemplation. They teach the art of sociability. They show how to regulate feelings of resentment.]

The two examples above show that Confucius highly valued the *Odes*, also called the *Classic of poetry*. It is one of the Five Classics, and later became the classic of Confucianism. The *Classic of poetry* is a collection of 305 poems, and according to Confucius, the *Classic of poetry* can calm and purify one's emotions and thoughts, and thus facilitate the process of enlightenment.

### Book IX: Tsze Han, Chapter 8<sup>36</sup>

子曰：「鳳鳥不至，河不出圖，吾已矣夫！」

[The Master said, “The *FANG bird* does not come; the river sends forth no *map*; it is all over with me!”]

Both the FANG bird and the map have a historical source. The FANG bird, which is the phoenix, appeared twice in history when two of the great Emperors, Shùn (舜) and

<sup>34</sup> Legge's translation (1971: 315).

<sup>35</sup> Legge's translation (1971: 323).

<sup>36</sup> Legge's translation (1971: 219).

Wen-wang (文王), ruled the country. The FANG bird is an auspicious creature whose appearance represents the existence of a Saint. The map from the river is another legend from ancient times, and it represents the appearance of a sage. However, the disappearance of the FANG bird and the map meant that the right way, which Confucius pursued his entire life, was vanishing, and there was no way to recover it. Therefore, Confucius felt deep sorrow when he said this.

#### **Book VI: Yung Yê, Chapter 14**<sup>37</sup>

子曰：「不有祝鮀之佞，而有宋朝之美，難乎免於今之世矣。」

[The Master said, “Without the *specious speech of the litanist T'o* and the *beauty of the prince Châo of Sung*, it is difficult to escape in the present age.”]

T'o was one of the literati of Wei state, and the king put him in an important position because he had a glib tongue. Châo also held an important position in the state of Wei because of his handsomeness. Confucius ironically says that a man without a glib tongue or good looks will not be able to survive during this period. He does this to describe how corrupt the government was.

Confucius emphasises in the *Analects* the importance of learning the *Classic of Poetry* as a way to cultivate virtue. He not only stresses it by describing how important the *Classic of Poetry* is, but also quotes some verses from it to educate his disciples. There are many more examples in the *Analects* where Confucius quotes from the *Classic of Poetry* to support his own ideas. The use of the historical examples also supports Confucius' ideas, hence they fulfil their persuasive function.

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<sup>37</sup> Legge's translation (1971: 190).

### 3.4. The metadiscourse and rhetoric of Aristotle and Confucius

The relationship between Aristotle's rhetoric and metadiscourse was discussed in Chapter 2. Crismore and Farnsworth's (1989) study also shows that people from different cultures and time periods all use metadiscourse, although in different ways. It is assumed that the ways of using metadiscourse and the motivation for using it might have been different in different cultures and at different times. Aristotle and Confucius lived in very different societies and their audiences were therefore also different. Because of those differences, the theory or the focus of rhetoric could also be different. However, the differences between Confucius' and Aristotle's rhetoric are discussed to prove that even though cultural differences and a time gap existed between Aristotle and Confucius, the latter's rhetorical theory also had a connection with metadiscourse, just as the former's did.

Chen Ru-Dong (2007: 57–58) identifies four differences between Confucius and Aristotle, namely the differences in social background and research concepts, the field and method, the rhetorical concepts and the ideology. Using Chen's categorisations as an example, I shall discuss the differences in terms of three topics: the social background and the motivation, the definition or concepts, and the ideology of rhetoric. Undoubtedly, Confucius and Aristotle were born in societies with different cultures and civilisations, and this caused them to have different conceptions of or different motivations for using rhetoric.

Confucius was born in 551 BCE in Lu in China, during the pre-Qin period (2100 BCE–221 BCE). It was the most chaotic period in China (see section 3.2). The Zhou dynasty was about to come to an end due to the increasing power of the feudalists, the rites collapsed, music was spoilt and the society lost its sense of order. Confucius aimed to recover the *Rites of Zhou* by

propagating and practising moral character. Therefore, Confucius used rhetoric in his speech in order to show and persuade people to follow the right path. Confucius devoted his whole life to restoring the *Rites of Zhou*, so in addition to rhetoric, the entire *Analects* reveals the philosophy, ideas and moral standards people should cultivate. To put it differently, Confucius' rhetoric is closely linked to morality.

Aristotle was born in 384 BCE, and according to Chen Ru-Dong (2007: 57), he lived in a society that had a more complete democratic order. It was a society that believed many problems and challenges could be solved through debate. Oratory and debate were important means to settle and decide issues of politics, property, honour and litigation. Therefore, unlike Confucius, who focused on the moral realm, Aristotle emphasised the principle of different kinds of oratory and the ability to control one's skill when speaking. Therefore, the differences in the structure of the societies in which Confucius and Aristotle lived led to their having different conceptions of and motivations to use rhetoric.

Aristotle's rhetoric is one of the most respected and enduring works of antiquity and tries to systematically understand persuasion and ground it in the practices of the oratory of the day (Hyland 2005: 64). In other words, rhetoric is the way and art of persuasion. Since oratory and debates played an important role in the society in which Aristotle lived, he focused on these types of speech, but not on everyday conversation. It was crucial to have a better understanding of the ways of persuasion and the ability to use rhetoric, according to Aristotle's definition.

In contrast, Confucius did not particularly emphasise oratory or debate, but focused on the words and the speech itself, including everyday conversations. Unlike Aristotle, Confucius

did not have a clear definition for rhetoric, but it is not hard to discover, from some of his work, what his idea of rhetoric was. As Chen Ru-Dong (2007: 58) observes, for Confucius, “修辭” 是一種極級有效的言語行為，是一種恰當的言語行為” [‘Rhetoric’ is a kind of positive and effective speech act, and an appropriate speech act; own translation]. As discussed previously in the example of the solid quality (質) and the accomplishment (文) (see section 3.3), Confucius recommended the harmony and balance of the content and the rhetoric in order to meet the criteria of an appropriate speech act. This concept also relates to the moral-oriented nature of Confucian rhetoric. It conveys the idea of the harmony in one’s thinking and moral cultivation, as well as in the outside words and behaviour. Lu Jin-Hua (1995: 18) notes that Confucius’ statement, “非禮勿言” [speak not what is contrary to propriety; Legge’s translation (1971: 250)], brings out the moral spirit of the rhetoric. According to Lu (1995: 18), rhetoric is a practice that is used to adjust interpersonal relationships. Such a practice is constrained by the moral norm. Since Confucius’ rhetoric is morally oriented, it is not limited to certain speech acts, but includes any kind of speech. Contrariwise, Aristotle’s rhetoric is more function-oriented, according to Chen (2007: 57–58), emphasising oratory rather than everyday conversations.

It is obvious from the discussion above that the society in which one lives makes one’s motivation different, and thus leads to the evolution of different definitions and concepts. In the following paragraphs, I provide a discussion of the ideology of Confucius and Aristotle to offer a deeper and wider understanding of the differences between them. As with his definition of rhetoric, Confucius’ ideology is not as systematic as that of Aristotle. For Aristotle, rhetoric is the ability to see the available means of persuasion in each particular case. It involves demonstrating how something is true or how it can be shown to be true.

Aristotle argues that persuasion has to be adjusted for differences in the three major components of communication, namely the speaker, the hearer and the content of the argument (Hyland 2005: 64). With such an ideology as his foundation, Aristotle elaborates on three means of persuasion: ethos, pathos and logos. Ethos refers to the speaker's character, pathos refers to the hearer's emotions, and logos represents the evidence or arguments of the speech. Therefore, to be successful in any speech act, speakers must study the appropriate character they should have, as credibility is a crucial means of persuasion. Furthermore, speakers should also learn to read and anticipate the hearers' emotions. Lastly, speakers need to study different "topoi" and improve their speech skills.

Confucius, in contrast, does not offer well-structured practices on rhetoric. Nevertheless, his ideology on rhetoric can be found in the chapters of the *Analects*. As many scholars have studied Confucius' rhetoric over a period of time, they have discussed and systematically sorted out rhetoric from various angles. According to Chen Ru-Dong (2007: 58), Confucius' ideology involved “修辭的內涵、修辭的社會功能、修辭的原則、修辭與語境的關係、話語理解等方面。其中修辭倫理是最重要的。” [the connotation of rhetoric, social function of rhetoric, the principle of rhetoric, the relationship between rhetoric and the context, and the discourse of understanding. The ethics of rhetoric is the most important; own translation]. Chen's view (2007) of Confucius' rhetorical ideology is that it is aimed at the same philosophy, which is morality. In one of the famous chapters in which Confucius describes rhetoric, he says, “辭達而已矣” [In language it is simply required that it conveys the meaning; Legge's translation (1971: 305)]. Taken literally, such an assertion does not reveal any support of using rhetoric. However, it precisely corresponds to the ideas of solid quality and accomplishment. On the one hand, when a speech is dramatically over-modified, it will



sound flowery and lose its original meaning, and it might mislead the audience. On the other hand, in texts that are not properly polished and do not have the appropriate rhetorical devices, the content might seem boring or unrefined. In order to convey the meaning properly, the solid quality and the accomplishment need to be well balanced. Furthermore, Confucius also states, “巧言令色，鮮矣仁。” [Fine words and an insinuating appearance are seldom associated with true virtue; Legge’s translation (1971: 139)]. This quotation offers more of an explanation of what a proper speech act should demonstrate. Again, this idea is moral-oriented because it refers to the “true virtue”. Wu (1998: 15) says that this type of rhetorical philosophy is a type of expression of the idea of Mean (中庸思想), which is also Confucius’ philosophy. The three points from the *Analects* quoted above make up the Confucian ideology of rhetoric.

Based on the above idea, it is very important that speech should be in line with the context, otherwise it will not be able to achieve its communicative goals. Dai and R. Chen (1995: 13) specifically point out Confucius’ mentioning how the audience, occasion, time and content influence a speech act. In other words, rhetoric should be appropriate for these four aspects of context in order to avoid unnecessary influences. As mentioned earlier, Confucius’ disciples were from different classes, so he educated them based on their abilities. This demonstrates that Confucius was very aware of different audiences. He avers, “中人以上可以語上也，中人以下不可以語上也” [To those whose talents are above mediocrity, the highest subjects may be announced. To those who are below mediocrity, the highest subjects may not be announced; Legge’s translation (1971: 191)]. This statement demonstrates that Confucius spoke to his disciples according to their knowledge and ability. Moreover, in to another chapter in the *Analects*, it is stated, “與下大夫言，侃侃如也；與上大夫言，誾誾如也” [In

speaking with the great officers of the lower grade, he spoke freely, but in a straightforward manner; in speaking with those of the higher grade, he did so blandly, but precisely; Legge's translation (1971: 227)]. Confucius thus adjusted his attitude and tone according to the status of the audiences. For him, as a person who was intensely focused on the rites, such adjustments were also a way of showing what the right etiquette was when one person spoke to other people.

Time is another crucial factor, about which Confucius states:

可與言而不與之言，失人。不可與言而與之言，失言。知者不失人亦不失言。

[When a man may be spoken with, not to speak to him is to err in reference to the man. When a man may not be spoken with, to speak to him is to err in reference to our words, the wise err neither in regards to their man nor to their words; Legge's translation (1971: 279)].

Thus, a speaker should be aware of the perfect time and opportunity to talk. Confucius even says, “夫人不言，言必有中” [This man seldom speaks; when he does, he is sure to hit the mark; Legge's translation (1971: 241)]. He thus indicates that people should only speak when it was necessary, and when the right time arrives, their speech should be relevant and “hit the mark”. Confucius also explains the consequences of talking at the wrong time:

侍於君子有三愆，言未及之而言，謂之躁；言及之而不言，謂之隱；未見顏色而言，謂之瞽。

[There are three errors to which they who stand in the presence of a man of virtue and station are liable. They may speak when it does not come to them to speak; this is called rashness. They may not speak when it comes to them to speak; this is called concealment. They may speak

without looking at the countenance of their superior; this is called blindness; Legge's translation (1971: 312)]

Therefore, a speaker should always be aware of the perfect time to speak or to keep quiet, otherwise the speech might not have the intended outcome and might even have the opposite effect.

The next important aspect to discuss is occasion. Zhou (2008: 84) mentions that Confucius did not clearly indicate the relationship between the speech and the occasion, but he showed people this principle personally. According to the *Analects*, “孔子於鄉黨，恂恂如也，似不能言者。其在宗廟、朝廷，便便言，唯謹爾。” [Confucius in his village, looked simple and sincere, and as if he were not able to speak. When he was in the prince's ancestral temple, or in the court, he spoke minutely on every point, but cautiously; Legge's translation (1971: 227)]. This quotation shows that when Confucius was in the village where the elders and his relatives lived, he showed his sincerity and was humble, but when he was in the temple and the court, the places where every political decision was made, he spoke precisely and cautiously. Since at different occasions, the audience, the content and the motivation are all different, a person should have different attitudes to suit different occasions. Once again, this principle is also in line with Confucius' philosophy of rites. With regard to Confucius' rhetorical ideology, Dai and R. Chen (1995) conclude:

可以用兩個字來概括即“中和”。這表現在三個方面：第一是修辭的內容與形式的和協統一，第二是修辭與語境的和協統一，第三是言語理解和言語者的和諧統一。

[It could be generalised by a word – ‘neutralise’. It expresses in three aspects: firstly, the harmony and unity of the content and the form of rhetoric; secondly, the harmonious and unity

of the rhetoric and context; thirdly, the harmonious and unity of speech comprehension and the speaker; (p. 15) own translation]

To summarise the discussion above, it can be said that Aristotle's rhetoric is more specific, analytical and practical. By comparison, Confucius' rhetoric seems less systematic, and as it does not refer to specific speech acts, his rhetoric is actually more generalised and abstract (Chen Ru-Dong 2007). Even though there are differences, they both emphasise how humans effectively use language in different fields. Crismore and Farnsworth (1989) prove the link between Aristotle's rhetoric and metadiscourse and assert that people from different cultures and times all use metadiscourse. Therefore, even though Confucius' rhetoric is different from that of Aristotle, he definitely used rhetoric in his speech.

According to Hyland (2005: 48–54), all metadiscourse is interpersonal, and he divided it into two categories, namely interactive and interactional (see section 2.4). From Hyland's categorisation, it is understood that writers or speakers use interactive metadiscourse to meet the needs of particular readers or audiences. In other words, writers or speakers need to be aware of those with whom they communicate. In my overview of Confucius' ideology, I have shown that Confucius was not only aware of the audience, but also of the time and the occasion. This corresponds to Hyland's interactional metadiscourse theory, which states that speakers or writers interact with their audience, explicitly expressing their views and ideas, thus encouraging the audience to respond. Confucius was aware of the three aspects necessary in order to allow a speech to fulfil its functions. Rhetoric was crucial in assisting Confucius to clearly deliver speeches on his ideas. Since the entire *Analects* is in fact a record of conversations between Confucius and other people, it is evident that he most certainly

interacted with his audiences. To sum up, Crismore and Farnsworth's (1989) assertion referred to in the previous paragraph also applies to my assumption that although Confucius was situated in a different period and had a different cultural background from Aristotle, Confucius' rhetoric still has a link with metadiscourse. The overall discussion of Aristotle's and Confucius' rhetoric and metadiscourse also proves that rhetoric is one of the facets of metadiscourse.

### 3.5 Conclusion

The chaos of the pre-Qin period resulted in freedom of speech and thought, which made it the period in which rhetoric grew. Confucius was not the first man to use rhetoric in his work. It has been found that rhetoric had already existed in *Tao Te Ching*, long before the existence of the *Analects*. Because many Western rhetoricians define rhetoric as the art of persuasion, it is not hard to understand the reasons why those philosophers or educators make use of rhetoric. In section 3.1, I mentioned that not only Confucius but also Laozi, the founder of Taoism, lived during the unstable pre-Qin period. As a great thinker, philosopher and educator, Confucius could not neglect the dire situation of the society in which he lived, so he strived to save the country and devoted his entire life to teaching the people the correct way to live. Therefore, in his teachings, he emphasised cultivating complete virtue, and he used simple and understandable language and examples to educate people from different classes. Confucius believed that only the practice of the *Rites of Zhou* could turn the disorderly society into an orderly one. The appropriateness of Confucius' political thinking was proved when Lu state was better governed after Confucius was appointed as Minister of Crime. Although Confucius could not achieve his goal of successfully carrying out the *Rites of Zhou*

due to political corruption, he at least proved to the people that the only way to save society was by allowing everyone to practise the right way and cultivate their own virtue. Confucius did not accomplish his aspiration before he passed away, but his thinking and philosophy has had a great impact on Chinese people since then.

The influence of Confucius on Chinese people was not limited only to thinking and culture, but extended to academic progression. The rhetoric that began to grow during the pre-Qin period is used rhetoric extensively in the *Analects*. The rhetorical devices in the *Analects* have provided later scholars and rhetoricians with an excellent legacy and a model to follow. His rhetoric also had a significant influence on the academic field, and his intention to use these devices persuaded people to accept his thinking. Therefore, from the examples of rhetoric in the *Analects*, it is clear that Confucius' use of rhetoric cannot be separated from his central idea, namely that all people should cultivate themselves to become superior human beings, people with complete virtue.

In addition, the language throughout the *Analects* is plain and simple, without any flowery descriptions. It is also colloquial, unlike other classical literary works that contain many difficult terms and sentence structures. Even though the *Analects* contains simple language, the chapters and conversations in it are not ordinary discourses. They are all well organised in order to enhance the tone, make the content fluent and understandable and highlight the original intention of the author, that is, to persuade the text's readers. Thus, it can be concluded that Confucius used rhetoric as the art of persuasion and to express his ideas.

It is useful to study the organisation and the structure of Confucius' rhetoric and his intentions in using it. Studying the rhetoric of the *Analects* shows that rhetoric is essential in

people's daily conversations. It is a skill all people need to express themselves and convince their audiences or readers. Moreover, well-organised rhetoric must also hand in hand with content in order to achieve Confucius' goal: the balance between physical etiquette and the true inner self. One can observe others' intentions and motivations by looking at their use of rhetoric, that is, one's level of morality can be expressed through the use of rhetoric. This is why Confucius focuses so much on speech: it is the starting point of cultivating virtue. Therefore, rhetoric and morality are closely linked to one another. Without a doubt, the *Analects* and Confucianism are still influential nowadays. This influence is a good reason to study Confucius' rhetoric and philosophy because his teachings and morality are deeply rooted in Chinese culture. Empirical studies can be conducted on how Confucius combines rhetoric with morality and how he uses rhetoric to interact with his audiences, build up his credentials and express his emotions and his intentions.

Confucius knew the importance of using rhetoric in his era, and so did Aristotle. They were both great men in their time. Even though they each lived in a different time and society, they both possessed the ability to use language effectively to achieve their goals. Aristotle built his ethos by using metadiscourse, while Confucius' rhetorical ideology met the criteria of Hyland's metadiscourse theory. This study is, however, not a corpus study of the *Analects*, but aims to prove the existence of the relationship between the theory of metadiscourse and Confucius' rhetoric. Thus far, I have shown that people from different cultures and times use rhetoric as one of the metadiscoursal strategies to carry out their communicative tasks and reach their communicative goals.

In the following chapter, I focus on analysing parts of the original text of the *Analects* and

four translations by translators from different eras and cultures. With the analysis, I aim to ascertain if the time and the culture influenced the rhetoric in translation, as was the case with Aristotle and Confucius.



## CHAPTER 4: TEXT ANALYSIS

### 4.1 Translators and their contexts

The discussion in the previous chapter showed that time and culture influence the use of rhetoric. The comparison between Confucius and Aristotle provides clear evidence that the differences in how they used rhetoric were due to the distinct societies in which they were situated. In other words, the structure of their societies influenced their motivation and purpose, from which they derived their different definitions, ideas and concepts of rhetoric. Wang (2015: 43) states that translators decide on their style according to the requirements and embed their own thinking in their translation work. In other words, different purposes would result in different translations of the same source material. It is thus assumed that translators from a different time and culture would also produce different translations of rhetorical devices in the *Analects*. In this study, I thus take this hypothesis further and use the selected rhetorical devices in the *Analects*, discussed in the previous chapter (see section 3.3), to discover the influences of culture and time on the four chosen translations.

In Chinese history, foreign languages are already present in the records of the Chou and Chin dynasty (1046–221 BCE). This could mark the beginning of interpreting. A complete and mature translation system was only established during the Han dynasty in 148 BCE, mainly for the purpose of translating the Sutras, the Buddhist scriptures, into the local language in China (Ho 2006). According to Tymoczko (2006: 13), Western translation before the termination of positivism was dominated by Eurocentric thinking, and most of the statements about translation were linked to sacred texts. In other words, religious scriptures and canonical literary works had the greatest influence on translation, and in both cultures,

translation originally developed because of this type of material.

James Legge (1815–1897) went to China as a missionary, but unlike other missionaries who tried to translate the Bible in order to convey the spirit of Christianity to the “heathens”, he chose to translate many Chinese classics in order to better understand these “heathens” and to find similarities between the two cultures. As a missionary as well as a “scholarly translator”, his religious beliefs and philosophy were undoubtedly reflected in his translation practice and concepts (Hei 2010: 70). Legge lived in the time when the Opium Wars broke out in China, and when many foreign countries tried to interfere in China in different ways, such as politics, economics and culture. As a missionary, translator and Sinologist in such a period, Legge aimed to be successful in his missionary work by studying and understanding the Chinese classics and culture. In order for Legge to achieve his goal, he utilised the strategy of foreignisation in his translation of the *Analects*. Legge was loyal to the original text and he provided many footnotes to assist readers to grasp the ideas. He also kept the sentence structure of the original text in his translation. Although Ku (discussed below) did not agree with the way Legge translated the *Analects*, his translation was a typical example of a scholarly type of translation.

Ku Hung-Ming (1857–1928) had a very different point of view from that Legge. Ku had mastered many languages and was very competent in English. Ku’s father was Chinese and his mother a Westerner, and this background provided him with a broader world view and with an understanding of both cultures. Because living in China at that time was not considered a symbol of status, Ku wanted to show Westerners the real beauty of Chinese culture and thus change their preconceived ideas. Ku thus translated the *Analects* because,

firstly, he was not satisfied with the way that Western translators had done it. Secondly, he aimed to convey the truth about Chinese culture and thought (Wang 2015: 43). For these reasons, Ku used the strategy of domestication in his translation. The sentence structure and arrangement of Ku's translation has a Western tone. He also used Western religious terms such as "God", "holy" and "sainted men" as substitutions. Moreover, since the target readers would have experienced cultural barriers when encountering some characters, Ku used other Western characters instead to assist the readers in understanding the main idea of that particular chapter. Unlike Legge, whose strategy direct translation, Ku adopted free translation. He aimed for Westerners to accept Confucian thought and Chinese culture. Therefore, he abandoned the sentence structure and terminology of the source text and focused instead on the translation of the central idea. Legge and Ku both lived in the same era, but they saw things from different angles. Their cultures and backgrounds influenced the purpose of their translations.

Lau Din Cheuk (1921–2010) and Raymond Stanley Dawson (1923–2002) were both born about a century after Legge and Ku. The world had changed a great deal, and people's views of and attitudes toward foreign cultures were also different. There had been different agents involved in the translation of the *Analects*, such as a missionary, a Sinologist, a philosopher and many other scholars. They all had different perspectives on translation. Lau was a famous linguist and philosopher in Hong Kong. Like Ku, Lau was also brought up in Chinese culture but received education from the Western world. Lau's translation of the *Analects* was published in 1979, the time of the revival of the economy in Asia. At that time, scholars from both China and Western countries were passionate about exploring the Chinese classics. The time of intrusion was over, and an era of curiosity and enthusiasm had taken its place. With a

profound understanding of Chinese culture, as well as the influence of modern Western civilisation, Lau was not so focused on expressing Chinese culture to the Western world in a domesticated way. His translation is rather more straightforward and understandable to foreign readers. Moreover, Lau used a gentler and more objective tone than Ku, and Lau's translation expressed images vividly and in a lifelike way (Zhao 2014: 22).

Dawson was an English Sinologist, and his translation of the *Analects* was published a number of years after Lau's, in 1993. In a study of Dawson's English translation of the *Analects*, J. Liu (2014: 37) points out that by the time of Dawson's publication, postmodernism thinking had risen, revealing more tolerant and diverse perspectives. Western scholars also noted that to view Chinese culture through the eyes of a Westerner was not right. As a result, Dawson delved deeper into the study of Confucius' thoughts and found that his philosophy differed from Western philosophy. Dawson explains that he does not agree with those who argue that anyone who translates for the non-specialist reader feels constrained to make the material more acceptable at the expense of strict accuracy (Dawson 2000:<sup>38</sup> xvii). As a translation strategy, Dawson utilised direct translation. He thus respected and was loyal to the original text. It is clear that Dawson's social background gave him a different view of translation compared to the other three translators.

By understanding the four translators' contexts, their motivations and the purposes of their translations, it is evident that time and culture are the main factors that influence the style and the strategy of translation. For the purposes of this study, I shall narrow down the study material and focus on the translation of the selected rhetorical devices. Thus, the analyses

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<sup>38</sup> Originally published in 1993.

will serve as a deeper investigation into the original text and the four translations of Confucius' rhetoric devices in order to offer evidence and support for the study's hypothesis.

#### **4.2 Research methods**

In this chapter, I take as study material the *Analects* and the four translations, produced during the period of 1893 to 1993, and I make use of a qualitative research method. The first two translations were done in the 19<sup>th</sup> century by Legge and Ku respectively, and the other two were done in the 20<sup>th</sup> century by Lau and Dawson respectively. The four translators were from different eras and belonged to different nationalities. In this study, I would like to consider their diversity as an advantage in order to determine how their culture and time influenced their translation of rhetoric. In the analysis, I aim to compare the rhetorical devices in the chosen chapters from the *Analects* and the four translations, and hence to explore:

- firstly, the corresponding rhetorical devices in the four translations, and whether or not the translators followed the rhetorical strategies of the chosen chapters of the *Analects*; and
- secondly, the translators' tendency to preserve or abandon the rhetorical strategies, and thus to determine the overall translation style of each translator during the different time frames.

With this study, I hope to prove that the differences in a translator's culture and time that influence translation also apply to the translation of rhetorical devices.

#### 4.2.1 Materials

The materials are the original *Analects*, which is in Chinese, and the four English translations that were done by James Legge (*Confucian Analects*, 1893[1971]), Ku Hung-Ming (*The Discourses and Sayings of Confucius*, 1898), Lau Din Cheuk (*Confucius the Analects*, 1979[2000]) and Raymond Dawson (*Confucius the Analects*, 1993[2000]). The four translations were completed in two different centuries, and the earliest and the latest translation were published a hundred years apart, which is a large time gap. Since the main focus is on discovering the rhetoric and the translation style, it is better to choose materials from different time frames. To build on Chapter 3, in these analyses I only focus on a few selected rhetoric devices, namely contrast, description, analogy, antithesis and quotation. Firstly, the reason for choosing contrast is that the ideas of *jūn zǐ* (君子) and *xiǎo rén* (小人) are discussed extensively in the *Analects*. *Jūn zǐ* (君子) is the ideal characteristic that represents very high moral standards. In Confucius' teaching, he taught his disciples the correct way to cultivate their true virtue and become a *jūn zǐ* (君子). Therefore, I selected the rhetorical device of contrast to see how these translators dealt with this main idea in the *Analects*.

Secondly, description is widely used in the *Analects*, and it is the rhetorical method that is used to describe the form or the sound of objects. Due to its frequent occurrence in the *Analects*, it is worthwhile to study how the original text makes use of the beauty of this rhetorical method to describe an idea, character or sentiment. Also of interest is to consider how the translators dealt with this rhetorical strategy, since some of the descriptions are not easy to translate into the target language.

Thirdly, analogy is the rhetorical method that is most commonly used in the *Analects*. As mentioned in Chapter 3, Confucius had students from different ranks of the society. Therefore, analogies helped deliver certain abstract or difficult ideas in a simpler way, making them more understandable for people from different classes. I chose to include this rhetorical method in the study because of its popularity in the *Analects* as well as to see how the translators dealt with these simple terms, compared to description, in their translations.

I included the fourth rhetorical device, antithesis, because of its similarity to contrast. Although the translators all used two different objects or characters for comparison, the identities of the objects they used were slightly different. While contrast compares two opposite objects to each other, antithesis uses another object, not an opposite, to enhance the identity of the first. In this way, the idea of the whole text is emphasised and strengthened. Since antithesis is well demonstrated in the original text to convey particular ideas, it would be interesting to see how the translators handled this strategy.

Lastly, quotation can be a very simple and straightforward rhetorical method. However, what is quoted in the *Analects* has a lack of cultural equivalence in the target language, and this is always a challenge for translators. Therefore, I chose this rhetorical method to discover how the translators solved such a problem.

Therefore, in section 4.3, I provide the Chinese version and the four translations, clearly marking the rhetorical devices. This is followed by a comparison and a discussion.

#### **4.2.2 Procedures**

It is understood from Toury's *Descriptive Translation Studies – and Beyond* (1995) that

translators are influenced by the target culture. It affects their translation strategies and thus results in different translations. Therefore, descriptive translation studies does not focus on criticising the correctness of the translation, but instead studies the reasons or factors that result in different types of translation. In other words, descriptive translation studies is more tolerant than other types of translation studies.

In Chapter 3, I discussed Confucius' rhetoric by providing some excerpts from the *Analects* as examples (see section 3.3). All these examples are used in the analysis in the following sections. Among the eleven examples of contrast, I selected four. Description and analogy are the rhetorical devices that are most widely used in the *Analects*, so of the examples identified in section 3.3, I randomly selected eight descriptions and seven analogies. Each one of them has a unique translation feature that is worthy of discussion. Since antithesis is included due to its similarity with contrast I selected only three examples of this rhetorical device. These examples are historically and culturally rich in the original text, so there is a great deal to be discussed here. For the last rhetorical device, quotation, I selected four examples at random, also with rich historical and cultural elements.

The examples are presented as follows: the Chinese version is placed first and is followed by the translations in chronological order. The sequence will thus be Legge, Ku, Lau and Dawson. Terms that mark rhetorical devices in each example are indicated in bold and italic to clearly distinguish them from other words and characters (except in the case of antithesis, where the whole excerpt makes up the rhetorical idea). This layout also makes comparison easier. A discussion of the rhetorical devices in each example and its translations then follows. Some specific points such as translation at word level, literal translation and the translators'



footnotes are taken into consideration. Through these steps, it is possible to identify distinct issues for comparison and it is also easy to distinguish the differences among the translations.

After the individual analysis of each of these examples, I shall discuss the translation style or preference of each translator. The discussion will be based only on the findings from those particular examples. In other words, for each translator, any specific style or preference that is discussed is only applied to the particular examples of his translation included in this study, and do not represent that translator's work as a whole.

#### **4.2.3 Investigation**

First of all, I marked all the rhetorical terms or strategies, and then I made a comparison of the differences in each translation. Footnotes or commentaries that are provided by the translators were taken into consideration to discover the reasons for their having chosen a specific word or term in their translation. Secondly, I evaluated any key words related to a particular rhetorical device, such as nouns or adjectives, to find out their level, because some words are more specific (hyponyms) and some are more general (superordinates). This was done to examine each translator's understanding of the original text or his particular preference in translation. Thirdly, I compared the translations and the source text to see how the translations correspond to the rhetorical devices of the original text. Fourthly, I also considered the historical or cultural background of certain terms and ideas in the original text in order to investigate the appropriateness or acceptability of the translations. Lastly, I examined each translator's selected examples as a whole to determine his overall translation style and preference.

I followed the above-mentioned procedure for all the selected examples in order to achieve the goal of this research, namely to identify the differences between the translations and thereby to understand the translators' tendencies to make particular translation choices with regard to rhetoric. It is assumed that translators from different periods would have different interpretations and preferences in their translation. I hope to prove that translators from different eras construct their work differently because their intentions and motivations are different due to the demands of their contemporary target readers.

### 4.3 Analysis of the original text and the translations

#### 4.3.1 Contrast

Table 5: 里仁篇第十一 [Book IV: Le Jin, Chapter 11]

Original text	子曰：「君子懷德，小人懷土。君子懷刑，小人懷惠。」
Legge	The Master said, "The <i>superior man</i> thinks of virtue; the <i>small man</i> thinks of comfort. The <i>superior man</i> thinks of the sanctions of law; the <i>small man</i> thinks of favors which he may receive."
Ku	Confucius remarked, "A <i>wise man</i> regards the moral worth of a man; a <i>fool</i> , only his position. A <i>wise man</i> expects justice; a <i>fool</i> expects favours."
Lau	The Master said, "While the <i>gentleman</i> cherishes benign rules, the <i>small man</i> cherishes his native land. While the <i>gentleman</i> cherishes a respect for the law, the <i>small man</i> cherishes generous treatment."
Dawson	The Master said: "The <i>gentleman</i> cherishes virtue, but the <i>small man</i> cherishes the soil; the <i>gentleman</i> cherishes the rigours of the law, but the <i>small man</i> cherishes leniency."

Table 6: 憲問篇第二十四 [Book XIV: Hsien Wa, Chapter 24]

Original text	子曰：「君子 <sup>上</sup> 達，小人 <sup>下</sup> 達。」
Legge	The Master said, “The progress of the <i>superior man</i> is upwards; the progress of the <i>mean man</i> is downwards.”
Ku	Confucius remarked, “ <i>A wise and good man</i> looks upward in his aspirations; <i>a fool</i> looks downwards.”
Lau	The Master said, “The <i>gentleman</i> gets through to what is up above; the <i>small man</i> gets through to what is down below.”
Dawson	The Master said: “The <i>gentleman</i> reaches out for what is above, the <i>small man</i> reaches out for what is below.”

Table 7: 衛靈公篇第三十三 [Book XV: Wei Ling Kung, Chapter 33]

Original text	子曰：「君子不可小知而可大受也，小人不可大受而可小知也。」
Legge	The Master said, “The <i>superior man</i> cannot be known in little matters; but he may be intrusted with great concerns. The <i>small man</i> may not be intrusted with great concerns, but he may be known in little matters.”
Ku	Confucius remarked, “ <i>A wise and good man</i> may not show his quality in small affairs, but he can be entrusted with great concerns. <i>A fool</i> may gain distinction in small things, but he cannot be entrusted with great concerns.”
Lau	The Master said, “The <i>gentleman</i> cannot be valued on the strength of small matters but can be given great responsibilities. A <i>small man</i> cannot be given great responsibilities but can be valued on the strength of small matters.”
Dawson	The Master said: “The <i>gentleman</i> cannot be appreciated in minor matters, but can be accepted in major matters. The <i>small man</i> cannot be accepted in major matters, but can be appreciated in minor matters.”

Table 8: 陽貨篇第二十三 [Book XVII: Yang Ho, Chapter 23]

Original text	<p>子路曰：「<b>君子</b>尚勇乎？」</p> <p>子曰：「<b>君子</b>義以為上。<b>君子</b>有勇而無義為亂，<b>小人</b>有勇而無義為盜。」</p>
Legge	<p>Tsze-Lû said, “Does the <i>superior man</i> esteem valor?” The Master said, “The <i>superior man</i> holds righteousness to be of highest importance. <i>A man in a superior situation</i>, having valor without righteousness, will be guilty of insubordination; <i>one of the lower people</i> having valor without righteousness, will commit robbery.”</p>
Ku	<p>A disciple of Confucius, the intrepid Chung Yu, enquired: “Is not valour a quality important to a <i>gentleman</i>?” “A <i>gentleman</i>,” answered Confucius, “esteems what is right as of the highest importance. A <i>gentleman</i> who has valour, but is without a knowledge and love of what is right, is likely to commit a crime. <i>A man of the people</i> who has courage, but is without the knowledge and love of what is right, is likely to become a robber.”</p>
Lau	<p>Tzu-lu said, “Does the <i>gentleman</i> consider courage to be supreme?” The Master said, “For the <i>gentleman</i> it is morality that is considered supreme. Possessed of courage but devoid of morality, a <i>gentleman</i> will make trouble while a <i>small man</i> will be a brigand.”</p>
Dawson	<p>Zilu said: “Does the <i>gentleman</i> esteem courage?” The Master said: “Rightness the <i>gentleman</i> regards as paramount; for if a <i>gentleman</i> has courage but lacks a sense of right and wrong, he will cause political chaos; and if a <i>small man</i> has courage but lacks a sense of right and wrong, he will commit burglary.”</p>

The contrast in this section is between *jūn zǐ* (君子) and *xiǎo rén* (小人). There are different translations of these two terms. From the examples above and the 11 examples in section 3.3.1, it can be seen that Lau’s and Dawson’s translation of *jūn zǐ* (君子) is “gentleman” and their translation of *xiǎo rén* (小人) is “small man”. Lau (2000) states in his introduction on the interpretation of these two terms:

The ideal moral character for Confucius is the *chün tzu* 君子 (gentleman), as he is discussed in more than eighty chapters in the *Analects*. *Chün tzu* and *hsiao jen* 小人 (small man) are correlative and contrasted terms. The former is used of men in authority while the latter of those who are ruled. In the *Analects*, however, *chün tzu* and *hsiao jen* are essentially moral terms. The *chün tzu* is the man with a cultivated moral character, while the *hsiao jen* is the opposite (p. xiv).

It is understood from Lau's explanation that "gentleman" and "small man" both represent social and moral statuses, and it appears as if Lau used the same translation wherever these two terms appeared. Liu Yang-Chun (2008: 67) states that the historical background and Lau's own viewpoint on culture influenced his translation strategy, and that he was also anxious to show off traditional Chinese culture to the Western world. He saw Confucian culture as moral culture, so "moral" is the term that appears the most in his translation. Since *jūn zǐ* (君子) is a key term in the *Analects*, it is without a doubt closely linked to moral character. Lau's own explanation also reveals that he cautiously considered the meaning and the essence of this character and found a term that would also be accepted by Western readers. It is also clear that Lau's translation reveals a relaxed and simple style. He presented Chinese culture to the Western world in a gentle way.

According to Dawson (2000: xviii), *jūn zǐ* (君子) literally means the "ruler's son". He also notes that this term occurs more than a hundred times in the *Analects*. As Lau (2000: xiv) also points out, the term is discussed in more than 80 chapters. This term is introduced, discussed or compared in many different subjects in the *Analects*. Dawson (2000: xviii) remarks that the term has been translated in many different ways (e.g. "the superior man", "the noble man", "the exemplary man"). However, Dawson's interpretation is that "gentleman" preserves both the original social sense and the ethical sense which developed

from it, so he is of the opinion that “gentleman” is the best translation to use. He further states (Dawson 2000):

Although Master Kong was very willing to teach men of ignoble birth and fit them for government, nevertheless it was held that it was the duty of the gentleman in the social sense to behave as a gentleman in the ethical sense, both within the family and within the state. Although in some passages it is not quite clear whether the social or the ethical sense is intended, it is certainly the case that in the great majority of instances *junzi* has become an ethical term (p. xviii).

Even though Dawson did not use different translations for the term based on the content of each particular chapter in the *Analects*, it is clear from his statement quoted above that he understood that the term had different meanings. Nevertheless, he chose to keep to one translation because he advocated “gentleman” in both the social and moral sense. He thus considered it the best term to cover all the interpretations. J. Liu (2014: 38) has even said that Dawson was loyal to the source text and that he tried to reveal it as thoroughly as possible. To do that, Dawson had to consider the key terms from different angles.

Dawson (2000) also explains *xiao ren* (小人) in his note on how he translated certain terms:

the gentleman is often contrasted with the “small man”, which means a person who is never motivated by moral considerations. In the *Analects* the expression occurs 24 times and there is always a specific or implied contrast with *junzi* (gentleman). The literal translation (“small man”) has generally been adopted (p. xviii).

Dawson indicates that the two terms are often contrasted in the *Analects* and that they are opposite terms. Based on Dawson’s translation strategy for the term, the direct translation of

*xiǎo rén* (小人) was the best option for him.

In the examples in the tables above, Legge also used “small man” in his translation. In the 11 examples of contrast quoted in section 3.3.1, Legge used “one of the lower people” once, “small man” twice and “mean man” for the rest. For the translation of *jūn zǐ* (君子), Legge used “superior man” in all 11 these examples. The use of “small man”, the literal translation of *xiǎo rén* (小人), and “mean man” is not clearly indicated or explained by Legge, and in some places he used “mean man” in his translation and “small man” in his footnotes, and vice versa. Therefore, I assume that Legge used “small man” and “mean man” interchangeably.

However, there is one occasion where Legge translated *xiǎo rén* (小人) as “one of the lower people” (table 8). Legge explains in a footnote, “The first two 君子 are to be understood of the man superior in virtue. The third brings in the idea of rank, with 小人 as its correlate.” From Legge’s footnote we understand that the use of “superior man” actually means a man with high morals. And, as the third *jūn zǐ* (君子) that appears in the content brings with it the idea of rank, Legge did not use “mean man” or “small man” for his translation, but “one of the lower people” to correspond to the meaning of the text. Liu Yang-Chun (2008: 67) observes that Legge also used “the moral man” and “the scholar man” for the translation of *jūn zǐ* (君子). In Legge’s opinion, *jūn zǐ* (君子) represents a scholar or noble who respected virtue, and this is a very typical image of an English gentleman. However, Legge’s translation of the term was also influenced by the society in which he lived.

Lastly, unlike the other translators, Ku used “a wise and good man” or “a wise man” for the term *jūn zǐ* (君子) and “a fool” for *xiǎo rén* (小人). Ku did not offer any explanations on the translation of the two terms, but it is clear that “a wise man” and “a fool” are opposites, and

this is line with the rhetoric of contrast in the *Analects*. However, after all the discussion on the other translations that were done by Legge, Lau and Dawson, it should be understood that these two terms have a more profound meaning and are not just about intelligence. For this reason, Ku's translation seems too general, even though he tried to preserve the contrast between these two.

Of the 11 examples of contrast, there is only one in which Ku used different translations of these two terms (see table 8). Once again, Ku did not provide any information on why he used different translations in that particular chapter, but Legge's footnote in the same chapter illustrates that the idea is not to indicate moral issues, but to indicate rank. Therefore, Ku did not emphasise the contrast, but simply translated *jūn zǐ* (君子) as gentleman and *xiǎo rén* (小人) as "a man of the people", which is very similar to Legge's translation.

Up to this point, I have shown that every translator had his own interpretation of these two terms, and these interpretations resulted in different ways of translating the terms. Since these two terms in the source text are often used in different contexts, it is understandable that the translators would have had different ways of translating them to make the terms correspond to the context. Even Chinese-speaking people still need explanations for a term like *jūn zǐ* (君子), as it sometimes means someone with high moral standards and sometimes it means someone with authority. It is hard to conclude whose translation is the best because all four translations were influenced by many different factors, and each translator could only adopt the best way of meeting his audience's demands.



### 4.3.2 Description

Table 9: 鄉黨篇第十六 [Book X: Heang Tang, Chapter 16]

Original text	有盛饌，必變色而作。迅雷風烈，必變。
Legge	When he was at an entertainment where there was an abundance of provisions set before him, he would <i>change countenance and rise up</i> . On a sudden clap of thunder, or a violent wind, he would <i>change countenance</i> .
Ku	At a dinner, whenever a dish en grand tenue was brought to the table, he would <i>look serious and rise up to thank the host</i> . On a sudden clap of thunder or during a violent storm, he would <i>look grave and serious</i> .
Lau	When a sumptuous feast was brought on, he <i>invariably assumed a solemn expression and rose to his feet</i> . When there was a sudden clap of thunder or a violent wind, he <i>invariably assumed a solemn attitude</i> .
Dawson	Whenever sumptuous delicacies appeared, he <i>always changed countenance and stood up</i> . When there was a sudden clap of thunder or the wind turned violent, he <i>always changed countenance</i> .

What is being described here is Confucius' response when receiving the host's hospitality or when encountering a clap of thunder. In dealing with the translation of this example, Legge's and Dawson's translations are more direct. However, readers might not know the purpose of Confucius' changing countenance and standing up. For this reason, Legge added a footnote in his translation, explaining that "he showed these signs, with reference to the generosity of the provider." This was one of Legges' typical strategies: he adapted the direct translation and provided a generous footnote. In contrast, Ku did not provide a footnote, but he added more information in his translation to portray the scene in way that made it clearer to readers. So instead of translating "change countenance", Ku used "look serious and rose up to thank the

host”. This was done to add expression and to explain that the reason for Confucius’ responding in this specific manner was to show his gratitude to the host. Both Legge’s and Ku’s translations show that they fully understood the context of the source text. However, Ku tends to translate in a way that is more accessible for the target reader.

As for Lau’s translation, instead of simply saying “countenance”, he used “solemn” to add emotion. He did this for the same reason as Ku. Although it does not correspond to the source text, it gives readers more information to understand the whole story. However, Lau used “assumed” in his translation, and this gives readers the feeling that Confucius was pretending. This could give readers the negative impression that Confucius was being fake. It was established in Chapter 3 that Confucius was acutely aware of rites and etiquette. The excerpt in the table above tries to explain how Confucius perform the correct rites in certain situations, and also tells people that Confucius was aware and observant of what was happening in nature. Therefore, *bi* (必) [definitely, surely] is used in the original text to explain that Confucius changed his countenance every time he encountered such an event. In my own view, it is an important word that needed to be translated. Of the four translations, only Lau’s and Dawson’s corresponded to the source text by adding “invariably” and “always” respectively.

The four translators all dealt with this chapter differently. Legge and Dawson did direct translations, while Ku and Lau added explanations to their translations. This is in line with their translation strategies, as discussed in section 4.3.1.

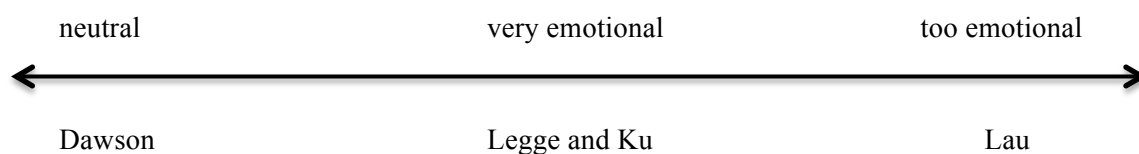
Table 10: 先進篇第十一 [Book XI: Hsien Tsin, Chapter 9]

Original text	顏淵死，子哭之慟
Legge	When Yen Yüan died, the <i>Master bewailed him exceedingly</i> .
Ku	When his disciple, the favorite Yen Hui, died, <i>Confucius burst into a paroxysm of grief</i> .
Lau	When Yen Yüan died, in weeping for him, the <i>Master showed undue sorrow</i> .
Dawson	When Yan Hui died, the <i>Master became distressed as he bewailed him</i> .

This excerpt explains Confucius' sorrow when his beloved disciple, Yen Hui, died. In the source text, *tong* (慟) is used to describe that Confucius was extremely sad. This Chinese character is seldom used in modern Chinese. In the four translations, different degrees of grief are expressed. Legge did a direct translation and added a footnote saying, "Confucius vindicates his great grief for the death of Hui. 哭 is the loud wail of grief." From his translation and footnote, it seems that Legge tried to express how great Confucius' sorrow was. Ku's translation appears to have the same function as that of Legge, that is, to express Confucius' deep sorrow. Moreover, Ku used "paroxysm" in his translation, which is a rarely used word for expressing this emotion. Both Legge and Ku matched the meaning of the source text, and Ku's translation matches its form by using an old-fashioned word for the description.

Lau also wanted to show the greatness of the sorrow and thus used "undue sorrow". To use the word "undue" suggests that Confucius experienced excessive sorrow and that it was exaggerated. This implies that it was unnecessary for him to express his sorrow in such a way. Such a translation confuses the reader as it suggests that Confucius' expression was

unnecessary. Dawson, on the other hand, translated it in a Western way, using “distressed”, which sounds slightly soft and understated in this context. Although his translation is more understandable for English readers, he lost the correspondence to the rhetorical purposes of the original text. On a scale, the four translations would look like the following:



The scale above shows that Dawson simply translated the source text in a Westernised way and did not apply the original intention of the rhetoric in the original text to express the greatness of Confucius’ sorrow. Because Dawson wanted to be loyal to the source text, he did a direct translation, so the translation lacks the strong sentiment of the source text. Legge’s and Ku’s translations explain more of Confucius’ emotion. Legge added a footnote in his translation, while Ku used a more flowery description. Both of their techniques to deal with such a description are in line with their translation strategies as well. Lastly, the expression Lau used feels unnecessary. Yet it is clear from Lau’s translation that he fully understood what the source text intended to express, and with this understanding, he used an excessive description in his translation. Lau’s translation is more straightforward, and he makes the story more vivid. His strategy actually corresponds to the rhetorical purposes of the source text, but Western readers might argue about the suitability of such an expression.

Table 11: 學而篇第三 [Book I: Hsio R, Chapter 3]

Original text	子曰：「巧言令色，鮮矣仁。」
Legge	The Master said, “ <i>Fine words and an insinuating appearance</i> are seldom associated with true virtue.”
Ku	Confucius remarked, “With <i>plausible speech and fine manners</i> will seldom be found moral character.”
Lau	The Master said, “It is rare, indeed, for a man with <i>cunning words and an ingratiating countenance</i> to be benevolent.”
Dawson	The Master said: “ <i>Clever and a plausible appearance</i> have seldom turned out to be humane.”

Before discussing the translations, two terms require some clarification. Firstly, *Ren* (仁) [true virtue, moral character, benevolence, or humane] is the central concept of Confucianism, and the example above is from the first chapter of the *Analects*. Confucius uses only four Chinese characters to explain what it is like to lack benevolence, and he skilfully uses a description to briefly and precisely express his idea. However, this led to the translators’ having many different interpretations, and thus resulted in various translations. Secondly, regarding the translation of *qiǎo yán* (巧言) (discussed below), “glib”, whose definition matches the original text, describes speech that is fluently spoken, and the person who speaks this way is articulate but insincere and shallow. Because cultivating true virtue is an important idea in Confucius’ teaching, in this chapter, he warns his disciples to beware of people who display this kind of behaviour and not to become this kind of person. This is because someone who speaks and acts in this way could deceive them.

In order to analyse the translations, I shall divide the source text into two parts and look at

their translations separately. The first part is *qiǎo yán* (巧言). The first part, *qiǎo* (巧), means “skilful” and the second part, *yán* (言), means “words” or “speech”. Therefore, it can be said that *qiǎo yán* (巧言) is speech that has been skilfully modified and spoken. It also has a negative meaning and implies a hidden intention. For this reason, the definition of ‘glib’ matches the source text well.

*Qiǎo yán* (巧言) is translated as “fine words”, “plausible speech”, “cunning words” and “clever” by Legge, Ku, Lau and Dawson respectively. These translations are not identical and all have their own meaning. Legge used “fine words” and simply portrays the meaning as well-spoken speech. However, “fine words” does not really have a negative meaning. As explained earlier, Confucius wanted to convey the negativity of certain words and behaviour. Therefore, Legge’s direct translation does not really bring out this negative sense. But Legge (1971: 139) again provided a footnote for more detail: “巧, ‘skill in workmanship’, then, ‘skill’, ‘cleverness’, generally, and sometimes with a negative meaning, as here, = ‘artful’, ‘hypocritical’”. Therefore, he added the negativity in his footnotes to support his direct translation.

Ku translated *qiǎo yán* (巧言) as “plausible speech”, which means an argument or statement that seems reasonable or believable. However, to say that someone with plausible speech lacks true virtue does not really make sense to the readers since it does not really bring out the negative aspect of the original text. But it is also clear from Ku’s translation that he fully understood the meaning of the source text. Unlike Legge, who used a substantial footnote, Ku tried to use words that contained more information, and also tried to translate the text in a Western tone to assist his target readers in understanding the idea.

Legge's and Ku's translations seem conservative compared to Lau's. Lau used "cunning words" here, which implies a very negative feeling. The meaning of his translation is obvious and makes sense to the reader, indicating that someone with such behaviour is unacceptable. However, as mentioned earlier, *qiǎo* (巧) was used in the source text to mean that a speech is skilfully modified and spoken, and it actually means that people do not really notice and are not aware of such speech. In this case, Lau's translation seems straightforward, but it does not completely match the idea of the source text. In contrast with Legge's direct translation, Ku and Lau thus had their own unique ways of dealing with this term's profound meaning.

For the translation of *qiǎo yán* (巧言), Dawson omitted *yán* (言) [speech] in his translation and only used "clever" to make a link with the second part of the translation. Dawson's translation is Westernised. He simply delivered the literal meaning to the target readers, which would have been more comprehensible for them. However, Dawson did not adhere to the sentence structure of the source text. Nevertheless, his translation is closer to the meaning of "glib", and it actually expresses the meaning of the source text. Even though Dawson chose not to match the structure of the source text, he achieved the approximation he always aimed for.

The second part of this is example is *lìng sè* (令色). The four translators rendered these two Chinese characters as "insinuating appearance" (Legge), "fine manners" (Ku), "ingratiating countenance" (Lau) and "plausible appearance" (Dawson). Again, Legge, in his translation, gave a detailed explanation of *lìng* (令) and *sè* (色) separately to provide readers with more information. Legge (1971) writes:

令, "a law", "an order", also "good", and here 巧, with a negative meaning, = "pretending to be

good”. 色, “the manifestation of the feelings made in the color of the countenance”, is here used for the “appearance generally” (p. 139).

Therefore, in addition to Legge’s translation of “insinuating”, he explained that someone with such a manner is “pretending to be good”. The translation matches the source text, which means “insincere” and “not obvious”.

The translation of “fine manners” by Ku is more general, and is similar to the translation of “fine words” in that it conveys the sense of a well-presented manner. However, to say that a person with fine manners seldom has true virtue actually confuses readers. In the original text, Confucius wanted to show the negative aspects of such manners. Ku’s translation thus seems to lack of a sense of this negativity. Ku’s translation of this chapter as a whole showed a Westernised tone. Yet the fact that his translation strategy was domestication explains why he did it this way.

Lau’s translation, “ingratiating countenance”, which refers to people who present themselves in a favourable light, is closer to Legge’s “insinuating”. Lau did not provide a footnote to explain the idea, but his translation is quite telling.

As for Dawson, his translation of “plausible appearance” seems more general. One cannot really say that Dawson does not understand the meaning of the source text, but when translating this term, which cannot be easily explained in the target language, Dawson clearly chose to be neutral. As with his translation of *jūn zǐ* (君子) and *xiǎo rén* (小人), he considered the meaning from different angles and picked the word that could cover those different meanings.



If one then combines the two parts and looks at the translation as a whole, Lau indicates that someone with evil words and deeds cannot be considered to have any true virtue. This makes more sense to readers because it gives them the reasonable connection as cause and effect. Lau always followed his strategy of making his translation straightforward and vivid. However, the strong negativity does not really agree with the meaning of the source text. As for the other translators, they tried to follow the the source text, using their own understanding of it. There is no doubt that *qiǎo yán lìng sè* (巧言令色) is not an easy term to translate, and from the four translations it is evident that the translators dealt with this term based on the demands of their audience or their own motivation. There is no good or bad translation, only a translation that suits its audience. In my own opinion, it is always good to provide footnotes to help target readers grasp foreign ideas. In that way, the translation can then match the literal meaning and the rhetorical purposes without losing the actual meaning of the source text.

Table 12: 述而篇第三十六 [Book VII: Shu R, Chapter 36]

Original text	子曰：「君子坦蕩蕩，小人長戚戚。」
Legge	The Master said, “The superior man is <i>satisfied and composed</i> ; the mean man is <i>always full of distress</i> .”
Ku	Confucius remarked, “A wise and good man is <i>composed and happy</i> ; a fool is <i>always worried and full of distress</i> .”
Lau	The Master said, “The gentleman is <i>easy of mind</i> , while the small man is <i>ever full of anxiety</i> .”

Dawson

The Master said: “The gentleman is *calm and peaceful*; the small man is *always emotional*.”

This example also has two terms, so I will discuss them separately. The first term, *tǎn dàng dàng* (坦蕩蕩), is a Chinese adjective that does not really have an equivalent in English. In the translations above, Legge, Ku and Dawson all used two English words to explain its meaning. *Tǎn dàng* (坦蕩) means someone who is broad-minded, frank, composed and has an easy appearance. It is also possible say that it means someone with a good and pure mind. The fact that there is no equivalent could explain why Legge, Ku and Dawson used two words to translate the term. In addition, the original text contains a set of duplicated words, such as *dàng dàng* (蕩蕩). This rhetorical technique creates an emphasising tone, in other words, adding to the intensity of the term.

First of all, Legge used “satisfied and composed” to translate *tǎn dàng dàng* (坦蕩蕩). “Satisfied” conveys a feeling at the physical level, but not at the psychological level. Thus, it means that someone is satisfied with having enough material possessions. Since the idea the original text intends to convey is at a more psychological level, “content” together with “composed” might be a suitable combination for emphasising its meaning. In addition to the translation, Legge (1971: 207) explains in a footnote, “坦, ‘a level plain’, used adverbially with 然,= ‘lightsomely’, ‘This is its force here’”. Legge thus tried to explain the idea of this description since it has no equivalent in the target language.

Ku also used two words in his translation: “composed and happy”. The aforementioned lack of an English equivalent might also be the reason why Ku used two words to convey the actual meaning or to fulfil the rhetorical purpose of emphasising the tone. However, the word

“happy” seems too subtle here. English readers can easily understand Ku’s translation, but Guo and Xu (2015: 23) explain that sometimes Ku overused Western culture to translate the source text, and that he also added his own interpretation, so at times the translation does not match the original meanings.

Like Ku’s, Lau’s translation is very Westernised. But unlike the other translators, Lau used only one term, “easy of mind”, in his translation. Since Lau always kept his translation very simple and straightforward, “easy of mind” gives the impression of a relaxed state. In my own view, it does not explain the meaning of the original term completely, but this might also be considered one of the attributes that someone who is *tǎn dàng* (坦蕩) should have. However, this translation is, again, too simplified, particularly compared to the source text, since the original term used duplicated characters to emphasise and enhance the intensity of the description.

Dawson translated *tǎn dàng dàng* (坦蕩蕩) as “calm and peaceful”. This is also a very Westernised translation. Similar to the translation of Lau’s “easy of mind”, “calm and peaceful” could also be part of the psychological state of such a person. Up to this point, Dawson has dealt with description in a very general and neutral way. As he did not live during the time of cultural intrusion, Dawson was cautious when he dealt with non-equivalent terms. Lau’s and Dawson’s ways of dealing with these terms correspond to their translation strategies. However, their translations did not explain the meaning as a whole, and did not match the rhetorical technique either.

The second important part of this example is *cháng qī qī* (長戚戚). This term means “always worried and distressed”. Both Legge and Ku used “distress” in their translation, but Ku added

“worried” to explain it further. Lau, meanwhile, used “anxiety”, and this term is more specific than the term used by the other translators. In terms of delivering the meaning of the original text completely, Ku’s translation of the term as “worried and full of distress” seems more complete. Dawson translated the last word as “emotional”, which does not match the source text. Nonetheless, Dawson’s translation is easy to understand, and the way in which he translated it is very Westernised. The source text expresses the status of a small-spirited man who is worried and distressed, but “emotional” can also have a positive and cheerful meaning, so Dawson’s translation does not convey the actual meaning and the rhetorical intention of the source text.

To summarise, Legge’s translation strategy is consistent as he always tended to do a literal translation with footnotes. Ku tried to give more information in his translation in a very Westernised way. They both delivered the meaning of the original terms and followed its rhetorical method. In contrast, Lau’s translation is more specific and simplified, as it always tended to be. Lastly, Dawson’s translation is also simple and literal. He again chose to use a general term in his translation. However, both Lau’s and Dawson’s translations might be more comprehensible for the target readers, but their tone is actually weaker than the source text. In other words, it does not completely correspond to the rhetorical strategy of the source text.

Table 13: 泰伯篇第十九 [Book VIII: T'ai-po, Chapter 19]

Original text	子曰：「大哉堯之為君也！巍巍乎，唯天為大，唯堯則之。」
Legge	The Master said, “Great indeed was Yâo as a sovereign! How <i>majestic</i> was he! It is only Heaven that is grand, and only Yâo corresponded to it.”



meaning, and “sublime” and “majestic” not only translate the literal meaning, but also explain the deeper idea. Lastly, Ku used “toweringly high and surpassingly great” to translate the term. It seems very descriptive, but if the goal is for the translation to correspond to the original text, Ku’s translation is not too exaggerated or over the top.

The four translators all tried to match the rhetorical purpose in this example to a different degree. It is again evident that each translator’s preferred strategy was applied when he dealt with the rhetorical devices. Lau tended to be more straightforward, while Legge and Dawson always tried to be loyal to the source text. Ku’s objective, in contrast, was to transmit the Chinese culture and Confucian ideas to the Western world.

Table 14: 子罕篇第十 [Book IX: Tsze Han, Chapter 10]

Original text	如有所立卓爾。雖欲從之，末由也已！
Legge	... there seems something to stand <i>right up</i> before me; but though I wish to follow and lay hold of it, I really find no way to do so.
Ku	... the goal would still stand <i>clear and distinct</i> away from me, and I have no means of reaching it, make what efforts I will.
Lau	... it seems to rise <i>sheer</i> above me and I have no way of going after it, however much I may want to.
Dawson	... it seems as if there is <i>something which he has established profoundly</i> ; but even though I long to pursue it, I have no way of doing so at all.

The term *zhuō ěr* (卓爾) is not commonly used in modern Chinese, but it simply means something that is extremely high and straight. The term is normally used to describe someone who has very high moral standards or great achievements and virtues. The statement in this

example was made by one of Confucius' disciples in a manner of admiration. He wanted to show how great Confucius' knowledge was, so he used *zhuō ěr* (卓爾) to describe it. The fact that it is not a modern term and has a more profound meaning this will also lead to different translations.

Legge translated it as something to stand "right up". This kind of description gives the impression that something suddenly appeared right in front of the speaker. This way of describe the term and expressing the meaning that someone's achievement is high and not easy to achieve is slightly weak. However, since Legge always kept to the strategy of direct translation, he again added footnotes: "'an adverb', 'uprightly', 'loftily'" (1971: 220). Although it sounds different from Legge's translation, he added more explanation to support his work, and it made this part more understandable for the target readers.

Ku used "clear and distinct". His translation says nothing about height, so Ku chose not to do a literal translation and even rephrased the sentence. Moreover, Ku added "the goal" in his translation to make the sentence coherent, although a goal was not mentioned in the original text. Obviously Ku did not follow the rhetorical technique, but seeing as his translation does not contain any footnotes, his technique of rephrasing might be a better way to ensure that readers would understand it. Ku was always dissatisfied with foreigners' translations of the *Analects* because he found direct translations awkward. So in this case, where the direct translation would definitely confuse the target readers, Ku chose to translate the meaning, but not the form. Ku's translation of this excerpt also explains his translation strategy.

Unlike Ku, Lau translated *zhuō ěr* (卓爾) literally, as Legge did, but without providing any footnotes. He used the word "sheer", and gave the reader an image of something that is

vertically high up. “Sheer” does not, however, have the same deeper meaning as the term in the source text to describe someone’s morality or achievement. Lau followed the source text by using the description in the same way, but it might sound strange to readers.

As for Dawson’s translation, he tried to make this term more understandable for Western readers or people who do not have a background in the original culture. He also did not include the description that was in the original text. In other words, he abandoned the literal meaning and rephrased the whole section. Often Dawson kept to the structure of the source text, but he was also aware that a direct translation of this excerpt could make it sound strange from a Westerner’s point of view. Therefore, Dawson chose to use the same technique as Ku. Dawson also abandoned the rhetorical method, and his translation delivers the actual meaning of the source text. Thus far, the four translators have followed their beliefs about translation consistently, and when it came to the dilemma of dealing with rhetorical devices, they chose to keep to their chosen translation strategy. That is why Ku and Dawson abandoned the form and translated the meaning.

Table 15: 子罕篇第十 [Book IX: Tsze Han, Chapter 10]

Original text	夫子循循然善誘人，博我以文，約我以禮，欲罷不能，既竭吾才
Legge	The Master, by <i>orderly method</i> , skillfully leads men on. He enlarged my mind with learning, and taught me the restraints of propriety. When I wish to give over the study of his doctrines, I cannot do so, and having exerted all my ability.
Ku	But the Master knows admirably how to lead people on <i>step by step</i> . He has enlarged my mind with an extensive knowledge of the arts, while guiding and correcting my judgment and taste. Thus I could not stop in my progress, even if I would. But when I have exhausted my efforts and thought I have reached it,



Lau	The Master is good at leading one on <i>step by step</i> . He broadens me with culture and brings me back to essentials by means of the rites. I cannot give up even if I wanted to, but, having done all I can,
Dawson	Our Master skillfully lures people on <i>step by step</i> . He broadens me with culture and restrains me with ritual. If I wanted to stop, I could not; and when I have exhausted all my talents,

The chapter quoted above is by one of Confucius' disciples, who describes Confucius' teaching methodology. From the discussion of Confucius' history (see section 3.2), we know that he accepted disciples from many different classes or ranks of society. Therefore, he had to teach these students according to their own abilities. This is the idea behind Confucius' teaching. The term used in the source text *xun xun ran* (循循然) means "to guide patiently and systematically". Of the four translations above, only Legge used a different translation; the other three translators all used "step by step". The original text used a very formal way to describe the teaching process, and so did Legge. His translation of "orderly method" provides more of an interpretation of the source text. In addition, "orderly method" is a very formal phrase that relates to education. It indicates the relationship between a master and a student, so "orderly method" is more suitable for describing an academic process. Conversely, "step by step" sounds like a modern term, but it is not necessarily related to a way of teaching. For instance, "step by step" can be used to describe other commonplace activities, such as following a cooking recipe. "Step by step" thus also explains the meaning of the source text, but is not as precise, from a rhetorical point of view. With this in mind, Legge's translation is the closest.

When discussing the reasons for the differences in translation, these differences can also

reveal how cultural differences influenced the translators' decisions. I have shown that Legge's translation strategy is foreignisation and that he specifically preferred direct translation. His translation was completed in 1892, more than a hundred years ago. Therefore, it is understandable why Legge produced a more formal translation. In contrast, Ku preferred a domesticating translation strategy, and always translated the *Analects* in a Westernised style. As a result, Ku, adopted a more accessible style for Western readers, would definitely disagree with Legge's translation. Moreover, Lau's and Dawson's translations were both published during the past 30 years, in 1979 and 1993 respectively. Since their motivation to translate the *Analects* and their audiences were different from Legge's time, it is not surprising that Lau and Dawson adopted modern terms in their translations of description.

Table 16: 憲問篇第四十二 [Book XIV: Hsien Wan, Chapter 42]

Original text	鄙哉，硜硜乎！莫己知也，斯己而已矣。‘深則厲，淺則揭。’
Legge	How contemptible is the <b>one-ideaed obstinacy those sounds display</b> ! When one is taken no notice of, he has simply at once to give over his wish for public employment. “Deep water must be crossed with the clothes on; shallow water may be crossed with the clothes held up.”
Ku	How contemptible to go on <b>thrumming</b> like that when nobody takes any notice of you: you should stop! “You must swim over when the water is high. But in low water you may ‘paddle’ and keep dry.”
Lau	How squalid this <b>stubborn sound is</b> . If no one understands him, then he should give up, that is all. When the water is deep, go across by wading; When it is shallow, lift your hem and cross.
Dawson	How vulgar is he in his <b>stubbornness</b> . If nobody appreciates him, then he should simply give up.

*Kēng kēng* (硜硜) is the sound of an ancient musical instrument, *ching* (磬). This kind of instrument is made from jade or stone. The sound is used here to imply that someone is stubborn and shallow. The term not only describes the sound of the instrument, but also contains the implied meaning. Therefore, there is no equivalent English translation in this case, and translators can choose to either translate it literally or express the meaning.

Of the four translators, Lau and Dawson used “stubborn”, which is very simple and straightforward. But unlike Lau, who partially followed the source text by mentioning the word “sound”, Dawson changed the word from an adjective to a noun. Instead of saying the sound sounds stubborn, Dawson omitted the reference to the musical instrument and instead referred directly to the characteristic of the player. Dawson rephrased the whole section in a Westernised way, and focused on the meaning rather than the form. He used the same technique as in the translation of *zhuō ěr* (卓爾) in table 14. The target readers probably have no cultural background or knowledge of the source text, so a literal translation might confuse them. Dawson’s translation in this case thus makes more sense.

In contrast, the only translator who rendered the playing scene was Ku. He used the word “thrumming” to portray the activity. However, “thrumming” is a casual rather than a formal way to play an instrument, so it might not be applicable for describing the player’s stubbornness. Confucius played the instrument in such a way as to express his depression about his political ideas not being understood. The man who heard the sound felt Confucius’ depression and thus criticised him in this way. In this case, Confucius was not thrumming, but was playing in a way that revealed his mood. Although Ku tried to translate *kēng kēng*

(硜硜) in a way that would reveal the scene of the story and also be accepted by Western readers, he actually lost the hidden meaning of the source text.

Legge translated this term in the same way as Lau and Dawson, which is to describe the stubbornness of the player, but the tone of Legge's translation is stronger than Lau's and Dawson's. Using "one-ideaed obstinacy" suggests the meaning that the player is a man who is not just stubborn, but is not even prepared to negotiate. In other words, nothing could ever change his mind, and he has a rigid way of thinking. As Legge always did, he explained more in a footnote, writing "硜硜 had reference to the sounds of the ch'ing" (1971: 291).

The source text uses the hard and clear sound of the instrument to describe someone's personality, and this gives the reader the feeling that the player's will is very distinct and strong. Simply translated, the sound cannot thoroughly express the meaning, so Legge, Lau and Dawson focused on the meaning only and abandoned the descriptive rhetoric as the source text did. However, Legge's use of a strong description actually fulfils the purposes of the rhetoric. His translation, in a way, has the same function as the source text.

### 4.3.3 Analogy

Table 17: 述而篇第十五 [Book VII: Shu R, Chapter 15]

Original text	不義而富且貴，於我如浮雲
Legge	"Riches and honors acquired by unrighteousness, are to me <i>as a floating cloud</i> ."
Ku	... riches and honors acquired through the sacrifice of what is right, would be to me <i>as unreal as a mirage</i> .
Lau	Wealth and rank attained through immoral means have as much to do with me <i>as passing clouds</i> .

Dawson	... riches and honors acquired by unrighteous means are to me <i>like the floating clouds</i> .
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“Floating cloud” is the direct translation of *fuyun* (浮雲), so both Legge and Dawson kept to the form of the original text, which is in line with how they always did their translations. Similarly, Lau translated it as “passing clouds”. He used the same object, but a different verb. A floating cloud is something that is unreachable and brings to mind an image like that of candy floss, which is light and can be easily blown away. Therefore, it suggests the meaning that riches and honours acquired by unrighteous means is not real; they can be taken away. A passing cloud, meanwhile, is a natural phenomenon, and to use the verb “pass” gives the meaning that riches and honours acquired by unrighteous means will not stay forever and will eventually be gone. “Floating cloud” and “passing cloud” basically have the same meaning, but the latter is more explicit, and gives a strong impression that in the end, things will vanish. Interestingly, Lau’s translation of “passing cloud” is actually identical to the Chinese interpretation of the original term. In that case, I would say Legge, Dawson and Lau all fully understood the implication of the term, but they each considered it from a different point of view. Lau probably referred to some other Chinese explanation, which caused him to use a different verb.

While Legge, Lau and Dawson translated literally, Ku did it in a different way. Instead of keeping the object of the cloud, Ku used “mirage” and added “as unreal as”. This translation is quite interesting since the directly translated meaning of 浮雲 can already express the actual meaning of the text. Yet Ku still decided to use a different object and followed his domestication strategy. He most probably wanted to give an example that was more familiar

to the Western reader. However, a cloud is something we can see and it exists physically, but a mirage is something in one's imagination. It is an illusion, so it is totally unreal and does not exist physically. In conclusion, all the translators used the same rhetorical technique as the source text, but changing objects, as Ku did, might alter the implications of the source text.

Table 18: 子張篇第二十一 [Book XIX: Tsze-Chang, Chapter 21]

Original text	子貢曰：「君子之過也，如日月之食焉。過也，人皆見之。更也，人皆仰之。」
Legge	Tsze-kung said, "The faults of the superior man are <i>like the eclipses of the sun and moon</i> . He has his faults, and all men see them; he changes again, and all men look up to him."
Ku	The same disciple remarked, "The failings of a great man are <i>eclipses of the sun and moon</i> . When he fails, all men see it; but, when he recovers from his failing, all men look up to him as before."
Lau	Tzu-kung said, "The gentleman's errors are <i>like an eclipse of the sun and the moon</i> in what when he errs the whole world sees it and when he reforms the whole world looks up to it."
Dawson	Zigong said: "The errors of the gentleman are <i>like eclipses of the sun and moon</i> . When he errs everyone observes him; and when he makes a correction, everyone looks up to him."

As with the previous example, this one also uses a natural phenomenon as a simile, and all the translations are almost identical. The only difference between these translations is their nouns: some translators used the singular and some used the plural form. However, Chinese does not have the same way of presenting plural and singular nouns as English. The noun

always stays the same. Thus, in Chinese, adding articles and quantifiers is the only way to indicate the quantity of the nouns. In this case, the original text contains neither articles nor quantifiers. The translators all had to follow English grammar rules since Chinese grammar rules do not apply to English.

Of the four translators, only Lau used a singular noun while the others used plural nouns. Legge used a definite article while the others used indefinite articles. The meaning of the source text focuses on the noticeability but not on the occurrence of the eclipse. That is why the quantity is not specifically mentioned in the source text. For this reason, Lau's translation using the singular form matches the source text more accurately, since the other plural translations might lead readers to a different understanding and might mislead them to focus on the frequency of the incident. Yet this was not the main point of the original text.

There is another point to be made here. The Chinese character *rú* (如) [like/as] followed by the eclipse in the original text is the main word that constitutes a simile. Legge, Lau and Dawson all used "like" in their translations to follow the rule of similes. However, Ku's translation is the only one in which it was omitted. In the case of a simile, using "like" or "as" assists readers to understand the text better and also makes the text more figurative. On the other hand, Ku assumed that his readers would understand the relationship between the main idea and the object.

To sum up, the image used in the source text does not present any cultural barriers since it is a natural phenomenon. Therefore, the translators' preferred translation strategies did not interfere much in this case. However, if the sentence's pattern and structure are also taken into consideration, Lau's translation not only matches the rhetoric, but also conveys the main

idea of the source text.

Table 19: 為政篇第二 [Book II: Wei Chang, Chapter 22]

Original text	子曰：「人而無信，不知其可也。大車無輓，小車無軌，其何以行之哉？」
Legge	The Master said, “I do not know how a man without truthfulness is to get on. How can a <b>large carriage</b> be made to go <b>without the crossbar</b> for yoking the oxen to, or a <b>small carriage without the arrangement</b> for yoking the horses?”
Ku	Confucius remarked, “I do not know how men get along without good faith. <b>A cart without a yoke and a carriage without harness</b> , how could they go?”
Lau	The Master said, “I do not see how a man can be acceptable who is untrustworthy in word. When <b>a pin is missing in the yoke-bar of a large cart or in the collar-bar of a small cart</b> , how can the cart be expected to go?”
Dawson	The Master said: “If someone is untrustworthy in spite of being a man, I do not know what he will do. If <b>carriages have no means of yoking horses to them</b> , how are they ever made to go?”

*Ní* (輓) and *yuè* (軌) are the parts of an ancient Chinese vehicles. These two characters are no longer used in modern Chinese. They refer the dowel or the pin that were used to connect the yoke and the crossbar. *Ní* (輓) is the part that was specifically used for an ox carriage and *yuè* (軌) was for a horse carriage. The source text just states the parts, but not the animal, and readers who understand the historical background would know its usage.

As is evident from the translations above, only Lau went into detail. He tried to translate the text directly in order to match the analogy. Because of his translation style, he tended to keep the translation as simple and direct as possible. However, Lau’s translation seems too



descriptive. It might confuse readers as to what this text actually wants to express.

In contrast, Ku used “yoke” and “harness” as substitutions for the objects in the source text. Although this is not a literal translation, Ku tried to follow the metaphor, as the source text did, and make the text understandable for Western readers. So Ku’s domestication strategy appears here again: he used the substituted terms to achieve the communicative purposes of this text. His text is somewhat Westernised, but target readers would probably have no difficulties in understanding it.

Legge also tried to translate the vehicle parts literally, as Lau did. He explained that if something was missing, then the vehicle lost its function of yoking the animal. As explained earlier, neither horses nor oxen are mentioned in the source text because the idea of the animals is already embedded in the two Chinese characters. English lacks equivalent terms, so Legge added “ox” and “horse” in the translation to make it more comprehensible for target readers. Again, as Legge often did, he provided a footnote to his translation (1971):

軛 and 軌 are explained in the dictionary in the same way – “the crossbar at the end of the carriage-pole”. Chū Hsī says, “In the light carriage the end of the pole curved upwards, and the cross-bar was suspended from a hook. This would give it more elasticity” (p. 153).

Legge explained the parts in detail. He also tried to follow the form of the source text as well as to keep the analogy.

Unlike the other translators who tried to follow the form or the sentence structure of the source text, Dawson once again rephrased this whole part based on his understanding of the theme. He kept the idea of using carriages as the analogy, but left out the parts that were

mentioned in the source text. He explains in his notes, “yoking horses: the text in fact specifies the parts essential to the operation of small and large carriages, but I have avoided these technicalities in my translation. The analogy means that good faith is an essential ingredient of mankind” (Dawson 2000: 86). Although Dawson did not translate the text directly, he actually focused on the analogy or the main idea of the text. Similar to Legge, Dawson also added an animal to his translation, so he also tried to make the sentence more complete, coherent and understandable. His translation might seem rather Westernised in this example, but it seems very clear and straightforward. It is interesting to note that in this case, only Legge and Dawson, the two Western translators, added animals, which was not mentioned in the source text, to their translations. Therefore, for Legge and Dawson, who grew up in an English language culture, thought it was necessary to add the animals to the text in order to make the sentence less fragmented.

Table 20: 公冶長篇第九 [Book V: Kung-Yê Ch'ang, Chapter 9]

Original text	<p>宰予晝寢。</p> <p>子曰：「朽木不可雕也，糞土之牆不可朽也。於予與何誅？」</p>
Legge	<p>Tsâi Yü being asleep during the daytime, the Master said, “<b>Rotten wood cannot be carved; a wall of dirty earth will not receive the trowel</b>. This Yü! – what is the use of my reproving him?”</p>
Ku	<p>A disciple of Confucius spent the best hours of the day in sleep. Confucius, remarking on it, said: “<b>You cannot carve anything out of rotten wood nor plaster up a wall built up of rubbish</b>. What is the use of rebuke in such a case?”</p>
Lau	<p>Tsâi Yü was in bed in the daytime. The Master said, “<b>A piece of rotten wood cannot be carved, nor can a wall of dried dung be trowelled</b>. As far as Yü is concerned what is the point in condemning him?”</p>

Dawson

Zai Wo was in bed during the daytime. The Master said: “*Rotten wood cannot be carved and a dirt wall cannot be trowelled*. In Yu what is to be punished?”

Confucius used two objects in the above example as metaphors to criticise one of his disciples, Tsâi Yü (宰予), while he slept during the day. The four translations of the first part about carving rotten wood are basically identical, but the differences can be found in the second part of the translation. Since trowel and plaster are almost the same, I shall not focus on this variation. The only part that makes the translation different is the term *fèntǔ* (糞土). The literal meaning of this term is “dung soil”. In other words, it is a mixture of soil and dung. In ancient times, especially in agricultural societies, some poor families could not afford better construction materials and could only build their walls using soil and animal dung. Therefore, this kind of wall could not be trowelled – it was useless to do so. Therefore, this kind of wall represents something that is unusable and is not valuable.

Of the four translators, only Lau used the term “dried dung”. Although this translation makes it seem as if the whole wall was made using only dung, Lau actually attempted to do a direct translation. Meanwhile, Legge translated the term as “a wall of dirty earth”, so he did not translate it directly, but rather in a politer way. It is possible that Legge’s concept of an English gentleman’s propriety had an influence here, which could explain why he chose to avoid the direct translation.

Interestingly, many scholars who have commented on this chapter have also explained that the term *fèntǔ* (糞土) is actually a very harsh term. Coming from a master who strictly cultivated himself, Confucius’ use of this term shows that he saw Tsâi Yü’s (宰予) laziness

as a serious concern. It did not mean that Confucius simply blamed his disciples without reason, but rather indicates that Confucius was very disappointed. However, if one looks up the explanation of *fěntǔ* (糞土), it also has the meaning of “dirty earth”, as in Legge’s translation. Legge thus did not keep the original term and tried a more conservative approach. His translation probably lost the emotion of the source text, but it still contains the metaphor and transmits the actual meaning of the source text.

Dawson also translated *fěntǔ* (糞土) as “dirt wall”, so his translation has the same function as Legge’s. He also abandoned the form and kept the meaning and the rhetorical technique of the original text. It is interesting that Legge and Dawson have the same point of view in this case. I assume that they both considered that the direct translation would sound improper and that the Western readers might not know the historical background of using dried dung to build a wall.

Ku used “rubbish” to translate the term. Therefore, Ku’s and Lau’s translations have a stronger tone, which is closer to that of the source text. In this case, Ku also tried to translate in a way for Western readers to understand. Having understood Confucius’ disappointment, Ku used a harsher term than the two Western translators. However, “rubbish” can mean many different things nowadays, and the first few images that appear in my mind are plastic bottles, plastic bags, cans or dirty nappies. So if a wall is built up of rubbish, then it must have been done by dishonest builders. Such walls can still be plastered but will not be able to withstand any force, such as an earthquake, and will collapse easily. Ku’s translation was done in the 1800s, and the “rubbish” he referred to could be different compared to our time. Ku would have had no idea what the world would be like a hundred years later, and the term he used is

the one he considered most suitable for his contemporaries.

The four translators used different ways to present the metaphor. Only Lau used a direct translation, while Legge, Dawson and Ku used a euphemism for “dung” and rather focused on the meaning. Based on these differences, it is obvious that the translators’ strategies were influenced by their own culture.

Table 21: 顏淵篇第十九 [Book XII: Yen Yüan, Chapter 19]

Original text	孔子對曰：「子為政，焉用殺？子欲善而民善矣。君子之德風，小人之德草。草上之風，必偃。」
Legge	Confucius replied, “Sir, in carrying on your government, why should you use killing at all? Let your evinced desires be for what is good, and the people will be good. <b><i>The relation between superiors and inferiors is like that between the wind and the grass.</i></b> The grass must bend, when the wind blows across it.”
Ku	“In your government,” answered Confucius, “Why should you think it necessary to depend upon capital punishments? Wish for honesty, and the people will be honest. <b><i>The moral power of the rulers is as the wind, and that of the people is as the grass.</i></b> Whithersoever the wind blows, the grass is sure to bend.”
Lau	Confucius answered, “In administering your government, what need is there for you to kill? Just desire the good yourself and the common people will be good. <b><i>By nature the gentleman is like wind and the small man like grass.</i></b> Let the wind sweep over the grass and it is sure to bend.”
Dawson	Master Kong replied: “You are running the government, so what is the point of killing? If you desire good, the people will be good. <b><i>The nature of the gentleman is as the wind, and the nature of the small man is as the grass.</i></b> When the wind blows over the grass it always bends.”

The metaphor in this example uses wind and grass to describe the nature of certain human

beings. The four translators all used “wind” and “grass” as their vehicle, but what makes these translations different is the tenor they used. The excerpt above refers to the conversation between Jikāngzi (季康子), the prime minister of Lu (魯國), and Confucius. The prime minister once asked Confucius how to govern a country, and Confucius not only answered his question directly, but also used a metaphor to explain his ideas. The metaphor Confucius used can be divided into two parts: the tenor and the the vehicle. Since the vehicles are all consistent in the translations, I shall focus on the tenor and the structure of the metaphor. I shall first discuss the direct translation of the metaphor, and then the four translations. Since the translation of *jūn zǐ* (君子) and *xiǎo rén* (小人) is debatable, I shall keep the two terms as is their phonetic translations. Below are the word-for-word translations and more grammatical arrangements of the sentences:

君子	之	德	風
<i>jūn zǐ</i>	of	nature/ characteristics	wind

The nature of the *jūn zǐ* is like wind.

小人	之	德	草
<i>xiǎo rén</i>	of	nature/ characteristics	grass

The nature of the *xiǎo rén* is like grass.

So, according to the source text, the tenor is the character *dé* (德) in 君子之“德” and 小人

之“德”. The character means “the characteristics or the nature of beings”. Lau’s and Dawson’s translations correspond to the meaning above. In contrast, Ku translated it as “moral power”, which is the literal meaning of *dé* (德), and could also mean “one’s morality”. As discussed earlier, Ku wanted to transmit Chinese and Confucian culture to the Western world. Therefore, Ku translated *dé* (德) as “moral power” to preserve the idea since it is an essential concept in Confucianism. However, the source text is mainly focused on the properties or the characteristics, so the translation of “nature” might have been closer to the source text in this case.

Legge did not literally translate the character *dé* (德), but explained the idea by using “the relation between superiors and inferiors”. Legge probably wanted to make his translation more coherent in terms of the movement between the wind and the grass, so he chose to use “relation” instead of another word. Because this excerpt’s focus is on the nature of such beings, using “relation” as a substitution seems to only partially transmit the actual meaning of the text. From Legge’s translation one can see that he understood the metaphor of the source text, but lacked an understanding of the implication that a ruler’s moral nature is the key that influences his people.

The translation of *jūn zǐ* (君子) and *xiǎo rén* (小人) merit discussion here, once again. *Jūn zǐ* (君子) means a great man, someone with very high moral standards, or someone with a noble character; *xiǎo rén* (小人) is the opposite. Confucius said a great deal about how a person could be cultivated to become a *jūn zǐ* (君子), so these two terms appear frequently in the *Analects*. The four translators all had different interpretations of these two terms. Legge translated them as “superiors” and “inferiors”, Ku translated them as “the rulers” and “the

people”, and Lau and Dawson used “gentleman” and “small man”. The Chinese explanation does not focus much on the two terms, but the context reveals that it does not really refer to the moral standard of *jūn zǐ* (君子) and *xiǎo rén* (小人). For this reason, Legge’s translation of “superiors” and “inferiors” seems too specific and direct. Ku, knowing the historical background of the conversation, did not use the direct translation and changed the term into “the rulers” and “the people”, since the topic is how to govern a country. As for Lau and Dawson, they both translated the terms as “gentleman” and “small man”. I discussed earlier why Lau and Dawson both chose to use a more neutral and general term in their translations, so I am not going into detail about this here. However, I think Legge’s “superiors” and “inferiors” would mislead readers to focus on other characteristics, rather than moral ones.

Also important in this example is the structure of the source text and the translations. According to Chinese rhetoric, a metaphor is a rhetorical device without analogic terms such as *rú* (如) [like/as]. However, all the translations contain “like” or “as”. This kind of sentence structure would be classified as a simile, not a metaphor. If “like” is removed from the grammatical translations I did earlier, they would read, “The nature of the *jūn zǐ* is wind” (君子之德風) and “The nature of the *xiǎo rén* is grass” (小人之德草).

The sentence would still be grammatically correct in English, but readers would have to think about it a bit before they grasped the meaning. If all the translators had followed the rule of metaphor and left out “like” or “as” in their translations, they would have had to be certain that all their readers would understand the hidden meaning of the text. However, translation is like a process of decoding. Translators strive to let give readers the meanings closest to those of the original texts, without any barriers. This could explain why all the translators



focused on the meaning rather than on the form. In any case, in terms of classifying the translations, they could still belong to analogy-metaphor, according to Richards (1936: 96). In *The philosophy of rhetoric*, he says that metaphor contains two parts, namely tenor and vehicle. Because the translations above all have tenor and vehicle, it does not really matter whether or not they contain the analogic term *rú* (如); they can still be considered metaphors.

Table 22: 子罕篇第十六 [Book IX: Tsze Han, Chapter 16]

Original text	子在川上曰：「 <b>逝者</b> 如斯夫！不舍晝夜。」
Legge	The Master standing by a stream, said, “ <b>It</b> passes on just like this, not ceasing day or night!”
Ku	Confucius once standing by a stream, remarked, “How <b>all things in nature</b> are passing away even like this, ceasing neither day nor night!”
Lau	While standing by a river, the Master said, “ <b>What</b> passes away is, perhaps, like this. Day and night it never lets up.”
Dawson	When the Master was standing by a stream, he said: ‘ <b>Things</b> that go past are like this, aren’t they? For they do not set aside day or night.’

The example above also falls under the category of analogy, and is classified as metonymy. What makes metonymy different from simile and metaphor is that it lacks tenor. In other words, only the vehicle appears in the text as a substitution for the actual attribute. Since the tenor is missing in the original text, many scholars after Confucius have had different explanations for it, and this might be the reason why the four translations all have different interpretations. The vehicle in this example is *shìzě* (逝者), and it literally means “someone who passed away” or “something has passed”.

First of all, Legge simply translated *shìzě* (逝者) as “it” and provided the following footnote (1971):

*HOW CONFUCIUS WAS AFFECTED BY A RUNNING STREAM.* What does the *it* in the translation refer to? 者 and 如 indicate something in the sage’s mind, suggested by the ceaseless movement of the water. Chū Hsī makes it 天地之化, = ‘course of nature’. In the 註疏 we find for it 時事, ‘events’, ‘the things of time’. Probably, Chū Hsī is correct (p. 222).

With this footnote, he tries to explain what “it” refers to in his translation, and discusses two different Chinese explanations. The first one is that of Chū Hsī’s (朱熹). Chū Hsī (朱熹) (18 October 1130–23 April 1200) was a Confucian scholar in the Song dynasty. He wrote commentaries for the Four Books: the *Great Learning*, the *Doctrine of the Mean*, the *Analects of Confucius*, and the *Mencius*. His commentaries were widely accepted later on, and he became an influential rationalist. Thus, it is not hard to understand why Legge used Chū Hsī’s (朱熹) commentary as a reference for his translation. Chū Hsī (朱熹) explained *shìzě* (逝者) as 天地之化 [course of nature]. Put simply, it means the creation of heaven and earth. So everything in the universe comes and goes consistently.

*Zhùshù* (註疏) [commentary] is the second reference Legge mentions in his footnote. The full name for *zhùshù* (註疏) is *shísān jīng zhùshù* (十三經註疏), [commentary of the 13 classics of Chinese literature]. The *Analects* is in one of these commentaries. Legge says that in the *Zhùshù* (註疏), *shìzě* (逝者) refers to *shishi* (時事) [events, the things of time]. Legge concludes that Chū Hsī’s (朱熹) commentary, “course of nature”, is probably correct. The literal translation of the term *shìzě* (逝者) consists of the meaning of “passing” or “things that elapse”. So the connotation of *shìzě* (逝者) is far beyond “events” or “the things of time”.

Therefore, when comparing the two references made by Legge, Chū Hsī's (朱熹) interpretation has a broader and more profound meaning. It also fits in with the theme of the whole text.

Nevertheless, Legge chose to translate *shìzě* (逝者) as “it”. In my own understanding, “it” can refer to many ideas and also has a flexible explanation. Since Legge explained that “it” is something in the sage’s mind, it seems that he actually tried to experience the scene and understand the context. “It” can also mean “time” in English, so the translation not only fulfils the rhetorical purpose, but also delivers the connotations fully. It can be seen from Legge’s translation that he attempted to understand the implication of the source text, and also tried to be consistent with the structure of the sentences, as he always did.

Ku translated *shìzě* (逝者) as “all things in nature”. This idea is rather similar to Chū Hsī's (朱熹) “course of nature”, but Ku translated is more physical and specific. All things in nature come and go without stopping. Plants, animals and human beings all keep on dying, and Ku’s “all things in nature” could thus also include “time”. However, no one can be certain what Confucius really meant, but Ku’s translation is actually comprehensible for Western readers.

Lau, for his part, did not use a subject in his translation. In a way, he hands over the issue to readers and leaves them to fill the space in their imagination. Lau’s cultural background may have had an influence here since he lived in a more peaceful and tranquil time compared to Legge and Ku, and thus his translation here shows a more open-minded viewpoint. He used “what” to cover all the possible implications of the source text and to move away from the assumption of Confucius’ indication. For a source text that is unpredictable and complex,

Lau's technique appears to work well. However, in terms of the rhetoric specifically, Lau lacks the vehicle that appeared in the original text.

Dawson's translation of "things" is similar to Ku's "all things in nature" and Legge's "it". "Things" can also refer to many different ideas or objects. In short, Dawson tried to make the context more coherent and understandable for readers, so he did not focus too much on the different commentaries of the source text, but focused more on the main theme in the context. He also tried to provide an accessible translation for the target reader without straying too far from the source text.

Thus, after this discussion I conclude that all the translators followed their own preferred translation strategies while dealing with the rhetoric. Sometimes they needed to abandon the rhetoric if these devices were in conflict with their translation beliefs.

#### 4.3.4 Antithesis

Table 23: 子罕篇第二十五 [Book IX: Tsze Han, Chapter 25]

Original text	子曰：「三軍可奪帥也，匹夫不可奪志也。」
Legge	The Master said, "The commander of the forces of a large state may be carried off, but the will of even a common man cannot be taken from him."
Ku	Confucius remarked, "The general of an army may be carried off, but a man of the common people cannot be robbed of his free will."
Lau	The Master said, "The Three Armies can be deprived of their commander, but there is no way a common man can be deprived of his purpose."
Dawson	The Master said: "The three armies can be robbed of their commander, but an ordinary person cannot be robbed of his purposes."

Unlike contrast, which compares two opposite objects, antithesis uses different objects, which are not opposite to each other, to sharply and cleverly define the main object or idea. In the example above, *sānjūn* (三軍) [three armies] and *shuài* (帥) [commander] are used here to highlight *pǐfū* (匹夫) [ordinary man] and *zhì* (志) [will] respectively. The term *sānjūn* (三軍) can be confusing to modern readers, so I shall briefly explain it before discussing the translations. The *Rites of Zhou*, which was very important for Confucius (see section 3.2), contains systematic rules and regulations relating to many different subjects. In one of the chapters in the *Rites of Zhou*, *Xiaguan Sima*, 夏官司馬 [Offices of Summer on the army], states the rules of the armies:

《周禮·夏官司馬》：凡制軍，萬有二千五百人為軍。王六軍，大國三軍，次國二軍，小國一軍。

This section explains that when it comes to the formation of an army, one army should consist of 12 500 people. The king can possess six armies, a bigger feudal state three, smaller states two and the smallest states one. Obviously there was no air force or navy in ancient China, so the three armies in the original text refer to three groups of armies.

With this information in mind, it is evident that of the four translators, only Lau and Dawson used direct translation. Neither of them included any footnotes in their work, so their translations might confuse readers who do not have any historical knowledge of ancient China. In contrast to Lau's and Dawson's literal translations, Ku used the singular form, "an army", in his translation. Lau's translation transmits the main idea of the text without

focusing on the direct translation of *sānjūn* (三軍). Lau decided on a translation that would minimise cultural barriers for Western readers. However, in a comparison between Lau's and Dawson's "three armies" and Ku's "an army", the plural forms create a larger image, and the issue of a commander's being carried off seems more severe. Therefore, the translation "three armies" actually enhances the meaning.

Legge's translation here is completely different from the others. Instead of doing a direct translation, Legge used "the forces". For him, "the forces" has a similar function to "the three armies". Legge thus tried to offer a more understandable translation while also preserving the greatness of the subject. In Legge's footnote, he adds (1971):

THE WILL UNSUBDUABLE. 三軍, see VII. x. 帥 *Shuài*, read, 4<sup>th</sup> tone, =將帥, "a general." 匹, "mate," we find in the dictionary—"Husband and wife of the common people are a pair (相匹)", "and the application of the term being thus fixed, an individual man is called 匹夫, an individual woman 匹婦" (p. 224).

In the VII. x. that Legge mentions, he translated *sānjūn* (三軍) as "armies", but here he used "the forces", so he tries to explain that what he actually meant here is the armies, as in Lau's and Dawson's translations. Legge also points out the main theme of this chapter, the unsubduable will. Therefore, as Legge always did, he strived to keep the structure of the translation as close to that of the source text as possible. Yet he never forgot to provide readers with the main idea of the chapter to help them grasp the meanings.

Legge's footnote also indicates that *shuài* (帥) equals *Jiang shuài* (將帥) [a general] and that *pǐfū* (匹夫) is an individual man. In the translation, Legge used "commander" instead of

“general”. *Shuài* (帥) actually means “the chief of the three armies”, that is, the head of the country’s entire army, so “commander” is a suitable translation here. Lau and Dawson also used this term, making Ku the only translator who used “general”. He probably wanted to make the context more coherent since he also used “an army” in his translation. Again, as a commander and a general have different ranks, it is actually better to use “commander” to reinforce the theme in this context.

The second term, *pǐfū* (匹夫), has many different translations, such as “individual man”, “ordinary person” and “common man”. From Legge’s footnote we understand that *pǐfū* (匹婦) [individual woman] is a term that forms a pair along with *pǐfū* (匹夫). Therefore, *pǐfū* (匹夫) specifically refers to a man, since men and women were not equal in ancient China. Dawson used “people” in his translation, which is not gender specific. His translation is thus suitable for modern times. In other words, according to his translation, not only men should have will, but also women. However, no matter what term the translator used, it could not alter the meaning or the main idea of the source text.

Lastly, the translations of *zhì* (志) are “will”, “ambition” or “aspiration”. Lau and Dawson use “purpose” in their translation, which, in my opinion, has a similar meaning to “will”.

In conclusion, all the translators applied the technique of antithesis in their translations. What is debatable is the first sentence, which makes the degree or the extensiveness of the event different. Using the commander of the armies as an example is rather intense, so the intention of the source text is express how serious it is for an army to lose its commander and that it is therefore even more serious for people to lose their will. In my view, Ku’s translation is comfortable for Western readers, but since Confucius used a very important event as an

example in the source text, it would have been better if the translation had retained Confucius' original intention. Terms that indicate the degree of seriousness, as in Legge's, Lau's and Dawson's translations, would preserve seriousness of the implications.

Table 24: 泰伯篇第四 [Book VIII: T'ai-po, Chapter 4]

Original text	曾子言曰：「鳥之將死，其鳴也哀；人之將死，其言也善。」
Legge	Tsang said to him, "When a bird is about to die, its notes are mournful; when a man is about to die, his words are good."
Ku	The disciple said to him, "When the bird is dying, its song is sad; when a man is dying, his words are true."
Lau	Tseng Tzu said, "Sad is the cry of a dying bird; Good are the words of a dying man."
Dawson	Master Zeng said: "When a bird is about to die, its song is mournful; but when a man is about to die, his words are good."

The antithesis here is to compare the scene of a dying bird to the state of the mind of a dying man. I shall again divide the translation into two parts and discuss them separately. The first part is the dying bird. The differences in the translations relate to the words *míng* (鳴) [the bird's call] and *āi* (哀) [sorrow/grief].

In the table above, there are three different translations of *míng* (鳴), namely "notes" (Legge), "song" (Ku and Dawson) and "cry" (Lau). Literally, they indicate the same thing. However, Lau's translation of "cry" is much richer in emotion than the other translations. As for the second character, *āi* (哀), Legge and Dawson translated it as "mournful", while Ku and Lau



simply translated it as “sad”. “Mournful” is much stronger than sad, and it is actually the literal translation of *āi* (哀). Therefore, for this part, “mournful” would be a better translation to describe the dying bird. Since Lau is the only translator who used a very emotional word, “cry”, it might have been expected of him to be consistent and use “mournful”, as other the translators did, to enhance the tone. However, he used “sad” in his translation, which softens the tone a bit.

With regard to the second part, that of a dying man, as explained in section 3.3.4, a man will recall all his memories, reflect on himself and realise the true meaning of life. That is why the text says a dying man will speak good words. *Shàn* (善) means “good” and this is the translation used by Legge, Lau and Dawson. Ku, however, used “true” in his translation. “True” and “good” are two totally different ideas, but it makes sense that a dying man, who only has limited time for his last words, would not lie and would, in most cases, say whatever is important to him. Therefore, to use “true” is also reasonable. However, according to the ideas of Confucianism, rites and morals are essential in people’s cultivation. Being the prominent disciple Tseng Tzu was, he undoubtedly also strictly cultivated himself. So even when he was severely ill, he still wanted to convey the idea of morals. In the *Zhùshù* (註疏) [Commentary], Chū Hsī (朱熹) also says, “鳥畏死，故鳴哀；人窮反本，故言善” [a bird is afraid of death, so it cries mournfully; a man who is dying will return to the original, so he speaks good words]. Chū Hsī (朱熹) explains that when a man comes to the end of his life, he will reflect on his entire life and then return to the real essence or nature of life, and will thus speak good words.

Again in this example, all the translators applied the rhetorical technique of antithesis, and

the only difference between them is the level of specificity or the degree of expressiveness of the words they used. Legge's and Dawson's translations were the closest to the direct translation. Lau's translation had the same function, but the words he chose were simpler, which corresponds to his style. However, Ku's translation of "true" is not identical to "good". Some scholars have criticised Ku for always adding his own opinions and for using a Westernised tone. This could cause the translation to have a different meaning to that of the source text.

Table 25: 季氏篇第十二 [Book XVI: Ke She, Chapter 12]

Original text	齊景公有馬千駟，死之日，民無德而稱焉。伯夷、叔齊餓于首陽之下，民到于今稱之。
Legge	The Duke Ching of Ch'i had a thousand teams, each of four horses, but on the day of his death, the people did not praise him for a single virtue. Po-i and Shû-ch'î died of hunger at the foot of the Shâu-yang mountain, and the people, down to the present time, praise them.
Ku	Confucius, speaking of a prince lately deceased, remarked, "In his lifetime, he had a thousand teams of horses; but on the day of his death, the people had not a good word to say of him. On the other hand, the ancient worthies Po Yi and Shuh Ts'i, who were starved to death at the foot of a lonely mountain, are held in honor by the people to this day."
Lau	Duke Ching of Ch'I had a thousand teams of four horses each, but on his death the common people were unable to find anything for which to praise him, whereas Po Yi and Shu Ch'I starved under Mount Shou Yang and yet to this day the common people still sing their praises.
Dawson	Duke Jing of Qi possessed a thousand teams of four horses, but on the day he died the people had no opportunity to offer him praise. Bo Yi and Shu Qi starved at the foot of Mount Shouyang and the people praise them right up to the present.

This excerpt mainly tells people that morals are worth more than wealth and ranks, so the speaker uses the story of Duke Ching of Ch'î and Po-î (伯夷) and Shû-ch'î (叔齊) to communicate the idea. As the whole chapter is about stories and the implied meaning is not mentioned in the source text, all the translations seem to correspond to the source text, based on their rhetorical strategies. I shall compare the different terms one by one and discuss them thoroughly.

First of all, this chapter does not indicate who the speaker was, so Legge mentions this in his footnote: "This chapter is plainly a fragment. As it stands, it would appear to come from the compilers and not from Confucius" (1971: 315). Oddly, Ku indicated that Confucius was the speaker, which did not correspond with the source text.

Secondly, Qíjǐngōng (齊景公) is Duke Jing of Qi. Strictly speaking, he was the king of the Qi state. Even though the phonetic translations are slightly different, Legge's, Lau's and Dawson's translations refer to the correct rank or status. Ku's translation, "prince", again reveals his own opinion. In the Chinese history of the pre-Qin dynasty, there were many different states, and each state had its own leader. These leaders were called *zhūhóu* (諸侯). These *zhūhóu* (諸侯) served under *Zhōu tiānzǐ* (周天子) [the Zhōu emperor]. *Zhūhóu* (諸侯) were the feudalists. They obtained land based on their feats or contributions to the government, or through their close relationship with the Zhou emperor (either as a blood relation or as an in-law). Eventually these feudalists became stronger and then they considered themselves kings. In the end, the Zhou emperor lost control over these states. Therefore, in Confucius' time, the Zhou emperor no longer possessed the royal power. In light of this historical background, it is evident that Ku's "prince" actually referred to the

feudalists. But “prince” could mean the son of a monarch, and Qíjǐngōng (齊景公) was certainly not the son of the emperor. So it is more suitable to simply translate his rank as that of duke, as the other three translators did.

Thirdly, *mǎqiānsì* (馬千駟) means “a thousand chariots with four horses each”. *Mǎ* (馬) means “horse”, *qiān* (千) means “a thousand”, and *sì* (駟), which has the character *mǎ* (馬) [horse] on the left and *sì* (四) [four] on the right, means “a chariot with four horses”, and this is where the meaning of the term *mǎqiānsì* (馬千駟) comes from. These chariots were not used as ordinary vehicles, but for military purposes. So the fact that a duke possessed such a large number of chariots indicated that he had great authority and wealth, and that the state was very powerful. This is the point that the source text tries to bring. Therefore, the fact that the speaker specifies the quantity is important. In the four translations, Ku is the only one who left out the numbers. Ku might have found it unnecessary to specify the quantity, and to be fair, “a thousand teams of horses” is still a very large number. Nevertheless, indicating the quantity in the first part of the story to enhance the reader’s feelings towards the duke’s wealth could have provide a strong contrast to the second part of the story. In my own opinion, in this case, it would have been better to follow what the source text said so as to preserve the implied meaning.

The fourth aspect I shall discuss is the people’s attitude towards the duke’s death. According to the source text, on the day of the duke’s death, his people did not praise him because he had no virtue. The importance of having virtue is an essential idea in the *Analects*. Thus, if duke had no virtue at all, it was a significant issue. In Legge’s translation, he emphasised “single virtue”, which means that the duke had no virtue at all for which the people could

praise him. It is a pity that only Legge was aware of the meaning of the word and translated it as such, while the other translators simply rendered the meaning literally, as discussed below.

Ku, did not mention anything about virtue but said that the people did not have “a good word to say of him”. His translation has basically the same meaning as the source text, but the main idea of this excerpt is to convey the differences between having wealth and having virtue. Therefore, keeping the word “virtue” would have been closer to the original meaning. Lau’s translation is similar to Ku’s. Although Lau also did not mention virtue in his translation, the way he presented it creates a negative feeling. However, to say that the people were unable to find “anything” for which to praise the duke gives the impression that he was truly awful and that he had not done anything good for his people (i.e. even though his people were trying to praise him, they could not find anything at all). Interpreted in a different way, a ruler of whom people could not find anything to praise was not necessarily a bad ruler. He might just have been average and might not have done anything great. Dawson, meanwhile, said, “the people had no opportunity to offer him praise”. This translation gives the impression that the people actually wanted to praise the duke but somehow did not have the chance to do so. However, Dawson added a footnote to his translation to offer a reason for his choice: “[N]o opportunity to offer him praise: they had no opportunity because there was nothing to praise” (2000: 100).

For the historical background of Po-î (伯夷) and Shû-ch’î (叔齊), see section 3.3.4 of Chapter 3. The source text says they starved under a mountain called Shǒu yáng (首陽), the name of a mountain. The translators have different interpretations in this regard. Legge said that they “died of hunger”, which was not mentioned in the source text, but according to the history,

both of them indeed died of hunger at Mount Shǒu yáng (首陽). It is thus evident that Legge added some historical information to the translation. Unlike Legge, Lau and Dawson did a literal translation. According to their respective translations, Po-î (伯夷) and Shû-ch'î (叔齊) starved “under” or “at the foot of” Mount Shǒu yáng (首陽).

What is interesting in this example is Ku's translation. He said both of them “were starved to death at the foot of a lonely mountain”. First of all, “were starved to death” implies that they were kept away from food. The message is no longer that they were voluntarily refusing to eat foreign food to show their loyalty, but rather that someone purposely tried to starve them to death. Secondly, using “lonely mountain” for Mount Shǒu yáng (首陽) sounds quite dramatic. Thirdly, Ku describes Po-î (伯夷) and Shû-ch'î (叔齊) as “ancient worthies”, which is not mentioned in the original text. Ku might have wanted to reinforce the image of great men like Po-î (伯夷) and Shû-ch'î (叔齊) who found themselves in horrendous circumstances. However, the translation's meaning is too far removed from that of the source text. Ku's translation again reveals his domesticating strategy.

Overall, the four translators rendered the two stories fully in their translations. Basically, they all fulfilled the rhetorical purposes of the source text. Legge did a direct translation, as he always insisted on doing. Lau and Dawson also did direct translations, both in a simple and straightforward way, which corresponds to their translation strategies. However, Ku's translation of this chapter seems foreign and overly dramatic. I cannot say that his translation does not bring out the main idea or the theme, but Ku changed this part of the text into a completely different story. Nevertheless, it should be understood that it is difficult to find the balancing point between having the translation fully accepted by the target readers, on the

one hand, while still preserving the original meaning of the source text, on the other hand.

### 4.3.5 Quotation

Table 26: 季氏篇第十三 [Book XVI: Ke She, Chapter 13]

Original text	不學《詩》，無以言。
Legge	“If you do not learn <i>the Odes</i> , you will not be fit to converse with.”
Ku	“If you do not study <i>poetry</i> , you cannot make yourself agreeable in conversation.”
Lau	“Unless you study <i>the Odes</i> you will be ill-equipped to speak.”
Dawson	“If you do not study <i>the Songs</i> , you will have nothing to talk about.”

*Shī* (詩) [the *Classic of Poetry*] is one of the five Chinese classics. It is the oldest collection of poetry, and its content dates from the 11<sup>th</sup> to the 7<sup>th</sup> centuries BCE. The collection consists of 305 poems and can be divided into three sections: *fēng* (風) [airs], *yǎ* (雅) [hymns], and *song* (頌) [eulogies]. *Fēng* (風) is also called *guó fēng* (國風) [the airs of the states], and contains the folk songs from different states that were sung mostly by common people. The second section, *yǎ* (雅), has two subsections, namely *dà yǎ* (大雅) [major court hymns] and *xiǎo yǎ* (小雅) [lesser court hymns]. The composers of both types of hymn were mostly officers of the imperial court or the nobles, and the content is mainly about politics. These hymns were played at the imperial court assembly or at banquets. *Song* (頌) contains ritual and sacrificial songs played in the ancestral temple of a ruling house or the family temple of a noble. These kinds of eulogies mainly praised the morals of the former rulers. It is clear from the introduction above that the poems in *Shī* (詩) were like the lyrics of songs. Therefore, music always accompanied the poems when they were presented. Consequently, Legge’s and

Lau's translations above, "the *Odes*", meaning lyric poems, represent this form.

Ku did not use "odes" in his translation, but "poetry". This shows that Ku did not focus on the style of the poems. From other chapters in the *Analects* that refer to and mention *Shī* (詩), it is evident that Confucius praised this volume and saw it as an important subject in moral cultivation. In this chapter, Confucius also emphasises the significance of learning the *Shī* (詩). Therefore, Ku chose to focus on translating the reference to the poems, but not the implied meaning about how these poems are presented. By doing this, Ku revealed his aim of conveying the Confucian culture to Western readers, directing their focus to the content rather than the form of the *Shī* (詩).

Lastly, Dawson's translation, "the *Songs*", shows the way in which the poems are presented. However, in my opinion, "songs" is very general in this context, since it could simply refer to any ordinary songs. However, Dawson's translation also reveals that he actually devoted himself to studying the historical background of the *Shī* (詩), otherwise he would not have translated it in this way. J. Liu (2014: 40) mentions that Dawson's translation of the *Analects* show the depth of his studies on Confucian ideology, but it is a pity that his translations also contained many errors. Liu (2014: 40) further explains that since the *Analects* was completed more than two thousand years ago, it is probable that it contains incorrect words or fragmented sentences. Therefore, Liu is always objective when he reads translations that were done by foreigners. Translators' personal understanding, their culture and their target audiences influence them to a certain extent. It is also acceptable if the translators have different but reasonable viewpoints. However, Liu (2014: 41) states that in a case where the errors are obvious in that the translation does not correspond to the original meaning, or if the



context is contradicting, then he would say it was a wrong translation. I would not say Dawson's translation in this example is incorrect, but I am afraid the translation of "songs" might confuse readers.

Table 27: 陽貨篇第九 [Book XVII: Yang Ho, Chapter 9]

Original text	《詩》，可以興，可以觀，可以群，可以怨。
Legge	<i>The Odes</i> serve to stimulate the mind. They may be used for purposes of self-contemplation. They teach the art of sociability. They show how to regulate feelings of resentment.
Ku	<i>Poetry</i> calls out the sentiment. It stimulates observation. It enlarges the sympathies and moderates the resentment felt against injustice.
Lau	<i>An apt quotation from the Odes</i> may stimulate the imagination, endow one with breeding, enable one to live in a community and give expression to grievances.
Dawson	<i>The Songs</i> may help one to be stimulated, to observe, to be sociable, and to express grievances.

The discussion of the previous example contains some detail about *Shī* (詩), whose odes came from composers who were from different classes. Thus, these odes could reveal the voices of the people, and could be used to advise or admonish the emperor and, of course, to praise or criticise the moral rulers. In the pre-Qin period, the odes were also used at diplomatic events to express speech that was not suitable to be spoken. Therefore, *Shī* (詩) was considered a very important classic to learn, and the ideas that it conveyed were believed to have the function of educating and enlightening people.

As discussed earlier, that translation of *Shī* (詩) as “the *Odes*” indicates that the text consists of lyric poems, so Legge and Lau used the same translation in this excerpt. Ku’s “poetry” and Dawson’s “the *Songs*” are also identical in these two chapters. Interestingly, Lau added “an apt quotation” in his translation, which is not in the source text. Lau did a descriptive translation here, but he did not provide any commentary to explain why. However, in the introduction of Lau’s translation, he states that “the *Odes* was an anthology every educated man was thoroughly acquainted with, so an apt quotation from it could be used to convey one’s meaning in polite or delicate situations” (1983: xli). So with his translation, he specified the function of “an apt quotation from the *Odes*”, and that only the *Odes*, used appropriately, could fulfil this function. The fact that the main idea of this excerpt is to explain the function of the *Odes* could explain why Lau did a descriptive translation in this case.

Table 28: 子罕篇第八 [Book IX: Tsze Han, Chapter 8]

Original text	子曰：「鳳鳥不至，河不出圖，吾已矣夫！」
Legge	The Master said, “The <b>FANG bird</b> does not come; the river sends forth no <b>map</b> ; it is all over with me!”
Ku	Confucius was once heard to exclaim, “Ah, woe’s me. I do not see any signs either in heaven or on earth that we are near the end of the present period of disorder and anarchy and that we are about to inaugurate a new order of things in the world.”
Lau	The Master said, “The <b>Phoenix</b> does not appear nor does the River offer up its <b>Chart</b> . I am done for.”
Dawson	The Master said: “The <b>phoenix</b> does not come and the river does not give forth a <b>chart</b> . I am finished, aren’t I?”

The example above contains Confucius' exclamation on not being able to accomplish what he envisaged to be right, and he quotes two mythical stories (see section 3.3.5 of Chapter 3) to express his feelings. Of the four translators, Ku was the only one who completely omitted the literal meaning, while Legge, Lau and Dawson translated the text directly. Moreover, since the literal translation was not comprehensible, these three translators all provided commentaries in their texts.

Firstly, Legge translated *fèng* (鳳) [phoenix] as bird and map. In his translation, "FANG" is the phonetic of the character *fèng* (鳳). Legge's reason for not translating it as "phoenix" can be found in his footnote (1971):

FOR WANT OF AUSPICIOUS OMENS, CONFUCIUS GIVES UP THE HOPE OF THE TRIUMPH OF HIS DOCTRINES. The *fang* is the male of a fabulous bird, which has been called the Chinese phoenix, said to appear when a sage ascends the throne or when right principles are going to triumph in the world. The female is called 凰. In the days of Shun, they gamboled in his hall, and were heard singing on mount Chi in the time of king Wan (p. 219).

Therefore, Legge probably considered the gender of such a creature, so he simply translated the word phonetically and then provided a footnote to explain. The second story about the chart is also found in a footnote (Legge 1971):

The river and the map carry us farther back still, – to the time of Fú-hsī, to whom a monster with the head of a dragon, and the body of a horse, rose from the water, being marked on the back so as to give that first of the sages the idea of his diagrams. Confucius endorses these fables (p. 219).

Therefore, according to the story, the “thing” actually refers to some kind of picture or chart, but not a map. Legge might just have wanted to keep to the literal translation, so he used “map” in his translation and then provided a footnote with a different explanation.

In Lau’s translation, he simply translated *fèng* (鳳) as “phoenix” and “chart”. As discussed above, despite considering the gender of the bird, *fèng* (鳳) is “phoenix” in English. Since Lau’s translation is very literal, he also provided commentary, explaining that “both the Phoenix and the Chart were auspicious omens. Confucius is here lamenting the hopelessness of putting the Way into practice in the Empire of his day”. Lau did not explain the bird in detail as Legge did. However, he pointed out the main theme of the text so that the reader could still understand the implication of the text.

Like Lau, Dawson (2000) also used the translations “phoenix” and “chart”, and provided commentary like the other translators:

[T]he phoenix and the chart were omens whose appearance was said to foretell the coming of a sage. The “chart” refers to the occasion when a monster rose from the river carrying on its back markings which inspired Fu Xi, the most ancient of the sage-emperor, to invent writing (p. 94).

Dawson’s commentary is thus similar to Legge’s. Despite not mentioning the gender of the bird, Dawson also tried to include a bit of the fable in order to help the readers understand his direct translation.

Lastly, Ku neither translated the text literally nor provided any commentary. When reading a text such as this one, which is rich in stories and historical barriers, readers must understand the fables first before they can grasp the main idea. Therefore, without any commentary,

readers would not be able to grasp the full meaning. In this case, Ku decided not to focus on the bird, so there is no mention of the two fables. What remains is his interpretation of the source text. Ku utilised his domestication strategy once again in this translation. His translation of this chapter is elegantly constructed in a Westernised voice. It is hard to judge whether Ku's translation is correct or not, but he conveys the meaning of the text in a more understandable and accessible way for his target readers. However, in terms of rhetoric, Ku preserved his own translation preference and abandoned the source text's rhetorical method completely.

Table 29: 雍也篇第十四 [Book VI: Yung Yêy, Chapter 14]

Original text	子曰：「不有祝鮀之佞，而有宋朝之美，難乎免於今之世矣。」
Legge	The Master said, "Without the <i>specious speech of the litanist T'o</i> and the <i>beauty of the prince Châo of Sung</i> , it is difficult to escape in the present age."
Ku	Confucius, referring to two noted characters of his time, remarked, "A man who has not the <i>wit</i> of that parson ( <i>the Sydney Smith of the time</i> ) and the <i>fine appearance</i> of that noble lord ( <i>the Lord Chesterfield of the time</i> ), will never get on in society now."
Lau	The Master said, "You may have the <i>good looks of Sung Chao</i> , but you will find it difficult to escape unscathed in this world if you do not, at the same time, have the <i>smooth tongue of the Priest T'uo</i> ."
Dawson	The Master said: "If you do not possess the <i>eloquence of the priest Tuo</i> , it is difficult to get away with things in the present age even if you possess the <i>beauty of Zhao of Song</i> ."

This excerpt mentions two people, Tuó (鮀) and Châo (朝). Zhù 祝 was the position, in the ancestral temple of a ruling house, of the person who was in charge of all the affairs of the temple. Sòng (宋) was one of the states during the pre-Qin period. Therefore, Zhù Tuó (祝鮀) is the litanist or the priest named Tuó, and Sòng Châo (宋朝) is the man named Châo (朝) who came from the Sòng (宋) state. Since Confucius used these two people as examples, I shall begin giving an overview of their stories before I discuss each translation. Tuó (鮀) was a government official of the Wei (衛) state, and he was in charge of the worship of ancestors and of the blessings and benedictions of the ruling house. He also had a glib tongue and was eloquent. However, he made a great contribution to the foreign affairs of the state, so the king of the Wei state especially favoured and trusted him. Châo (朝) was from the Sòng (宋) state, and the king and the first lady of the Wei state favoured him because of his fine appearance. The firstly lady, Nán zi (南子), and Châo (朝) had an affair and were well known among the people.

Of the four translations, Legge's, Lau's and Dawson's are very similar, compared to Ku's. These first three translators all explained the characteristics of Tuó (鮀) in a way that lets readers know that he was a man with insincere or superficially plausible speech. In contrast, Ku's translation, "wit", which is related to humour, does not really correspond to the source text. As to Tuó's (鮀) position, there are three different translations: "litanist" (Legge), "parson" (Ku) and "priest" (Lau and Dawson). "Parson" and "priest" are basically the same, but the former is a more specific term than the latter. Ku might have wanted to indicate that Tuó (鮀) was the priest who belonged specifically to the Wei state. Legge (1971) has a different translation here and he provided a footnote in more detail:

祝, “to pray,” “prayer:” here, in the concrete, the officer charged with the prayers in the ancestral temple. I have coined the word litanist to come as near to the meaning as possible. This T’o was an officer of the State of Wei, styled 子魚 (p. 190).

The second character Confucius mentions is Sòng Châo (宋朝). Legge (1971) again included a brief background on him:

Prince Châo had been guilty of incest with his half-sister Nan-tsze, and afterwards, when she was married to the duke Ling of Wei, he served as an officer there, carrying on his wickedness. He was celebrated for his beauty of person (p. 190).

Legge’s footnote indicates that Sòng Châo (宋朝) was a prince in the Sòng (宋) state. However, Legge is the only translator who pointed out his status in the translation. Ku’s translation of “noble lord” is also acceptable here, especially as it is a more Westernised term for his target audiences. Up to this point, this has also been Ku’s typical translation strategy.

Lau did a direct translation of the characters 宋朝 as “Sung Chao”. The first of these characters means the state from which the person came, and the latter is the name of the man. However, Lau’s direct translation gives the impression that “Sung Chao” is actually the name. Thus, Lau did not focus on the rank of the person since the main theme of the text has nothing to do with it. Lau’s translation appears very direct and simple, once again. Dawson also did a direct translation here, but instead of simply translating the two Chinese characters as “Sung Chao”, Dawson used the possessive “Zhao of Song”. Dawson’s translation briefly explained to the readers that Zhao is the name and Song is the place from which comes.

The four translations used similar adjectives to indicate that Sòng Châo (宋朝) was very

beautiful and handsome. Thus far, it seems that all the translators tried to follow the form as well as the literal meaning of the source text.

The only difference between the four translations can be found in Ku's work. In his translation, he added two Western characters as examples for target readers to understand the intention of Confucius' use of the Zhù Tuó (祝鮒) and Sòng Cháo (宋朝). In order for the readers not to become confused between these characters, Ku did not translate their names, but only their characteristics and statuses. The person Ku used as a substitution for Zhù Tuó (祝鮒) is Sydney Smith (1771–1845). He was an English wit, writer and preacher. Therefore, Sydney Smith and Zhù Tuó (祝鮒) were of similar status in their time. Ku used this character with a similar background as a replacement for the original character. However, Sydney Smith did not have a negative personality as Zhù Tuó (祝鮒) did. Sydney Smith's work contributed to the literary world and his reputation grew. He was a humourist and wit, but he never said anything amusing or witty about religious topics. In contrast, Confucius uses the word *Nìng* (佞) to describe Zhù Tuó's (祝鮒) personality, a word that basically means "eloquent". It is a harsh word to use to criticise someone's personality. Therefore, Confucius was not praising Zhù Tuó (祝鮒). Based on this difference, Ku's substitution does not correspond, thus losing the purpose of the quotation used in the source text.

The second character Ku used is Lord Chesterfield. He was a politician, diplomat and philosopher, and his most influential work was *Letters to His Son*. Legge's footnote shows that the only similarity between Lord Chesterfield and Sòng Cháo (宋朝) was their rank, but not their reputation. Sòng Cháo (宋朝) was portrayed in a negative way, but Lord Chesterfield was not. Legge's footnote also points out that the theme of the quoted chapter is



“the degeneracy of the age esteeming glibness of tongue and beauty of person”. Therefore, Confucius was actually speaking out against the corruption of the government and the society of the time.

Ku’s substitution strategy of using Western characters seems like a good translation technique to give his readers an idea of what the source text meant, but no two people are identical, and others’ comments on their words and deeds are also different, so it is not always possible to find an exact substitution. Wang (2015: 44–45) states that Ku’s reason for using Western philosophical and religious terms as a substitution for Confucian concepts and typical Chinese term was to encourage Westerners to accept Confucianism more easily. Ku was from an era when Western and Eastern cultures collided and were in conflict. Therefore, it is understandable that Ku adopted a domesticating translation style. Nonetheless, coming back to the rhetorical requirement, only Legge’s, Lau’s and Dawson’s translations matched the source text in this case.

#### **4.4 An overall discussion of the four translations**

The analysis above was mainly focused on the individual examples from the *Analects*. In order to obtain a better understanding of the translators’ translation styles, preferences or strategies regarding rhetoric, in this section, I provide a discussion of each translator individually, based on the selected rhetorical devices above. The purpose of studying the translators’ work from different points of view is to identify each individual translator’s particular translation style and to obtain an overall and complete result of the findings.

In the following sections, I discuss the translators’ work separately, concentrating on each

selected rhetorical device, in order to obtain a more systematic and complete result.

#### 4.4.1 James Legge

Firstly, in the contrastive rhetoric of *jūn zǐ* (君子) and *xiǎo rén* (小人), Legge used “the superior man” for the former, and “small man” and “one of the lower people” for the latter in the 11 selected examples. As discussed earlier in this chapter, *jūn zǐ* (君子) actually means someone noble or high in moral standing. However, “superior”, in the sense of English culture, gives the impression of despising other people. Legge also had different translations for *jūn zǐ* (君子) in other chapters of the *Analects*, but he used the same word in his translations of contrastive rhetoric. Legge probably wanted to bring out the contrast between the two characteristics, so he used “superior”, a word that has a distinct opposite of “inferior”. Yet Legge did not use “inferior man” for *xiǎo rén* (小人), but “mean man” or “small man”. In this case, Legge tried to keep to the literal and the original meaning of the *Analects*, and in many cases, he provided footnotes to further explain things that might have been unclear or confusing to his readers.

Secondly, there were eight selected examples of descriptive rhetoric. For the translation of those rhetorical terms, Legge provided footnotes to six of them to explain the meaning of the source text. In most cases of description, Legge rendered direct translations, apart from the excerpt that described the sound of the ancient musical instrument. However, in a case like the latter, Legge added footnotes explaining the Chinese terms to give readers an idea of what the original text was about. Moreover, Legge’s translations also made use of descriptive

rhetoric, so he not only translated the meaning but also tried to follow the form and the structure of the source text. In the many cases where the literal translation was not clear, Legge provided footnotes to explain more. Therefore, Legge tended to provide an overall and complete translation that was as close to the meaning of the source text as possible and also fulfilled the rhetorical purposes.

Thirdly, for the rhetorical device of analogy, as Legge did when translating the other excerpts, he also added footnotes to explain analogies to his readers. For instance, in the example in table 22, he provided a very detailed footnote with reference to the commentary of Chū Hsī (朱熹). Legge thus built up strong support for his own work. In the translation of these examples of analogy, Legge also tried to follow the rhetoric and match the original meaning as closely as possible. Although there was an example in which he rephrased the sentence (table 21), this rephrasing was only partial and the added noun made the whole section more coherent and understandable. In other words, Legge did not follow the structure of the original text as he always did, but his rephrasing did not alter the meaning or change any of the rhetorical intentions of the source text.

Fourthly, in the three selected examples in the rhetorical category of antithesis, Legge also added footnotes to each chapter to support his translation. In table 23, Legge gave very detailed explanations on certain Chinese terms, so even though his translation was literal, his footnotes filled the gaps in the meaning. Up to this stage, Legge's translations were mostly literal, and he followed the form of the source text as much as possible, using many footnotes to complete the meaning. Thus, Legge's translations always fulfilled the purpose of conveying the source text's meaning as well as the rhetorical strategies. Even the last

example in this category, that of the story of Po-î (伯夷) and Shû-ch'î (叔齊), Legge added some information by saying that they had died of hunger, which was not mentioned in the source text. However, the additional information did not significantly influence the meaning. For certain translations, some of the information might have been lost, which could have confused the readers. Legge, however, always supplied more information to bolster the understanding of the translation.

Lastly, the selected examples of quotation as a rhetorical device were full of stories and historical barriers for Western readers, but Legge again provided footnotes. Therefore, even though he kept to literal translations, his footnotes provided the necessary information. Legge was also very cautious and precise when translating certain terms. He not only considered the literal meaning, but also the implied meaning. From his translation of Sòng Châo (宋朝), it is evident that Legge had studied the history of this particular person. Therefore, he indicated his position as a “prince”. This part was not mentioned in the source text, and adding it to the translation did not really influence the meaning, but it helped the reader understand what Sòng Châo (宋朝) actually meant. Legge’s translation strategy of this rhetorical category also corresponds with his foreignisation strategy.

#### 4.4.2 Ku Hung-Ming

Liu Yang-Chun (2008: 67) notes that the word “moral” appears frequently in Ku’s translation of the *Analects*. Therefore, for Ku, the image of *jūn zǐ* (君子) means a gentleman, wise man, good man, devoted son, loyal officer and good companion who follows a moral path. In other chapters in the *Analects*, Ku also translated *jūn zǐ* (君子) as “gentleman” and “moral man”. However, in the translation of the 11 selected examples of contrastive rhetoric, Ku used

“wise” and “good” to describe *jūn zǐ* (君子), and “fool” and “bad” for *xiǎo rén* (小人). Ku also applied the contrastive technique here, so he used these terms to clearly indicate the opposite positions. There was only one example in which he used “gentleman”, but it was an exception to the rule since the source text was not referring to the opposite characteristics of *jūn zǐ* (君子) and *xiǎo rén* (小人). Thus, Ku chose to match the content of the source text. Overall, Ku’s translation of the rhetoric corresponds to the source text.

Secondly, in the eight selected examples of description, Ku did not give any commentary on the rhetorical terms. Therefore, an analysis of his translation preference can only rely on his translations. In a translation that lacks commentary, the translator must try to achieve the communicative purpose in the source text using limited words or sentences. In the examples of description, Ku added information, which was not in the source text, to his sentences in order to complete the ideas. Moreover, dramatic and Westernised descriptions and rephrasing were Ku’s techniques when he dealt with the rhetorical devices in the *Analects*. Although some scholars have criticised Ku’s “overly” Western tone of translation because he sometimes strayed too far from the actual meaning of the *Analects*, his use of dramatic and flowery translation and his rephrasing strategy fulfilled the rhetorical function of the source text to a certain extent.

Thirdly, in the translation of analogy, Ku showed a consistent translation strategy. First of all, he changed certain analogical terms such as *ru fú yún* (如浮雲) [like floating cloud] to “as unreal as a mirage” (table 17), and *shì zhě* (逝者) [someone who passed away/something has passed] to “all things in nature” (table 22). Ku gave his own interpretation of these terms, and the translation is also Westernised. It is clear that Ku viewed these terms from the point of

view a Westerner, and this was his domestication strategy of conveying Chinese culture in a more Westernised way. Other examples, such as the translation of “rubbish” and “harness” also indicated that his translations were target language oriented. When dealing with the rhetorical terms, Ku used substitution in some cases, and although it did not correspond to the source text, the purpose of the rhetorical function was achieved.

Fourthly, there were three selected examples in the antithesis category, and these examples, including the “three armies” and Duke Ching of Chi, all related to Chinese culture and history. Ku’s translations in these chapters were also consistent with his domestication strategy. His sentences were beautifully constructed in a Western tone. He even added his own interpretation in the translations, such as “worthies” and “a lonely mountain” (see table 25). Ku’s translation in this category is flowery and descriptive, but he went beyond the cultural barriers and made the text more acceptable and understandable for Western readers. His strategy made the translation slightly different from the source text. From the rhetorical point of view, Ku’s work in this category also fulfilled the rhetorical purposes, but used a softer tone. I reached this conclusion because Ku’s translations were not literal. In addition, inserting any additional information or making any changes could lead the readers to understand something differently. Thus, the text lost some of the power of the rhetorical function.

Lastly, the selected examples in the category of quotation contained even more Chinese historical and cultural events than those in antithesis. Any readers who did not have any background on these matters would not be able to understand the quotations. In this case, direct translation would only confuse the target readers further. Ku’s translations of antithesis

revealed that he added his own interpretation to the translation. For the examples of quotation, Ku not only added more information, but also rephrased the text and made substitutions. For example, in the chapter that mentioned the “phoenix” and the “chart” (see table 28), he rephrased the whole text in a Westernised way. The translation in this chapter was elegantly constructed, making it even more obvious that the text was aimed at Western readers. In the very last example, which talks about Zhù Tuó (祝鮀) and Sòng Cháo (宋朝) (see table 29), Ku did not use their names in his translation but instead used two Westerners as substitutes. It is clear that Ku wanted to make a link between the two cultures. He was also eager to promote Chinese culture in the Western world. However, there was always a reason why Confucius used specific objects, animals or events to express his feelings towards certain phenomena. From a rhetorical point of view, it was only the “phoenix” example in which Ku did not translate the rhetorical device. For the other three examples, Ku kept the quotation technique, even though he made substitutions. However, I should mention again that Ku’s translation strategy made his texts very comfortable for Western readers, but it is not perfectly consistent with Confucius’ connotations in these examples.

#### 4.4.3 Lau Din Cheuk

Firstly, with regard to the contrast between *jūn zǐ* (君子) and *xiǎo rén* (小人) in the 11 selected chapters, Lau consistently used the translations “gentleman” and “small man” for these terms respectively. Lau offered an explanation of the definition of *jūn zǐ* (君子), and stated that *xiǎo rén* (小人) is the opposite of *jūn zǐ* (君子). “Gentleman” does not necessarily relate to authority or morality. However, since Lau used the same translation consistently throughout all the examples of contrast, no matter what the content was, he might have

wanted to find a balanced translation that could cover any possible definitions of the term. In that case, “gentleman” seemed to him like a suitable translation. Moreover, *xiǎo rén* (小人) is a term for which it is hard to find an equivalent in English, so Lau chose to use the direct translation, “small man”. In order to help his readers understand these terms, Lau explained them in detail in the beginning of his translation. Therefore, his readers could still form an idea of what the foreign terminology meant. By looking at this rhetorical device, it can be said that Lau adopted direct translation and tried to keep the translation as simple as possible. In Hu’s (2014: 82) type-token ratio study of Lau’s translation of the *Analects*, it was found that there was not a great deal of diversity in the vocabulary. This indicates that Lau intended to decrease the degree of difficulty when reading his translation. He wished to assist the readers in understanding the source text by translating it in a simpler way.

Secondly, Lau’s tendency to simplify his vocabulary in the translation of the *Analects* can also be seen in his translation of the descriptive rhetoric. It is evident from his translation of this category that he tried to do direct translations as well, so in some of the chapters his translations seem very straightforward. Moreover, the vocabulary Lau used for the translation of rhetorical items was sharp and depicted a vivid image. But there were a few examples, such as the translation of “undue sorrow” and “cunning words”, where they were overly modified. In my opinion, it is a pity for such a clear and comprehensible translation to lose the original meaning of the source text. To decide on a suitable word for this rhetorical device is essential because any terms that are not close enough to the original meaning could cause the text to lose its rhetorical function. However, Lau’s translations in this category did not completely depart from the original connotations. There were still clear indications that he followed the structure and the meanings of the source text. As every translator encounters,



their translation preferences are influenced by many factors, such as life experience, historical background, and so on. This principle also applied to Lau's translation of the rhetoric in the *Analects*. It is hard to reach a conclusion about whether his translation fulfilled the rhetorical function or not, but his translation preferences definitely influenced his translation of rhetoric.

Thirdly, Lau's translation strategy worked very well in the translation of analogy. Since the purpose of a rhetorical device is to use certain themes, images or natural phenomena to portray the main idea of the text, Lau's distinct and straightforward translation style perfectly fulfilled the rhetorical function in the selected examples. He did very detailed translations of the analogies. His translations also showed that he tried to do direct translations and match the original meanings. Examples such as his treatment of “如浮雲” [as passing cloud] and the detailed translation of the yoke-bar and collar-bar are proof that Lau tried to keep the translation as close as possible to the source text, both in form and in meaning. As for the other two examples (tables 22 and 23), even if Lau did not do direct translations, they successfully conveyed the implied meanings of the source text. As a whole, Lau's translation of analogy seems clear and uncomplicated, but the results were different when compared to what he did in description.

Fourthly, Lau did direct translation in the rhetorical category of antithesis. As mentioned before, the selected examples of this category were culturally rich. A translation without any additional information or background knowledge with which to assist the reader makes the text difficult to understand. For instance, the readers might not know what the “three armies” are, and will struggle to understand the meaning of the text. Coming back to Lau's

translations, the use of “sad” to describe the sentiment of a dying bird also had a softer tone than in the source text. Lau kept to a clear and simplified way of translation. His translation preference did not interfere with conveying the original meanings, but in my view, it would have been better if Lau had used more commentary to support his translation.

Lau’s translations of the last rhetorical category, quotation, were also literal. The only example that had a very specific translation was the one about the *Odes* (table 27). Instead of saying “the *Odes*”, Lau used “an apt quotation from the *Odes*”. Lau’s introduction also discussed the importance of learning the *Odes* and explained its function as a moral cultivator. Since the *Odes* were used on different occasions in a specific way, it was crucial to know how to use them in a given situation. This is probably why Lau specified “the apt quotation” from the *Odes*. Lau provided footnotes for the “phoenix” example to give the reader some historical background. In this way, Lau could keep his translation as literal and simple as possible while still conveying the original meaning in a complete manner. Most importantly, he also accomplished the rhetorical function of the source text.

#### 4.4.4 Raymond Dawson

First of all, Dawson’s and Lau’s translations with regard to the contrastive rhetorical category are identical. Dawson also used “gentleman” and “small man” consistently for the translation of *jūn zǐ* (君子) and *xiǎo rén* (小人). He also provided a very detailed explanation of these two terms at the beginning of his translation to help the readers understand the ideas behind certain terms in the *Analects*. Dawson’s understanding of these two terms was similar to Lau’s, so he also chose “gentleman” to cover the overall idea and definition of the term. Preserving the literal translation of *xiǎo rén* (小人) as “small man” was also a simple and

straightforward way to translate. Dawson (2000) says in his introduction:

I do feel that one should get as close to the original as possible, even if the result is sometimes a little outlandish. I do not think that it is entirely virtuous to produce a version which reads as if it were written at the end of the twentieth century (p. xvi).

His assertion explains his translation tendencies as well as how he dealt with the rhetorical devices.

Secondly, Dawson tended to follow the same trend in the translation of the descriptive rhetoric as for contrastive rhetoric. Dawson also adopted a simple and straightforward manner in his translations, and in most cases, he was loyal to the source text. However, unlike Lau, who described certain ideas beyond the actual meaning, Dawson's translations were at an ordinary and general level. For instance, in the translation of Confucius' sorrow about losing his beloved disciple, Dawson simply said, "Master became distressed as he bewailed him," which lost the degree of sorrow the source text expressed. In addition, Dawson rephrased two items in two examples and neglected to match the rhetorical terms. Needless to say, being an Englishman, Dawson's translations also seemed extremely Westernised. From the examples of description, it is evident that Dawson maintained the same style and kept the translations as simple and close to the source text as possible. However, the direct translation strategy Dawson followed caused some of the translations not to completely fulfil the rhetorical function of the source text. Although some of them did not completely match the rhetorical purposes, the translations were uncomplicated and comprehensible for readers without any background knowledge of the source text.

Thirdly, Dawson kept his loyal but Westernised style in his translation of analogy as well. Dawson did direct translations in most of the examples in this category, since the meanings were not complicated. In the extract that described the yoke and the carriage, Dawson did not go into detail about the parts of the vehicles, but he provided commentary to offer some background. There were instances where he used euphemisms or simplified the sentences, but on a whole, his translations of this rhetorical device also revealed that Dawson tried to imitate the structure and the pattern of the source text.

Fourthly, Dawson's direct translation strategy once again appeared in the category of antithesis. As mentioned before, the translation of this category required him to supply any possible historical background for his readers. Dawson, however, did not provide enough additional information in these selected extracts. It would have been better if he had provided more explanations to fill the cultural gaps. In the example containing the story of Po-î (伯夷) and Shû-ch'î (叔齊), the commentary was too simplified. For example, instead of saying that the duke had no good deeds for his people to praise, Dawson said that the people had "no opportunity", and then he explained, "no opportunity to offer him praise: they had no opportunity because there was nothing to praise". This was his only explanation for the text. In the sense of rhetoric, Dawson's direct translations fulfilled the required function. However, I am afraid readers without any background knowledge of certain stories would have difficulties in understanding the text.

Lastly, for the translation of the rhetorical category of quotation, Dawson adopted direct translation. But unlike the translations in the previous category, Dawson provided commentary in the extract about the phoenix and the chart. Regarding his translation of the

*Shī* (詩) as “the *Songs*”, I do not want to criticise its correctness since translators all have their own viewpoint and interpretation, but in my opinion, it is too simplified. Yet regardless of the meanings and viewed from a rhetorical point of view, his translations matched the rhetorical function.

#### 4.4.5 Summary

The analysis of the individual rhetorical devices of each translator showed that translators’ translation preferences also had an influence on the rhetoric. Legge specifically preferred a foreignising translation strategy, and he applied this strategy to the translation of rhetoric. In the beginning of Legge’s translation (1971) he quotes the following saying by Mencius:

孟子：不以文害辭，以辭害志，以意逆志，是為得之。

[Do not insist on one term so as to do violence to a sentence, nor on a sentence so as to do violence to the general scope. Use your thoughts to meet that scope, and then you will apprehend it (p. 353).]

As a missionary who wanted to positively preach Christianity to Chinese people, Legge showed his respect to this foreign culture. His literal translations and abundant footnotes revealed his loyalty to the source text. Hei (2010: 71) called this “parenthetical translations”. Of the four translators, Legge was the only one who adopted this method. With Legge’s method, the translation perfectly corresponded to the form and structure of the source text, and most importantly, to its meaning and implications. To achieve his goal as a missionary, Legge devoted himself to the study of Chinese culture in order to view it from the point of view of a Chinese person. His dedication showed his tolerance of other cultures and

explained his belief that Christianity and Chinese culture were not incompatible.

As for Ku, the overview of his life revealed that he possessed a profound understanding of both Chinese and English culture. As a translator who belonged to the same culture as the source text, and who lived in a time when China was facing cultural invasion, Ku did not deal with the translation of the *Analects* in the same way as Legge. He chose a domesticating strategy in his translation so that Western readers could understand the text more easily. Ku's intention was to help Westerners understand the real beauty of Confucianism and Chinese culture. He also strongly disagreed with the bizarre types of translation that were done by Western translators, so in many cases, Ku used Western terminology or characters as substitutions. For example, Wang (2015: 44) indicates that Ku used terms like "God", "holy" and "St. John of the Confucius Gospel". In one of the examples above (see table 29), Ku used "the Sydney Smith of the time" and "the Lord Chesterfield of the time" in his translation. These are typical examples that prove Ku's translation strategy. The preceding discussion shows that his beliefs also influenced his translation of the rhetorical devices. This particular type of translation to a certain extent disagrees with the rhetorical implications of the source text. As the structure and the form of the sentences have a strong bond with rhetoric, Ku's strategy situated his translation of rhetoric in a grey area.

Legge and Ku both lived in the same era, but their cultural backgrounds had a great influence on their translation preferences. Legge's translations were more source language oriented, while Ku's was target language oriented. It would not be fair to criticise the translations and say that one of them is correct because all four these translators tried to meet the demands of their target readers while still staying true to their own beliefs about translation.

According to Toury (1995: 53), all translators are bound to a culture and a society, so these factors not only influence their translation strategies, but also their interpretations of the source text. Legge's and Ku's translations proved this theory, and so did Lau's. The latter's translation was done about a hundred years after those of Legge and Ku. Like Ku, Lau was an Asian, and he was also a translator who had the same cultural background as the source text. Lau had mastered English and Chinese and understood both cultures very well. It is believed that Lau encountered no language barriers in comprehending Confucius' *Analects* (Wang 2015: 43). His English version of the *Analects* has been acknowledged internationally in the academic field as a standard translation. It is not surprising that Lau's translation is treated as the standard version since the society structure, the worldview and the demands of the readers were all different than for the two preceding translations.

Lau tried to give the reader a simpler, clearer and more vivid view of the *Analects*. While many of the latter scholars, like Guo and Xu (2015: 22–24), criticise Legge's and Ku's translations for being either too direct or too domesticated, Lau's translation seemed to cover both the aforementioned translators' deficiencies and to meet the expectations of his contemporaries. However, as discussed earlier, the other translators each had their own goal related to transmitting the source text to their target readers, and they were each just fulfilling their own purpose.

In Lau's translation, he also tried to match the structure of the source text, and this made most of his translations fulfil the rhetorical function of the source text. Lau's translations were uncomplicated and simple to read and comprehend. It was only in the category of description that Lau's rhetorical terms did not correspond completely to the implied meaning of the

source text. The reason for this is that Lau's translation strategy led to his using harsher and more vivid words in description. For translators, it is difficult to step out from the bond of their own culture and beliefs, so it is challenging for them to completely match the rhetoric of the source text without disobeying their own preferences.

According to Dawson's own assertion, he wanted to be loyal to the source text as well. His translation was published near the time of Lau's. Thus, Dawson lived during in a time when people were more tolerant of cultural diversities. Legge and Dawson both showed their English culture. Legge did it because he wanted to diminish the gap between the two cultures for the sake of his missionary work, and Dawson was influenced by the different worldview of his time. However, Dawson's loyalty to the source text did not make him use the same translation strategy as Legge. J. Liu (2014: 38) observes that Dawson adopted the strategy of defamiliarisation and strived to reveal the otherness of the source text.

In Dawson's translation of "gentleman" and "small man" it is evident that he considered the term from different points of view. He respected the original meaning of the source text and decided not to frame it with any Western thinking. His translation of the other rhetorical devices, such as analogy, antithesis and quotation, revealed Dawson's tendency of presenting the otherness of the source text. Dawson constructed his translation in a Westernised way, but still preserved the original character of the source text. J. Liu (2014: 41) points out many translation mistakes that Dawson made, but in my own view, in terms of rhetoric, Dawson put a great deal of effort into conveying the text's meaning and achieving its function.

It is thus clear that each of the four translators in the different eras had different strategies of translation. I have also proved that their translation strategy strongly influenced their way of



dealing with rhetoric.

#### 4.5 Conclusion

Translations in different eras were performed in a distinct way. Scholars from different eras also advocated different translation theories to suit the thinking of their times. For a long period of time, translations have been put on a scale to evaluate their correctness. However, this study was not aimed at discovering the correctness or accuracy of the translations, but to find out translators' preferences and styles in different periods. Furthermore, it aimed to prove that time and culture do not only have an influence on the use of rhetoric, but also on the translation thereof. Based on the theory that the time and the structure of society affects the motivations for using rhetoric, I found that these factors also result in different motivations for translation. Thus, translators from different periods and cultures have their own particular translation preferences and strategies, both of which further influenced their way of dealing with rhetorical devices.

For this study, I chose four translators from different eras and nationalities in order to use the differences between them as the material from which to obtain the findings. Their translations of the different rhetorical devices from the selected chapters in the *Analects* provided ample information and evidence for the study. This information not only proved the assumption, but also encouraged a more tolerant attitude to different translations. By understanding translators' culture, time, life experience and motivation, it can be seen that the purpose of translation is to achieve the communicative objective of transmitting the message from the source text to the target audience at a particular time. Consequently, there is no right or wrong in a translation, but what matters is whether or not it suits the demands of the

particular target society. In other words, translators not only assist the source text in accomplishing its metadiscoursal function, but also allow themselves to meet the criteria of the theory of metadiscourse by applying their own translation strategies. This study has provided a broader view of translation and abundant findings with which to answer the research question.

## CHAPTER 5: CONCLUSION

The goal of communication can be achieved through many different ways. In my overview of the theory of metadiscourse, I showed that it played an important role in the process of delivering messages, even covertly. Writers or speakers not only use metadiscourse to embed their personalities, but also engage their audiences using various techniques to meet their expectations. Put simply, metadiscourse can be found in any discourse, from ordinary daily conversation to formal speeches, and its application can be traced back to ancient times. The strongest proof for this is the connection between Aristotle's and Confucius' rhetoric and metadiscourse, which was confirmed by Crismore and Farnsworth (1989) and the present study respectively. Therefore, metadiscourse does not only exist in modern communication, but also existed in ancient discourse and the classics. Aristotle's and Confucius' rhetoric had a great influence on Western and Eastern cultures respectively, and the relationship between their rhetoric and metadiscourse should not be ignored. Crismore and Farnsworth (1989) found that Aristotle built his ethos through the use of metadiscourse. In addition, the present study further confirmed that Confucius' rhetoric met the criteria of Hyland's metadiscoursal theory. Therefore, it possible to say that the application of metadiscourse made both Aristotle's and Confucius' works influential in their time.

Hence, regarding the assumption that metadiscourse can be an umbrella term for other linguistic aspects such as rhetoric and genre, the background that was provided in Chapter 2 proved the hypothesis. The research that was discussed in Chapter 2 showed the application of models of metadiscourse on different materials such as newspapers, magazines, academic writing, the abstracts of journals, etc. These research results and the findings have broadened

the possibilities for later scholars and teachers in the study of metadiscourse and other language-related disciplines. Research about metadiscourse does not only assist language teachers in improving the language competency of their students, but also makes scholars and researchers aware of the importance of metadiscourse in language practice.

Such research has also established the link between Aristotle's rhetoric and metadiscourse. Aristotle is the representative of rhetoric in the Western world, as Confucius is in the East. Therefore, one of the main topics of this study was to assume and prove Confucius' theory of rhetoric, particularly with regard to metadiscourse. The great influence of Aristotle's and Confucius' rhetoric on their cultures serves as a reminder of the influences on their rhetoric of their social and historical backgrounds. These factors led to their creating two different rhetorical methods and techniques in order to achieve their own communicative goals. Aristotle, on the one hand, was born in a democratic society, and rhetoric was mainly used for oratory or debates to decide certain social issues. Confucius, on the other hand, was born in a feudal society during the most chaotic time in China. His rhetoric was not focused on improving his society's communicative skills, but was related to the moral cultivation of the people of the society.

Since different times and cultures can and do result in different rhetorical theories, this study has further assumed that translators from different times and cultures would also adopt different translation strategies to deal with rhetoric. Through the analyses in Chapter 4, I further proved that the translators' cultural and historical background, life experiences, education, world view and other factors had led to their using different translation strategies to suit their contemporaries in the societies they inhabited. Their translation strategies also

influenced their decisions when dealing with the translation of rhetorical devices. Therefore, the four translators did not simply transform the source text into another language, but also embedded their own motivations and expectations in their translation. Thus, they also applied the theory of metadiscourse in their translation strategies.

Since translation studies has long been focused on the correctness of translations, this study has provided a broader and more tolerant view of the suitability of translation. Source text producers have their own motivations to achieve their communicative objectives, and so do the translators who work with those source texts. That is why Confucius made use of rhetorical devices, such as contrast to vividly indicate the differences between a *jūn zǐ* (君子) and *xiǎo rén* (小人). He used description, analogy, antithesis and quotation to enhance and portray his ideas for students from different social classes and backgrounds. It was the method that Confucius used to persuade people to accept his ideas.

As for the translators whose work was analysed in this study, Legge adopted direct translation to try and minimise the gap between the Eastern and the Western cultures, while Ku rendered the text in a very Westernised tone with the goal of introducing the beauty of Chinese and Confucian culture to Western readers. Ku adopted a different viewpoint from Legge and he tried to make people who lived in the West accept and respect a different culture. As for Lau and Dawson, they lived in modern society when people generally had a broader worldview. Thus, domesticated translations are not to be found in their work. On the contrary, they used a more neutral way of translating and showed their loyalty to the source text. Even with the same source text, different translations were produced based on different translation strategies, which were derived from the different motivations of communicative

objects.

This study investigated a number of selected rhetorical devices of the *Analects* and four translations of those devices from the perspective of metadiscourse and culture. The results would hopefully make modern scholars or translators more aware of the influences of cultural issues on their motivation and translation, as well as of the potential metadiscoursal aspects that translators use. However, I mentioned previously that in the overview of metadiscourse, this study only focused on the link between Confucius' rhetorical devices and metadiscoursal theory, so the models of metadiscourse were not applied to the analyses of the *Analects*. Since the *Analects* consists of 20 books and nearly 500 chapters, it was impossible for this study to cover all the rhetorical devices and chapters from the *Analects*, but it could be a long-term project to compile a corpus for deeper investigation of these works and metadiscourse. Moreover, the metadiscourse of different translations can also be introduced in future research. There has not been a study thus far that particularly looks at what the results are of the translation of certain rhetoric in Confucius' *Analects*, nor on the triangulation of metadiscourse, rhetoric and translation. I hope that this study has provided scholars with inspiration to study the various issues in the process of translating the *Analects*.

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