

## Report Title

### 17. Jahrhundert

- 1610 *Astronomie und Astrologie / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Xu Guangqi, Diego de Pantoja und Sabatino de Ursis werden beauftragt, westliche Quellen über den Kalender zu übersetzen. [Ricci]
- 1623 *Naturwissenschaften / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Niccolò Longobardo und Johannes Schreck übersetzen mit einem chinesischen Gelehrtenteam naturwissenschaftliche europäische Werke ins Chinesische. [BBKL]

### 18. Jahrhundert

- 1723 *Religion : Christentum / Sinologie und Asienkunde : Europa : Frankreich / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Antoine Gaubil beginnt am lateinischen College mit der Ausbildung chinesischer Übersetzer. [BBKL]

### 19. Jahrhundert

- 1838 *Geschichte : China - Westen : Allgemein / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Lin Zexu organisiert ein Team von zweisprachigen Gelehrten, die sich Informationen über die westliche Presse verschaffen und die Aufgabe bekommen, geschichtliche und geographische Werke in Chinesisch zu übersetzen. [Wang]
- 1860-1900 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Es werden in China ca. 555 übersetzte, nicht religiöse Werke von westlichen Autoren in China publiziert. [Fan3]
- 1862-1871 *Sozialgeschichte : Hochschulen / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung der Schule Tongwenguan 1862 in Beijing durch den Vorschlag von Li Hongzhang, einer Schule für westliche Sprachen und Wissenschaften, sowie Übersetzer und Dolmetscher. Chinesen sollen geschult werden um Verhandlungen mit dem Westen zu führen. Ausländische Lehrer geben Unterricht in Sprachen, Chemie, Astronomie und Medizin. Chinesische Lehrer unterrichten Chinesisch und Mathematik. Gegründet 24.8.1862 mit einer englischen Abteilung. 1863 kommen französische und russische Abteilungen dazu. 1866 kommt das Institut für Mathematik, Astronomie, Chemie und Physik dazu. 1871 kommt eine deutsche Abteilung dazu. [MenH1,China 1]
- 1863 *Sozialgeschichte : Hochschulen / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung der Tongwenguan in Shanghai. Feng Guifen ist Mitbegründer. [Fang2,Vit]
- 1864 *Sozialgeschichte : Hochschulen / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung der Tongwenguan in Guangzhou (Guangdong). [Fang2]
- 1865 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung des Jiangnan Arsenal Translation Bureau in Shanghai unter der Schirmherrschaft von Zeng Guofan. [Ren,Chan]
- 1866 *Physik und Chemie / Uebersetzungs-Geschichte / Uebersetzungs-Theorie / Verkehr,*

*Technologie und Handwerk*

Missionare und Xu Jianyin arbeiten als Wissenschaftler im Jiangnan Arsenal in Shanghai und übersetzen Texte über Physik, Chemie und Ingenieurwesen. [Ren]

- 1867 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung des Translation Bureau an der Jiangnan Maschinenbau-Fabrik in Shanghai. [Fang2]
- 1894 *Geschichte : China - Westen : Allgemein / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Ma Jianzhong gründet ein Institut für Übersetzungen. [Zho]
- 1894 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Zhang Zhidong schreibt über die Übersetzung von westlichen Werken :  
"Il es plus idéal pour les Chinois d'aller apprendre la culture occidentale au Japon. Géographiquement, le Japon est plus proche de la Chine que les pays occidentaux. On paye moins cher le voyage. La langue japonaise qui ressemble beaucoup au chinois est plus facile à maîtriser que les langues occidentales. Une grande partie des oeuvres occidentales ont été traduites en japonais. Ce qui ne convient pas à l'Orient a été supprimé. Alors on obtient un meilleur résultat avec moins d'efforts." [Flau:S. 46]
- 1896 *Geschichte : China - Westen : Allgemein / Mediengeschichte / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung eines offiziellen Verlages für die Herausgabe von westlichen und chinesischen Büchern, sowie einem Übersetzungs-Bureau für westliche Zeitungen und Zeitschriften. [Ren]
- 1896 *Literatur : Westen : England / Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
[Huxley, Thomas Henry]. *Tian yan lun*. Yan Fu yi. [ID D10307].  
Yan Fu writes in the preface about translation :  
1. Translation involves three requirements difficult to fulfill : faithfulness (xin), comprehensibility (da) and elegance (ya). Faithfulness is difficult enough to attain but a translation that is faithful but not comprehensible is no translation at all. Comprehensibility is therefore of prime importance...  
2. Terms in Western language texts are defined as they occur, somewhat similar to digressions in Chinese...  
3. The Book of changes says : "Fidelity is the basis of writing". Confucius said : "Writing should be comprehensible". He also said, "Where language has no refinement, its effects will not extend far"... My translation has been criticized for its abstruse language and involved style. But I must say this is the result of my determined effort at comprehensibility. The treatise in the book is largely based upon logic, mathematics and sciences as well as astronomy...  
4. New theories have been advanced in quick succession, giving rise to a profusion of new terms. No such terms could be found in Chinese. Though some Chinese expressions approximate the original, there are yet discrepancies...  
5. The book deals mainly with the schools of thought since ancient Greece. Included are the renowned thinkers of various periods whose thoughts have influences the minds of the people of the West for some two thousand years...  
6. The pursuit of truth is akin to the practice of government in that both place a premium on the pooling of ideas...

He writes in the preface about Huxley :

"The purpose of this book of Huxley's is to correct the abuses of Spencer's 'laissez-faire'. Many of its arguments are in accord with what our ancient sages have said. Furthermore, matters such as self-strengthening and the preservation of the race are reiterated in it. That is why I spent the long, weary days of the past summer to translate it. If there were people who regarded it as empty talk and useless to practical affairs, they would certainly be beyond my care."

In chapter 13, Yan Fu writes : "Huxley's discussion on the preservation of the society is indeed penetrating. But we should know that his statement that sympathy is the origin of human society has reversed the result to be the cause. Man's motive in forming a society is primarily for his self-interest, which is similar to those of lower animals. Therefore, Huxley's discussion on sociology is not as thorough as that of Spencer. Furthermore, the theory that sympathy is the origin of human society was first advocated by Adam Smith, the economist. It is not a new theory contributed by Huxley."

In chapter 14, Yan Fu writes : "What Huxley intends to point out in this chapter is that in order to preserve the society as well as the individual, self-assertion should not be completely abolished."

#### Sekundärliteratur

Chen Tzu-yun : Yan Fu decides to use in his translation classical Chinese (gu wen).

According to Yan himself, his choice is made on the basis that 'where language has no refinement, the effect will not extend far' and that the classical Chinese has richer vocabulary than that of the vernacular. There are more terms applicable to the new Western ideas.

Yan divides the text into seventeen chapters with the result that each chapter is about of the same length. He makes the structure of his translated work similar to that of the tzu genre with which the Chinese literati are familiar. The divergence from the original work is necessitated not only by his desire to make his readers at home, but also by the fact in Yan's time the practice of paragraphing was not popularly adopted.

Yan Fu does not translate Huxley's notes on the lecture and makes no acknowledgement of their existence. He is inconsistent in some of his transliterations. There are interpolations, questionable substitutions and sometimes inadvertent mistranslations. As a whole, *Tian yan lun* is a successful translation. Its shortcomings are of little consequence. Politically, the work is significant in that it has filled the need of the time. Literarily, it is the first major translation of Western works.

Benjamin Schwartz : The reason why Yan Fu chooses classical Chinese : 1. Classical Chinese is an appropriate medium to interest the literati of his time. 2. A dignified style can prove that Westerners are not inferior to Chinese in matter of literature and political science. 3. Yan's flair for elegance may reflect his own aesthetic bent and his pride in his own virtuosity. 4. The whole bai hua (vernacular) movement still lay in the future. [Schw17,ChanL1:S. 69-71,Hux19]

- 1896 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Yan Fu schreibt im Vorwort von *Tian yan lun* [ID D10307] : Beim Übersetzen sind drei Sachen schwer zu erreichen : Treue, Verständlichkeit und Eleganz.
- 1896 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung des Übersetzungsbüros "Yi shu ju" in Beijing. [Wang]
- 1896 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung des Translation Book Bureau in Beijing. [Fang2]
- 1896 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung des Translating Book Office an der Nanyang Public School in Shanghai. [Fang2]

- 1897 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung der Translating Book Public Association in Shanghai. [Fang2]
- 1898 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Yan Fu führt drei Prinzipien zur Übersetzung ein : Treue, Ausdruck, Eleganz. [Flau:S. 65]
- 1899 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Kang Youwei und Liang Qichao über Übersetzungen :  
"In the thirty years since the Meiji reform Japan has been seeking new knowledge from all parts of the world. The Japanese have translated and written as many as several thousand books, particularly on political science, economics, philosophy, and sociology. They are all necessary in expanding our knowledge and empowering our nation. The Japanese language is similar to ours, the Japanese have translated all the bood books of new learning on politics, literature, and the military. The Japanese language is 80 percent Chinese. Therefore, translating books from Japanese takes less effort and time. If you want to be able to read books on politics, economics, and philosophy in Western languages, the fastest way may take you at least five or six years. If you study any of those languages in a usual and gradual way, you must spend over ten years, but you may simply spend a few months achieving decent success in learning Japanese." [Tian1:S. 50-51]
- 1899-1925 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Chi, Yuan-wen. *Transforming and translating the form : the examples of Daniel Defoe and Lin Shu*. [ID D26910].  
One of the chief contributions of Lin Shu's translations lies in the fact that Chinese society first came to be acquainted with the lives, customs and habits of the Westerners and their emotions, feelings and ethos through the vivid dspictions of these rendered texts. Due to the limitations in Lin and his collaborators' knowledge and scope of Western literature, the quality of their joint enterprise was uneven – some translations are so beautifully phrased and structured that they are arguably better than the source texts, whereas some translations do not come close to reflecting the style and content of the original work.  
While Lin Shu directed the translation project, his overall control was limited as he had no knowledge about Western literature, and thus had no say in the selection of the texts, which depended entirely upon the literary tastes of his collaborators. From the perspective of translation studies today, the works he chose to translate are strangely characterized by, and fluctuate wildly between, masterpieces and trash.  
In his prefaces, forewords, and epilogues of these works, Lin Shu dwells upon his career in translation, his views on literature, and expresses his concern about the fate of the nation. These discourses provide us with valuable insights into the evolution and trajectory of his thoughts on society and culture. Lin Shu lamented the fact that he was too old to serve his country. His contribution to the distinctly national effort was to translate books to encourage the youth to devote themselves to learning science and technology, promoting the didacticism of literature and commenting on the decay and moral degeneration of the age. Translating into the classical forms of Chinese which were remote and distinct from everyday language usage, Lin Shu's translations are often criticized as being fluent and elegant at the expense of its true novelistic form.  
Limited by his own education and background, Lin Shu was unable to catch up with the urgent needs for a clear and simple written vernacular language for the purpose of universal literacy. Although he fiercely defended classical Chinese language and literature, he was fighting a battle which was doomed to lose : "Classical language is not so good as modern language in terms of popularity. The one is finite, whereas the other is infinite". [DefD80]

## 20. Jahrhundert

- 1900- *Literatur : Westen : Amerika : Allgemein / Uebersetzungs-Geschichte /*

*Uebersetzungs-Theorie*

Project Yao : Database of American literature translations into Chinese. Iowa State University, Department of English / Sichuan University. (2005-today).

<http://yao.eserver.org/>

颯工程

- 1901 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung des Übersetzungsbüros "Bian yi ju" der Jing Shi Academy in Beijing. [Wang]
- 1901 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung des Translating Department an der Jingshi School of Higher Learning in Beijing. [Fang2]
- 1901 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung des Jiangchu Editing and Translating House in Nanjing. [Fang2]
- 1902 *Sozialgeschichte : Hochschulen / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung des Bureau for the Compilation and Translation of Books (Bian yi shu ju) an der Nationalen Universität (Beijing-Universität = Jing shi da xue). [New]
- 1902 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung des Editing and Translating Office der Commercial Press = Shang wu yin shu guan. [Fang2]
- 1903 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Zhu Zhixin, Hu Hanmin und Wang Jingwei gründen die Qun zhi she in Guangzhou ; eine Gesellschaft zum Kauf und zur Diskussion von westlichen Übersetzungen. [Rous20:S. 136]
- 1903 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Die Tong wen guan ändert ihren Namen in Yi xue guan [School of Translation]. [Gam1:S. 16]
- 1905 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Gründung des Editing and Translating Book House des Erziehungsdepartements in Beijing. [Fang2]
- 1916 *Literatur : Westen : Deutschland / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Otto Franke schreibt über deutsche Übersetzungen : Bald sind es mehr oder weniger formgewandte Gedichte, die sich als "Chinesische Lyrik" vorstellen, bald tief sinnige Betrachtungen, die das Werk chinesischer Philosophen zu sein behaupten, bald ein paar alberne Theater-Schmarren, die einem chinesischen Dramatiker auf die Rechnung gesetzt werden : fast immer stammen die Leistungen von "Übersetzern", die nicht ein einziges chinesisches Schriftzeichen kennen, und denen das Wesen der chinesischen Literatur, ja oft der ganzen chinesischen Kultur ebenso unbekannt ist wie dem grossen Lesepublikum, auf dessen Unkenntnis sie rechnen. Meist liegen französische oder englische Übersetzungen zugrunde, die ebenfalls sehr mangelhaft sind und nun kritiklos und ohne Sachkenntnis verarbeitet werden. [Eich4:S. 13]

- 1920-1940 *Literatur : Westen : Allgemein / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Shanghai war in den 1920er und 1930er Jahren aufgrund der historischen Entwicklung das grösste und wichtigste Kulturzentrum Chinas. Schon seit der Mitte des 19. Jahrhunderts galt Shanghai, nachdem es Guangzhou als wichtigsten Aussenhandelsplatz verdrängt hatte, als Chinas Tor zur Welt. Ausländische Literatur einzuführen und sich darüber zu unterhalten, galt bei den Intellektuellen in Shanghai als modern. Einige Verleger waren auch bereit, chinesische Übersetzungen ausländischer Literatur in geringen Auflagen herauszugeben, obwohl sie damit rechnen mussten, dadurch wirtschaftliche Verluste zu erleiden. Als Schadenersatz gewannen sie jedoch Ansehen und Ruhm unter den Ausländern in Shanghai. [TM:S. 27]
- 1920-1940 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Während der 1920er und 1930er Jahre ist eine gängige Übersetzungsmethode, eine inhaltsgemässe Umschreibung der Buchtitel und keine wörtliche. Die Vorzüge einer solchen Übersetzung ist, dass der Leser anhand des chinsischen Titels den Inhalt der Erzählung erahnen kann. [TM:S. 42]
- 1921 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Zheng, Zhenduo. *Yi wen xue shu de san ge wen ti*. [ID D38807].  
Zheng concluded that the method of retranslation was so common in China because persons conversant with languages other than English refused to do their share for the introduction of literatures such as Russian or Scandinavian. [Gam1:S. 79-80]
- 1921 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Zheng, Zhenduo. *How to translate literary texts* [ID D38983].  
From the above, one can see that literary works are translatable, and the degree of their translatability is related to the translator's artistic ability...  
Hence there are three principles of translation, never to be abrogated :  
1. That the translation should give a complete transcript of the ideas of the original work.  
2. That the style and manner of writing should be of the same character with that of the original.  
3. That the translation should have all the ease of original composition.
- 1921 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Zheng, Zhenduo. *Virgins and matchmakers* [ID D38995].  
... We need to know that translation not only serves to introduce world literature, but is also beneficial to the creation of a new literature in China... Translating a literary work is like creating one : they both have the same impact on the supreme spirit of mankind. Although literary creation is scarce at present, literary translation is hardly any better... [ChanL1:S. 251]
- 1921 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Guo, Moruo. *Letter to Zheng Zhenduo* [ID D38996].  
... I believe that translation has to be creative, and I staunchly support this belief. Translation has never been easy – to be creative, a translator must have an in-depth understanding of the thinking and the background of the author, and conduct a thorough investigation of the content and manner of presentation of a piece of work. It is therefore not easy to be a faithful translator. I do also believe that specific research on a great writer or an important piece of work can be made into a lifelong career... I believe that translation should be kept to a minimum, with a quest for quality rather than quantity... I realize that the field of creative writing in China has been very inactive... [ChanL1:S. 252-253]
- 1921 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Zheng, Zhenduo. *Yi wen xue shu de san ge wen ti*. In : *Xiao shuo yue bao* (March 1921).  
[Three problems in the translation of literary works]. [Gam1]

- 1921 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Zheng, Zhenduo. *How to translate literary texts*.  
In : Chan, Leo Tak-hung. Twentieth-century Chinese translation theory : modes, issues and debates. (Amsterdam : John Benjamins, 2004). [ChanL1]
- 1921 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Zheng, Zhenduo. *Virgins and matchmakers*.  
In : Chan, Leo Tak-hung. Twentieth-century Chinese translation theory : modes, issues and debates. (Amsterdam : John Benjamins, 2004). [ChanL1]
- 1921 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Guo, Moruo. *Letter to Zheng Zhenduo*.  
In : Chan, Leo Tak-hung. Twentieth-century Chinese translation theory : modes, issues and debates. (Amsterdam : John Benjamins, 2004). [ChanL1]
- 1921-1932 *Sozialgeschichte : Vereinigungen / Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Mao Dun, Ye Shengtao, Zhou Zuoren, Zheng Zhenduo und andere gründen im Januar 1921 die Wen xue yan jiu hui (Literary Association = Literary Research Association = Society for Literary Studies) in Beijing. Die Vereinigung besteht aus Schriftstellern, Übersetzern Professoren und gibt Bücher-Serien über Literatur und Übersetzungen aus der Weltliteratur heraus. Die meisten Bücher werden von der Commercial Press = Shang wu yin shu guan in Shanghai gedruckt. Ihre Ziele sind das Studium und die Verbreitung der Weltliteratur, die alte chinesische Literatur zu ordnen und einer neuen Bewegung zu unterziehen, sowie eine neue Literatur zu schaffen. [Hock1,SH5:S. 511,ZheZ1]
- 1922 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Mao, Dun. *Some thoughts on translating poetry* [ID D38991].  
Is the translation of foreign poetry 'possible' ?... Some say foreign poetry can be translated ; others say it can't ; some say there are things in foreign poetry which can be translated, and there are things which absolutely cannot, and what can be translated is only a makeshift, better than nothing but no more than that. When poetry has been translated, even if the translator is extremely careful and sticks closely to the source text, it can only be the 're-telling' of a poem, and cannot be seen as being the original...  
The translation of foreign poetry can be a means of revitalizing our own poetry. When we glance through the literary history of other countries, we often see that the introduction of a translated text electrifies a country's literary history into new directions ; at least in the poetic arena, this must have an influence of this kind. From this viewpoint the translation of poetry is of great significance for the literary world, and has an even greater significance for a nation developing a new literature...  
But it seems that sense-translation should also have its conditions : 1) It should not be an abridged translation... 2) The spirit of the original poem should be there... 3) It should conform to the style of the original poem. If the original poem is tragic and grand, it cannot ever be translated into light and pretty. Apart from this, rhyme and meter and so on are secondary issues, and may safely be ignored.  
The second question concerning poetry translation is whether poetry should be translated into prose, or translated into the verse forms of one's own nation... A fixed metrical form can never entirely follow that of the original poem, and since it is only partial imitation, it would be better to ignore the form and do a prose translation... [ChanL1:S. 203-206]
- 1922 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Mao, Dun. *Some thoughts on translating poetry*.  
In : Chan, Leo Tak-hung. Twentieth-century Chinese translation theory : modes, issues and debates. (Amsterdam : John Benjamins, 2004). [ChanL1]

- 1923 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Cheng, Fangwu. *On translating poetry* [ID D38993].  
... Translating a poem involves verbal transfer from one language to another. Yet because a poem as a totality has to be translated, a crucial point is that the end product should be a poem too. Some may translate a poem word by word, write out the lines separately and call it a translated poem. However, such a translation is only a translation of words, not a translation of a poem... A translated poem should be faithful to its original. A poem, in general terms, is made up of three components : content, emotion and form... Thus, an ideal rendition of a poem should : 1) be a poem, 2) transmit the emotions of the original, 3) convey its content, and 4) retain its form... When translating a poem, a translator should lose himself in his objects, the poet ; he should merge with the poet as one person. He then expresses his simmering emotions with all his strength and honesty. Once when translation Shelley's poems, Guo Moruo said, 'To translate Shelley's poems is to turn me into Shelley and Shelley into me'... [ChanL1:S. 208-209]
- 1923 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Cheng, Fangwu. *On translating poetry*.  
In : Chan, Leo Tak-hung. Twentieth-century Chinese translation theory : modes, issues and debates. (Amsterdam : John Benjamins, 2004). [ChanL1]
- 1925 *Sozialgeschichte : Vereinigungen / Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Feng Zhi ist Mitbegründer der Chen zhong shi (Gesellschaft der versunkenen Glocke), benannt nach dem Versdrama von Gerhart Hauptmann. Die Gesellschaft publiziert die Zeitschrift *Chen zhong* [ID D11410], in der Übersetzungen aus der deutschen Romantik veröffentlicht werden. [Hsia3]
- 1926 *Philosophie : Amerika / Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Liang, Shiqiu. *Xian dai Zhongguo wen xue zhi lang man de qu shi*. In : Chen bao fu juan ; March 25, 27, 29, 31 (1926). In : Lu Xun Liang Shiqiu lun zhan shi lu [ID D28834]. [The romantic tendency of modern Chinese literature]. [Erwähnung von Irving Babbitt]. 梁实秋. 现代中国文学之浪漫的趋势 [Babb23]
- 1927 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Liang, Shiqiu. *Fan yi jia* [ID D28837].  
"At present, the first-class translators are really audacious. They can translate without a dictionary and often make up for this deficiency by producing many new meanings. When they come across a foreign book - just like a blind cat meets a dead mouse - and feel its name interesting, they can immediately start to work. First, they take out several chapters, change them into a book and then translate page by page. In this way, one foreign book can be translated into at least two Chinese books. If their Chinese is not fluent, they say this is 'literal translation' ; if the foreign language has been seriously mistranslated, they may say, 'negligence is unavoidable as it is done in haste'. At least, they can even say, 'it is the fault of typesetters'. [LiaS111]
- 1927 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Liang, Shiqiu. *Fan yi jia*. Qiu Lang. In : Shi shi xin bao ; June 23, 1927). [About translators]. 翻译家 [LiaS111]



1931

*Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*Qu Qiubai. *On translation : a letter to Lu Xun* [ID D38987].

Dear Comrade

The publication of your translation of *Razgrom* (The rout) [by Aleksandr Alexandrovic Fadeev] was of course a truly memorable event in China's cultural life. Translating masterpieces of proletarian revolutionary literature from around the world and introducing these works to Chinese readers in a systematic fashion (especially masterpieces from the Soviet Union, which through concrete images present in an artistic way the 'heroes' of the great October Revolution, the Civil War and the Five-year Plans) – this is one of the crucial tasks of writers working for proletarian literature in China. Producing translations such as those of *Razgrom* and *Zhelezhyi potok* (Iron stream) [by Alexander Serafimovich] should be regarded as the responsibility of all Chinese revolutionary writers. Every revolutionary fighter on the literary front and every revolutionary reader should celebrate this victory, even though this is just a small victory...

Translation – in addition to introducing the content of the original to Chinese readers – has another important function, that is, helping us create a new modern Chinese language... Since we are engaged in the struggle for a new modern Chinese language, we cannot but set two standards for translation : absolute accuracy and absolute vernacular Chinese. This is to introduce the language of a new culture to the masses... The use of absolute vernacular Chinese for translation does not necessarily mean that we cannot 'preserve the spirit of the original'. Of course, this is difficult and painstaking. But we must never balk at difficulties ; we must make every effort to overcome them... Even if the new words have not yet been completely assimilated, the potential for such assimilation is already there. As for new sentence structures, it is more difficult. Still, sentence structure in the spoken language have changed and improved greatly... [ChanL1:S. 153-156]

1931

*Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*Lu, Xun. *A reply to Qu Qiubai* [ID D38988].

My dear Comrade

I was very pleased to read your letter on translation. Since the appearance of a flood of translations last year, many people have raised their eyebrows, sighed, and even made sarcastic remarks. As one who translates from time to time, I should have made some comments, though I haven't so far...

Take, for an example, Old Master Zhao Jingsheng. On the one hand, he criticizes the translations of treatises written from a scientific perspective, saying that it is ludicrous for authors to be forced to remain anonymous. On the other, he proclaims that the common folk will probably not understand such translations...

First we need to decide what sort of readers among the common folk we are translating for. There are roughly three types : 1) the well-educated ; 2) the semi-literature ; and 3) the illiterates. The third group actually cannot be classified as 'readers', and it is the task of paintings, public lectures, drama, and movies to enlighten them. But the same books should not be given to the first two categories of readers, each of which should be provided with reading material appropriate for them. Even for the second group, we cannot give them translations. Adaptations are good enough, but creative works are still the best...

Why not Sinicize our translations entirely, and save our readers trouble ? Can an incomprehensible translation be called a translation at all ? My answer is : It is still a translation because it introduces not only new content but also new means of expression... Even in translating works for the second group of leaders, I think we should introduce new expressions and new syntax from time to time... Roughly speaking, our written language cannot yet be infused with the crude dialect of the different regions in China, and it should either be a special vernacular language, or the dialect of one special region... [ChanL1:S. 158-160]

- 1931 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Qu Qiubai. *On translation : a letter to Lu Xun.*  
 In : Chan, Leo Tak-hung. Twentieth-century Chinese translation theory : modes, issues and debates. (Amsterdam : John Benjamins, 2004). [ChanL1]
- 1931 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Lu, Xun. *A reply to Qu Qiubai.* (1931). In : Chan, Leo Tak-hung. Twentieth-century Chinese translation theory : modes, issues and debates. (Amsterdam : John Benjamins, 2004). [ChanL1]
- 1932 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Qu, Qiubai. *Again on translation : a reply to Lu Xun* [ID D38989].  
 Dear Comrade  
 Translation is still an extremely important issue in China. Since the May Fourth Movement, time and again the issue of translation has been raised, and time and again translation has been the subject of controversy. Yet the problem has not been resolved as far as basic principles are concerned... I have put forward the principle that 'in translating, one should absolutely adopt vernacular Chinese as the standard and achieve accuracy'... To say, as you did, 'accuracy even at the expense of fluency' or 'at present we could tolerate some degree of non-fluency' is to fail to pay heed to the principle that vernacular Chinese should absolutely be adopted as the standard...  
 In translating as well as in writing works of our own, we should of course be bold enough to use new means of expression, new words and new sentence structures... We should not allow ourselves the easy way out and accept everything that is 'not fluent'...  
 We must not only adopt strange-looking sentence structures, but also consider how these structures can 'become our own'. If in translating we just concentrate on 'bringing in strange-looking sentence structures' and fail to consider if these structures can be read aloud by living people... We should adopt a new guiding principle : we must make sure that new words and new sentence structures become alive and that these new means of expression can be assimilated into a living language... The new language should be a language of the masses – a language that the masses can understand and use. As the Chinese language is imprecise, we should make it more precise. As the Chinese language is unclear, we should make it clearer. As the Chinese language is not rich, we should make it richer... [ChanL1:S. 162-167]
- 1932 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Qu, Qiubai. *Again on translation : a reply to Lu Xun.*  
 In : Chan, Leo Tak-hung. Twentieth-century Chinese translation theory : modes, issues and debates. (Amsterdam : John Benjamins, 2004). [ChanL1]
- 1932 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Gründung des Taiwan National Institute for Compilation and Translation. [Shak26]

- 1934 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Mao, Dun. *Literal translation, smooth translation, and distorted translation* [ID D38990].  
 ...Needless to say, when a translation is incomprehensible, it is not 'literal' and the true meaning of the original is lost. The translator should be completely responsible for the incomprehensibility caused, and we should not lay the blame for it on the principle of translating literally... When faithfulness to the original is achieved but comprehensibility is lost, one translates in vain. Therefore it is proposed that 'rather than striving for fidelity at the cost of comprehensibility, one might as well seek after comprehensibility rather than fidelity'... Rather, with regard to 'literal translation' we would like to note that it is not word-for-word translation, which implies 'not a word more, and not one less'. Because of the different way in which Chinese and Western languages are constructed, strict word-for-word translation is impossible...  
 Literary works also differ from theoretical essays. Some literary works are still comprehensible when translated word for word, though the spirit of the original work might not have been accurately conveyed. Suppose we had two translations of the same original text : one is translated word for word, though the spirit is lost, whereas the other, in not translating word for word, retains much of the original spirit. For me the latter can be called a 'literal translation', and this is the true meaning of the term... New there are certain literary works that are stylistically crude and unadorned. Perhaps readers – some of them, of course – can read with greater ease when the style is embellished, but the original work has actually suffered... For example, a translation may change the style of the original work, so that what is plain becomes polished, and what is awkwardly expressed becomes smooth flowing. When these occur, even if no mistakes appear and everyone read the translation with understanding, the original meaning still gets distorted. [ChanL1:S. 192-194]
- 1934 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Mao, Dun. *The 'matchmaker' and the 'virgin'* [ID D38997].  
 The fact is that translation is by no means less challenging than creative writing : perhaps it is much more so. In the first place, to translate a work, one must, before one does anything else, grasp the writer's ideas. But just grasping the writer's ideas is not enough ; one must also be fully capable of appreciating the artistic beauty of the original. Yet, even this is not enough ; one must also enter the work in person, as it were, to weep and laugh with its characters. The translator must have the language to get the style of the original across... If the original is a masterpiece, the translator, on reading it for the first time, often feels that the task of translating it should not be difficult ; however, after reading it a second time, he will find the task difficult ; after reading the work three or four times, he will not even dare to put pen to paper... [ChanL1:S. 154-155]
- 1934 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Mao, Dun. *Literal translation, smooth translation, and distorted translation.*  
 In : Chan, Leo Tak-hung. *Twentieth-century Chinese translation theory : modes, issues and debates.* (Amsterdam : John Benjamins, 2004). [ChanL1]
- 1934 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Mao, Dun. *The 'matchmaker' and the 'virgin'*.  
 In : Chan, Leo Tak-hung. *Twentieth-century Chinese translation theory : modes, issues and debates.* (Amsterdam : John Benjamins, 2004). [ChanL1]
- 1935 *Literatur : Westen : Allgemein / Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Mao, Dun. *Han yi xi yang wen xue ming zhu.* (Shanghai : Zhongguo wen hua fu wu she, 1936). [Westliche literarische Werke in chinesischer Übersetzung].  
 漢譯西洋文學名著 [WC]

- 1937 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Ai, Siqu. *On translation* [ID D38992].  
 Among translators, a distinction is made between literal and free translation... However, if 'literal translation' were not misinterpreted as transferring words taken from the dictionary, I would be in favor of literal translation. Although a translation aims to introduce something to the reader, it needs at the same time to remain true to the author. In order to present the author's meaning accurately, the best approach is to retain the syntax of every original sentence... Literal translation does not mean incorporating foreign grammar into the Chinese language indiscriminately... As a matter of fact, the Chinese language lacks precision, always failing to convey the sophisticated content expressed in a foreign language... Talking about using the proper words to express the original meaning in translation, we are not trying to find a way out by using exquisite classical Chinese or the crude vernacular of an earlier period, nor are we resisting progress by sticking to an earlier state in the development of our language. On the contrary, we want so constantly create a new Chinese language, giving it fresh expressive power... We can provide a new definition for what has been called 'sense-translation'. If this term does not imply that the translator freely interprets the original text in his own way, but rather attempts to thorough understand the original sense, we must say that the 'sense' element would also be necessary even for a literal translation. The objective of literal translation lies simply in showing respect for the original ; the translator should therefore not include his own preconceived ideas...  
 For some of our predecessors, translation has to fulfill three criteria : faithfulness, fluency and elegance... Without doubt, literal translation aims at faithfulness... A faithfully translated text must also be able to convey the original meaning as well as retain the 'fluency' of the original text as far as possible... Where it means 'writing elegantly', it implies nothing more than translating a foreign work into antiquated classical Chinese... [ChanL1:S. 195-197]
- 1937 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Ai, Siqu. *On translation*.  
 In : Chan, Leo Tak-hung. Twentieth-century Chinese translation theory : modes, issues and debates. (Amsterdam : John Benjamins, 2004). [ChanL1]
- 1944 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Zhu, Guangqian. *On translation* [ID D 38985].  
 In a literary work, every word has its special character, its unique life. That is why writers either avoid clichés or seek to give clichés new life. Changes in meaning owing to context and positioning are of the utmost importance in literature. "Contextual meaning" is something not always obtainable from dictionaries, but from careful consideration of the immediate textual context... Associative meanings in Western literature are the hardest to grasp and translate. Next in the ladder of difficulty is the beauty of sounds. Words are a combination of sense and sound, two elements which ordinary folk think of as completely separate... All our words have histories ; that is, they grow and change. There is great discrepancy between classical Chinese and vernacular Chinese, and one has to be specially trained to be able to read them. Western languages change even more rapidly ; they witness great changes in contemporary life... Terminology studies in the West is, comparatively speaking, more sophisticated, and evidence can often be found to prove the exact point in time when the meaning of a word changed, or when a word assumed a new meaning... By means of an unfamiliar metaphor, one can give a word a derived meaning that is completely different from the original meaning... [ChanL1:S. 123-125]
- 1944 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Zhu, Guangqian. *On translation*.  
 In : Chan, Leo Tak-hung. Twentieth-century Chinese translation theory : modes, issues and debates. (Amsterdam : John Benjamins, 2004). [ChanL1]

- 1951 *Literatur : Westen : Frankreich / Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 [Balzac, Honoré de]. *Gaolaotou*. Ba'erzhake zhu ; Fu Lei yi. 高老頭  
 [Enthält] :  
 Fu, Lei. Preface to the retranslation of *Le père Goriot*.  
 Not only is the language of the target text already different from that of the source text ; the conventions of the two texts also differ. Each language has its own characteristics and its distinctive merits, irreparable shortfalls and inviolable precepts... The translated literatures of different countries do vary in quality, yet there have never been English versions in French style nor French versions in English style... The differences between two languages with respect to lexis, syntax, grammar, norms, rhetoric and idioms reflect discrepancies in ethnic modes of thinking, relative degrees of sensitivity, divergences in points of view, customs and traditional beliefs, as well as differences in social background and manners of expression... Although serious flaws have not been spotted in my first translation of *Le père Goriot* (1944), the dialogues there are flat and boring, the flow of the prose is jammed, the 'new' literary style is unpolished, and the rhythm and charm of the original are largely gone. It is hard to talk of the text's aesthetic unity. This time, I have spent three months retranslating the text but, despite repeated revisions, I am still not satisfied. [ChanL1:S. 102-103]
- 1951 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Gründung der ersten Landeskonferenz für Übersetzungsarbeit in China. [KUH7:S. 476]
- 1954 *Bibliographie / Bibliophilie / Bibliothekswesen / Verlagswesen / Literatur : Allgemein / Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Aying. *Wan Qing xi qu xiao shuo mu*. (Shanghai : Shanghai wen yi lian he chu ban she, 1954). [Bibliographie ; enthält Übersetzungen].  
 晚清戲曲小說 [WC]
- 1954 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Gründung der Landeskonferenz für literarische Übersetzungsarbeit. [KUH7:S. 476]

- 1957 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Fu, Lei. *Fragments of my translation experience* [ID D38986].  
My hesitation [about translating a literary work] has its theoretical foundations. In the first place, because of my love of literature and the high regard I have for all literary activity, I will consider any damage done to a work of art to be equivalent to a distortion of truth... A translator who does not thoroughly understand the original, who cannot empathize with it, will definitely not be able to arouse deep sympathy in his readers. Further, the sympathy and understanding each person is capable of is determined by individual differences in character... One needs to read a literary work that one desires to translate four or five times, in order to become familiar enough with the story to be able to analyze it perceptively, from clear images of the characters, and slowly grasp the profound but intricate ideas buried between the lines of the text... I have revised my translation of Voltaire's *Candide* eight times, but I am still unsure how much of the spirit of the original I have managed to convey. I feel strongly that :
1. As far as literary genres are concerned, we should translate with a clear sense of our strengths and weaknesses...
  2. With regard to the different literary schools, we should know which school we fit best into : Romantic or Classicist, Realist or Modernist ?...
- The second reason why I need to take translation seriously is my lack of academic preparation. The little bit of everything that I know is of little use when it comes to practical application. Since our literature is written for the whole society and for every individual, it is naturally related to politics, economics, philosophy, science, history, painting, sculpture, architecture, music, and even astronomy, geography, medicine and the divinatory sciences... How distinct the Chinese way of thinking is from the Western ! Westerners are fond of the abstracts ; they love analysis. The Chinese prefer the concrete ; they are strong at synthesis. If we do not completely assimilate the spirit of the work to be translated, but transfer word for word in a stilted manner, the original will not only lose all its beauty, but become abstruse and incomprehensible, thoroughly confusing the reader... I retranslated Jean Christoph not just to correct my own errors ; rather, the classical literary language used in my earlier translation creates a jarring hybridization of styles... The language problem is basically one of aesthetic insight. To raise the standard of translations, we must first work out some objective criteria so that we can tell good translations from bad ones. [ChanL1:S. 126-128]
- 1957 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Fu, Lei. *Fragments of my translation experience*.  
In : Chan, Leo Tak-hung. *Twentieth-century Chinese translation theory : modes, issues and debates*. (Amsterdam : John Benjamins, 2004). [ChanL1]
- 1961 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Aying. *Wan Qing wen xue cong chao : yu wai wen xue yi wen juan*. Vol. 1-4. (Beizhong : Zhonghua shu ju, 1961). [Übersetzungen ausländischer Literatur].  
晚清文學叢鈔. 域外文學譯文卷 [WC]

- 1966-1976.1 *Epochen : China : Volksrepublik (1949-) / Geschichte : China / Literatur : Westen : Allgemein / Literatur : Westen : Amerika / Literatur : Westen : Deutschland / Literatur : Westen : Frankreich / Religion : Christentum / Religion : Judentum / Sozialgeschichte : Hochschulen / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Kulturrevolution. (1)  
 Die Rote Garde, die Kampftruppe maoistischer Jugendlicher, verhelfen Mao Zedong und seinen Anhängern zur gewaltsamen Durchsetzung der Kulturrevolution. Christenverfolgung, die christlichen Kirchen kommen unter die Autorität des Three-Self Patriotic Movement. Die Moscheen werden zerstört und geschlossen. Verfolgung der Muslime und Einschränkung der Religionsfreiheit. Verbot von islamischen Organisationen und des Korans.  
 Lin Biao hält zum Empfang der Rotgardisten eine Rede auf dem Tiananmen-Platz : Das Ziel der Grossen Proletarischen Kulturrevolution ist die Ausrottung der bürgerlichen Ideologie, die Entfaltung der proletarischen Ideologie, die Umformung des Innersten der Menschen, die Revolutionierung ihres Denkens, die Ausrottung der Wurzeln des Revisionismus und die Festigung und Entwicklung des sozialistischen Systems. Wir werden die den kapitalistischen Weg gehenden Machthaber niederschlagen, die reaktionären bürgerlichen Autoritäten niederschlagen, alle bürgerlichen Konservativen niederschlagen... Wir werden energisch die alten Ideen, die alte Kultur, die alten Sitten und Gebräuche aller Ausbeuterklassen ausmerzen und alle jene Teile des Überbaus, die nicht der sozialistischen Wirtschaftsbasis entsprechen, umformen. Wir werden alle Schädlinge ausmerzen und alle Hindernisse wegräumen...  
 1966 taucht eine *Da zi bao* (Wandzeitung mit grosser Schrift) auf Anweisung Mao Zedongs, unterschrieben von sieben Personen in der Beijing-Universität und in allen Zeitungen auf. Die Universität wird "als der schwarze Stützpunkt des Revisionismus" verurteilt. Der Rektor der Beijing-Universität und der Rektor der Qinghua-Universität werden als Repräsentanten des Revisionismus verurteilt und misshandelt. 1966-1971 gibt es keinen Universitätsbetrieb und alle akademischen Titel werden abgeschafft. Universitäten mit naturwissenschaftlichen und technischen Fakultäten können bestehen bleiben. 1971 beginnen die Hochschulen unter der Leitung von Armeeangehörigen und Arbeitern ohne Aufnahmeprüfung Studenten aufzunehmen. Die Lehre von Fremdsprachen wird deshalb von Personen geleitet, die keine Fremdsprache beherrschten und die meisten Studenten haben keine Vorbildung. Es werden keine literarische Werke gelesen, sondern es wird nur Konversation gelehrt.
- 1969 *Anzeige Quellen / Literatur : Westen : Amerika / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Kunst, Arthur E. *A critical analysis of Witter Bynners "A night mooring near Maple bridge"*. In : Tsing hua journal of Chinese studies, vol. 7 (1968-1969).  
[http://nthur.lib.nthu.edu.tw/retrieve/72584/JA01\\_1968\\_p114.pdf](http://nthur.lib.nthu.edu.tw/retrieve/72584/JA01_1968_p114.pdf). [AOI]
- 1971 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Gründung der Hong Kong Translation Society und des Research Centre for Translation des Institute of Chinese Studies der Chinese University of Hong Kong. [Chan]
- 1977 *Mediengeschichte / Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Gründung des Verlages Panda Books für zeitgenössische chinesische Literatur in englischer Übersetzung. Yang Xianyi ist Mitbegründer. [BioD]
- 1978 *Literatur : China - Westen / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Seit 1978 bestimmen in China die Verlage die Wahl einer ausländischen Übersetzung. Es sind Werke, die weltweit berühmt sind, eine gesellschaftliche Wirkung haben oder einen Literaturpreis bekommen haben. Die Autoren, die den Nobelpreis für Literatur erhalten haben, haben Priorität. [ChenY1:S. 30]

- 1978 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Yuan Zhiying : Fehlerquellen von schlechten chinesischen Übersetzungen hat folgende Gründe : Die chinesischen Übersetzer verstehen das Original nicht genau. Unwissen über die fremde Kultur. Manche Personen- oder Ortsnamen lassen sich nicht ohne weiteres nach dem Laut übertragen. Falsche Wortwahl. Honorare sind sehr gering. Konkurrenz auf dem Büchermarkt. Termindruck. Der Bildungsstand vieler Chinesen ist relativ niedrig, der Trivial- und Masseliteratur wird Vorrang gegeben, während die hohe Literatur oder Dichtung vernachlässigt wird. Dem Hörverständnis und der Sprechfertigkeit wird mehr Achtung geschenkt als dem Leseverständnis, der schriftlichen Ausdrucksfähigkeit und der Übersetzungsfähigkeit. Statt der Literatur steht die Wirtschaftssprache im Vordergrund. Mit dem Aufschwung der materiellen Zivilisation wird aber ein kultureller Aufschwung folgen. [Kim1:S. 177-184]
- 1979 *Epochen : China : Volksrepublik (1949-) / Geschichte : China / Literatur : Allgemein / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Mit dem der Eröffnungsfeier des IV. Nationalen Kongresses für Literatur- und Kulturschaffen beginnt die Trennung der Literatur und Kunst von der Politik in China. Deng Xiaoping sagt : Wir müssen die Prinzipien : "Lasst hundert Blumen blühen ! Lasst das Neue durch kritische Aufnahme aus dem Alten hervorgehen!" und "Das Suländische für China nutzbar machen und das Alte in den Dienst der Gegenwart stellen" auch weiterhin befolgen. Die ungehinderte Entwicklung von verschiedensten Formen und Stilen, eine freie Diskussion unterschiedlicher Standpunkte und Schulen in der Literatur- und Kunsttheorie sollen ermutigt werden... Das Volks soll selbst über den ideologischen Gehalt und den künstlerischen Ausdruck eines Werkes urteilen. Die Führung der Partei hinsichtlich Literatur und Kunst soll nicht durch das Ausgeben von administrativen Befehlen verwirklicht werden. Die Frage, wie und was geschrieben wird, kann nur von den Literatur- und Kunstschaffenden allmählich durch die Praxis beantwortet werden.  
  
 Deng Xiaoping unterstützt die These der Abschaffung von Literatur und Kunst in Verbindung mit der Politik, da die Geschichte bewiesen hat, dass dies der Entwicklung der Literatur und Kunst immer geschadet hat. Politisch soll das Land sozialistisch bleiben, wirtschaftlich und kulturell darf es aber nicht weiter abgeschlossen sein. Um den geistigen Hunger des Volkes, das unter der Kulturrevolution gelitten hat, zu stillen, druckt man alte Übersetzungen nach und übersetzt mehr denn je. [Kaf3:S. 31-32, TM:S. 55]
- 1980 *Literatur : China : Allgemein / Sinologie und Asienkunde : Israel / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Eber, Irene. *Voices from afar : modern Chinese writers on oppressed peoples and their literature*. (Ann Arbor, Mich. : University of Michigan, Center for Chinese Studies, 1980). (Michigan papers in Chinese studies ; no 38). [WC]
- 1981 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
 Zhang, Weilian. *Zen yang ti gao wo men wen xue fan yi de zhi liang*. In : Nanjing da xue xue bao ; no 1 (1981). [Über Verbesserung der Übersetzungsqualität].  
 怎樣提高我們文學翻譯的質量 [Germ1]



- 1982 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Liang, Shiqiu. *Shu ping qi ze* [ID D28838].  
"To judge whether a translation is good or bad, we must compare it with the source text. If it is not contradictory to the source text, and, at the same time, it is fluent and does not read like a translation, this is surely a first-class translation. If the translator only knows the general ideas of the source text, makes his own interpretation according to the context, and then translates in fluent native language - this is only sense translation. This method can be used in translating common articles, but it is not appropriate for translating literary works. The value of literary works lies, to a great extent, in their masterly use of words. Therefore, translators should consider the use of every word meticulously, and try to achieve equivalence to the source text." [LiaS111]
- 1982 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Liang, Shiqiu. *Shu ping qi ze*. In : Bai mao wang zi ji qi ta. (Taipei : Chiu Ko, 1982). [Seven book reviews]. [LiaS111]
- 1983 *Philosophie : China - Westen / Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Xu, Fancheng. [*Einige Erinnerungen an Lu Xun*]. (Tianjin : 1983).  
Xu Fancheng schreibt : Diejenigen, die damals in Shanghai von der westlichen Philosophie redeten, hatten meistens mit ausländischen Lehrbüchern, mit Grundrissen oder Geschichtsbüchern zu tun, behandelten sie nachlässig. Obwohl es nicht unbedingt Fehler gab, ging es ihnen meistens nicht um das Wesen der westlichen Philosophie. Bei der Vorstellung einer philosophischen Schule sollte man Übersetzungen aus dem Original zeigen, damit man Seichtheit und Nachlässigkeit vermeiden kann. [Yu1:S. 98]
- 1983 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Ye Junjian schreibt in *Guan yu wen xue zuo ping fan yi de yi dian ti hui* über das Übersetzen : Wenn man ausländische Werke übersetzt, soll die Übersetzung schon etwas "ausländisch" erscheinen. Natürlich muss sie den chinesischen Sprachregeln entsprechen... aber auch etwas "Andersensches, Dänisches" behalten. [Zhu1:S. 79]
- 1983 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Bian, Zhilin. *Literary translation and sensitivity to language*.  
In : Chan, Leo Tak-hung. Twentieth-century Chinese translation theory : modes, issues and debates. (Amsterdam : John Benjamins, 2004).
- 1984 *Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Jin, Di ; Nida, Eugene A. *On translation ; with special reference to Chinese and English*. (Beijing : Zhongguo dui wai fan yi chu ban gong si, 1984).  
论翻译 [WC]
- 1987 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Bian, Zhilin. *Translation and its positive/negative impact on modern Chinese poetry* [ID D38994].  
... We should extract new poetic forms from the natural rhythms of speech, in order to transmit new poetic concepts and emotions appropriately and accurately... Chinese character occupy an independent place, a in traditional poetry, and of building lines with monosyllabic rhythmic units... [ChanL1:S. 211]
- 1987 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Bian, Zhilin. *Translation and its positive/negative impact on modern Chinese poetry*.  
In : Chan, Leo Tak-hung. Twentieth-century Chinese translation theory : modes, issues and debates. (Amsterdam : John Benjamins, 2004). [ChanL1]

- 1988 *Literatur : Westen : Deutschland : Allgemein / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Li Shu : Eigentlich haben wir Chinesen seit langem ein Vorurteil gegenüber den deutschen Romanen, weil wir meinen, in den deutschen Romanen würde mehr Philosophie gepredigt als eine interessante Handlung erzählt. [LiS3]
- 1988-1989 *Literatur : Westen : Amerika / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Eoyang, Eugene. *Waley or Pound ? : the dynamics of genre in translation*. In : Tamkang review ; vol. 19, nos 1-4 (1988-1989). [AOI]
- 1989 *Uebersetzer / Uebersetzungs-Geschichte / Uebersetzungs-Theorie*  
Zhang, Weilian. *Cong de yi yuan qu tan dao yuan qu fan yi*. In : Zhongguo fan yi ; no 5 (1989). [Von der Übersetzung der Yuan-Dramen ins Deutsche].  
從德譯元曲談到元曲翻譯 [Germ1]
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