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《天路历程》互文翻译研究

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摘要

英国作家约翰·班扬的寓言体长篇小说《天路历程》(1678)是一部英国古典文学作品,也是一部充满基督教(新教)教义的属灵著作,自出版以来已经被翻译成二百余种语言和方言,甚至被翻译成面向21世纪读者的现代英语,至今重印不断,广为发行,成为除《圣经》外翻译语种最多的文学作品。《天路历程》的创作借用了当时流行的英文“钦定本”《圣经》,与《圣经》形成高度的互文效果。《天路历程》在1853年由来华传教士宾为霖用浅文言翻译出版,成为翻译到中国的第一部西方长篇小说。在过去一个半世纪所出版的《天路历程》汉译本,以及形形色色的重写本,共有近五十个之多。在中国内地和港、台,迄今已有10余个《天路历程》汉语译本,包括分别采用浅文言、官话和现代汉语三种不同语体的译本和方言译本。

由于《天路历程》作者的文化身份、著书目的、语言风格和文本互文的制约,译者的翻译操作在很大程度上受制于《圣经》权威译文和基督教新教(而非天主教)话语系统。本文运用互文性翻译理论,结合四个汉译本的译例探讨《天路历程》的翻译原则和可能遇到的问题。(四个译本是:现代基督教学者谢松盖的译本(1936)和当代基督教学者郑锡荣的新译本(2006)、中国当代学者西海的译本(1997)和王汉川的译本(2003)。本文研究对象为《天路历程》第一部,共分为五部分。第一部分:引言;第二部分:文献综述;第三部分:《天路历程》汉译在中国翻译史的地位;第四部分:从互文性角度对《天路历程》汉译进行分析;第五部分结论。

基于从互文性角度,对《天路历程》四个汉译本的分析,本文最后提出六条翻译指导原则,即:第一,参照或照抄权威译本传达互文效果;第二,借鉴和模仿基督教话语系统;第三,服从整体风格原则;第四,贯彻语义优先原则;第五,提防两种倾向;第六,有必要做注释。这些原则为《天路历程》的重译提供了理论指导。本研究有理论认识意义和实践指导价值。

关键词: 天路历程; 圣经; 互文性; 基督教话语系统; 翻译研究

A Study of Chinese Translation of *The Pilgrim's Progress* from Intertextual Perspective

Abstract

John Bunyan's *The Pilgrim's Progress from This World to That Which Is to Come* (1678), one of the English classics and a Christian work, claims a book only secondary to *the Holy Bible* still in print.

Since its publication, it was translated into more than 200 languages and even translated into modern English to readers in the 21st century. In 1851, the extraction of *The Pilgrim's Progress* was translated into Chinese by overseas Chinese missionary William Chalmers Burns (1815-1868). This version is an extraction version(撮译本); in 1853, it was translated into easy classical Chinese, and became the first western novel translated into Chinese. In the past one and a half centuries, there are about more than 50 Chinese versions and all kinds of rewritings.

It illustrates the high intertextuality between *The Pilgrim's Progress* and King James Version of *the Holy Bible*, and reveals the parallel pattern in their translation history in China. Restricted by the author of *The Pilgrim's Progress* in cultural status, creation aim, language style and text intertextuality, the translator is constrained by King James Version of the *Bible* and Protestant Christian system of discourse. Referring to four Chinese versions(Four versions: Zia, Z. K.'s version in 1936, Zheng Xirong's version, in 2006, Xi Hai's version, in 1997, Wang Hanchuan's version, in 2003), this thesis studies translation principles and possible issues from the perspective of intertextuality,

The Pilgrim's Progress I is mainly studied in this paper, which consists of five parts. The first part is an introduction, followed by a literary review in the second part. The third part illustrates the place of Chinese translation of *The Pilgrim's Progress* in translation history of China, and the fourth part is an analysis of Chinese translation of *The Pilgrim's Progress* from intertextual perspective. The fifth part concludes the

thesis.

The author, based on an analysis of examples of translation from four Chinese versions of *The Pilgrim's Progress* from the intertextual perspective, works out six principles in guiding the translation of the novel. The principles are: a. Copying *King James Bible*; b. Referring to Chinese Christian style of discourse; c. Principle of priority of semantic agreement to biblical allusions; d. Principle of reference of the *Bible* serving for its context; e. Principle of necessary notes to the translation; f. Making a balance between bible-orientation and literature-orientation. These principles provide theoretical direction for translation study of *The Pilgrim's Progress*. There were theoretical meaning and practical value in this study.

Key words: *The Pilgrim's Progress from This World to That Which Is to Come*, the *Bible*, intertextuality, Protestant Christian system of discourse; translation studies

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1 Introduction

1.1 Intertextual perspective in translation study

Derived from the Latin word *intertexto*, meaning to intermingle while weaving, the term intertextuality, introduced by Julia Kristeva(1969), “is used to signify the multiple ways in which any literary text is made up of other texts, by means of its open or covert citations and allusions, its repetitions and transformations of the formal and substantive features of earlier texts, or simply its unavoidable participation in the common stock of linguistic and literary conventions and procedures that are ‘always already’ in place and constitute the discourses into which we are born.” (M.H. Abrams, 1999, 317) A simplified definition about intertextuality was given by Hatim & Mason, i.e. “a precondition of the intelligibility of texts, involving the dependence of one text upon another”. (Hatim & Mason, 2001:21)

Kristeva(1969) refers to texts in terms of two axes: a horizontal axis, which connects the author and the reader of a text, and a vertical axis, which connects the text in question to other texts “of the anterior literary corpus and the text as absorption of a reply to another text”. These two axes create a two-dimensional space. There is no fixed position in the connection between these four elements. There is only movement between author, reader, text, and intertext. The virtual presence of many voices is interwoven in these intertextual relations.

1.2 The purpose and significance of the present study

In general, translation study can be divided into translation theory, translation techniques and translation history. In 1972, the term “translation studies” was put forward by Holmes. In recent years, translatology has already substituted it. As an independent subject, it has got a lot of development. Translation study, as a basic subject, has been recognized by more and more people. Now we will talk about this thesis from three areas: background, purpose and values. The study subject of this thesis is *The Pilgrim's Progress from This World to That Which Is to Come* (*The*

Pilgrim's Progress for short in the thesis).

There are three particularities about *The Pilgrim's Progress*:

a. Particularity in text: this nature has always changed: at first, Chinese versions about these works translated by missionaries in China were obviously religious, and then Zhou Zuoren (周作人) and Wu Mi (吴宓) recognized their literary nature;

b. Translational particularity in China: As for this work, at the very beginning, western missionaries translated it mainly for the purpose of spreading religion. Later on its literary nature was discovered by Chinese literates. It went across two stages: religious stage; religious and literary stage;

c. The acceptant particularity in China: Notes and intertextuality. Because of its religious nature, most of the people in China cannot accept it. Gradually, with the help of notes and intertextuality, more and more people accept it.

However, the functions between religious version and non-religious version are different. *The Pilgrim's Progress* and the *Bible* did not get recognition by the translator. There is no evaluation about these versions.

Since *The Pilgrim's Progress* and the *Bible* are highly intertextual with each other, we try to find the principles of this high intertextual purpose and the enlightenment of specific phenomenon of translation history on translation. The present study attempts to provide theoretical enlightenment for the study of Chinese translation history. It not only helps to know there is a common rule to realize the translation of special text as well as its particularity, but also to know the different cultural position for the same text. Meanwhile, it further goes out of translation circle and makes influence on other fields.

Therefore, this study will enrich translational history study as well as its principles, understand the different cultural reasons as well as religious reasons in the phenomena of retranslation and improve the knowledge about intertextuality.

1.3 The structure of the thesis

In this thesis, the first part gives an introduction to the thesis; the second part

gives a literature review; the third part talks about the place of Chinese translation of *The Pilgrim's Progress* in the translation history of China; the fourth part is an analysis of Chinese translation of *The Pilgrim's Progress* from intertextual perspective; the last part is conclusion.

2 Literary review

2.1 An introduction to *The Pilgrim's Progress*

The Pilgrim's Progress from This World to That Which Is to Come (1678), written by English Christian author, John Bunyan(1628-1688), is a masterpiece of English literature, which has never been out of print. It has been published in innumerable editions, and has been translated into over 200 languages.

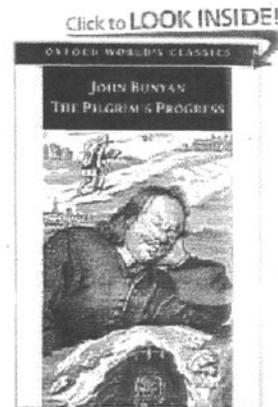


Figure 1, the new edition of *The Pilgrim's Progress*, published by Oxford University Press, New York 2003

The Pilgrim's Progress tells an allegory of a Christian's journey from the "City of Destruction" to the "Celestial City". Along the way he visits such locations as the Slough of Despond, Vanity Fair, the Doubting Castle, and the Valley of the Shadow of Death.

Figure 1 is the new edition of *The Pilgrim's Progress* published in 2003. It was first published as a World's Classics paperback in 1984, and issued as an Oxford World's Classics in 1998. Figure 1 is the new edition in 2003. The Book used in this thesis is the edition published by Penguin Books Ltd., in 1984.

John Bunyan was born at Elstow near Bedford in 1628. He had very little formal education and a humble background, and the only important book for him was

the *Bible*. He was plunged into a religious crisis in 1648, which lasted for several years and brought him into despair. In 1660, he was arrested and imprisoned for 12 years. He died in 1688 just when the period of religious persecution was drawing to an end and Nonconformists were becoming more fully integrated into the life of the nation.

It is said that Bunyan wrote *The Pilgrim's Progress* in the little town lock-up which stood in Bedford on the bridge over the Ouse^① till 1765.

It is guessed that Bunyan had obtained his release from prison before completing the book. Earlier students of Bunyan, like John Brown, believed that The Pilgrim's Progress had been partly composed during the second shorter imprisonment of about six months. But a balance of recent opinion has inclined to the view that the work was begun during the first imprisonment immediately after Grace Abounding was finished. (The Pilgrim's Progress, John Bunyan, 1984:10).

The Portable Bunyan—A Translational History of The Pilgrim's Progress written by Isabel Hofmeyr(2004) does a remarkably good job to provide a “transnational history” of *The Pilgrim's Progress*. His study is worth further research. Hofmeyr(2004) sketches three stages of transmission of *The Pilgrim's Progress*: first within Bunyan's own generation via the religiously persecuted Puritans, the second via nineteenth-century Protestant missionaries, and the third as an important part of the ideology of Englishness as expressed through what came to be canonized as the great tradition of English literature.

China boasts a long history of translation. Whether *The Pilgrim's Progress* is the first British novel is controversial. In Ma Zuyi's opinion, the first English novel introduced into China was *Night and Morning*^② in *Whole World Diaries*^③. Guo Yanli

^① The River Great Ouse is a river in the east of England. It is 150 miles (240km) long which makes it the major navigation in East Anglia, and the fourth-longest river in the United Kingdom.

^② *Night and Morning*(夜与晨): It was written by British author, Edward Bulwer Lytton. It was translated into Chinese-听夕闲谈 and published in the first literary magazine, *Whole World Diaries* from the 3rd issue to the 28th. From the prologue of the translator, this book was translated on the 8th Dec. in the eleventh year of Emperor Tongzhi' reign, i.e. at the beginning of 1873, which is only one year later than the first foreign novel, *Robinson*

(1998: 104) says the first western novel translated into Chinese was *The Pilgrim's Progress* written by Bunyan, and published by Christian church in Xiamen in 1853. However, Patrick Hanan (2004:90) claims the first novel translated into Chinese was probably *Jin Wu Xing Yi*^①, which had not been proved. Very obviously, *Night and Morning* was translated much later than the other two. According to Doctor Li Zipeng, the first Chinese edition of *The Pilgrim's Progress* was *Hing kih king leih chuen*^②. In this thesis, we consider *The Pilgrim's Progress* as the novel which was first translated into China in 1851. Up to now, there is little research about translation history in China. According to my study, Doctor Li Zipeng has done a lot of valuable research in this field. I hope this thesis can provide some useful material for further research about the translational history of *The Pilgrim's Progress*.

2.2 A Review of the previous studies

For a long time, intertextuality has been studied mainly in literature. These years it has been applied into translation study. More and more works, essays and articles write about intertextuality.

According to Luo Xuanmin (2006:7), in the past 16 years, there were 39 translation study essays focus on intertextuality. However, the study of intertextual translation theory is not sufficient whether in depth or width. It does not have a very close relationship with translation teaching. That's to say, combining intertextuality and translation is becoming more and more familiar. However, the depth and width of this aspect is not sufficient. What's more, the phenomenon of studying intertextuality in a literary works is very infrequent. In this thesis, I want to do some contribution in this field.

Crusoe translated in Japan. It was also the first novel translated by a Chinese scholar(蠡勺居士).

^① *Whole World Diaries*(寰寰琐记)is the first literary magazine in modern China. It was established by Frederick Mafor(尊闻阁主) in November, 1872,in Shanghai. In January, 1875, the publication of this magazine was ceased. Later on, the publication of *Siming Diaries*(四溟琐记) and *Universe Diaries*(寰宇琐记) were continued. Since then, Chinese literary magazines began.

^② *Jin Wu Xing Yi* (金屋型仪) was translated by the German missionary Ferdinand Genahr (叶纳清) in 1852.

^③ *Hing kih king leih chuen* (行客经历传) was translated by British missionary Muirhead, William (慕维廉) in Shanghai, in 1851. It was an extraction version (撮译本) with double leaves.

The object of this research is to give an analysis of the Chinese translation of *The Pilgrim's Progress*. A critical survey of the history of translation studies will reveal a fact that scholars have paid little attention to this subject. Why *The Pilgrim's Progress* has been a text to be re-translated into Chinese language and in different styles and how different Chinese readers approach different Chinese versions of *The Pilgrim's Progress* remains an issue to be researched.

2.2.1 Unawareness of the place of Chinese translation of *The Pilgrim's Progress* in the translation history in China

The Pilgrim's Progress written by John Bunyan (1628—88) was very popular after its publication in 1678. It established the classical position of religion in the west, and meanwhile, it was recognized as the treasure in British literature. As is known up to now, *The Pilgrim's Progress* was the first western novel translated into Chinese. (Guo Yanli, 1998)^①

Early in the 1850s, *The Pilgrim's Progress* was favored by missionaries who came to China. They translated and introduced this work for many times to Chinese at the end of the Qing Dynasty (1644-1912) and the beginning of Republic of China. In the 1900s, there are many kinds of versions about this work. Until the beginning of 21 century, new versions come out gradually. And there are a lot of new translation methods. Therefore, among Chinese readers, especially Christian readers, the influence of *The Pilgrim's Progress* has lasted long.

However, the place of Chinese translation of *The Pilgrim's Progress* in translation history in China has not been aware. In the beginning, because of its religious nature, many people only considered it as a religious work but neglected its literary nature. Until 1919, Zhou Zuoren began to realize its literary nature. Although it has been embodied in the classical literary work, its importance has not been recognized enough.

^① Guo Yanli (1998: 104) mentioned that the earliest Chinese version was published in 1853; while according to my study, the earliest version was by British missionary British missionary Muirhead, William in Shanghai, in 1851.

2.2.2 Inadequate and Limited Studies

Since *The Pilgrim's Progress* was the annotation of the *Bible*, we should study it from the view of integrity rather than locality. There is little study on the relationship between *The Pilgrim's Progress* and the *Bible*, and on *The Pilgrim's Progress* itself. And this study began very late. The probable reason is that the literary value of *The Pilgrim's Progress* was not recognized until recent 30 years. From then on, people began to do some research on it, but they only confine to the allusion study on the image of the *Bible*. Or the parallel comparison between *The Pilgrim's Progress* and *Journey to the West*(*西游记*), the comparative analysis between *The Pilgrim's Progress* and *Journey to the West*, the prototype analysis of *The Pilgrim's Progress*, the metaphor translation comparison of *The Pilgrim's Progress*. All of this study only confine to a very specific point rather than from an integral level.

2.2.3 Lack of research from intertextual perspective

Intertextual research has come down to all kinds of aspects in humanities. It developed very fast after 2000, and it has become a hotspot in literary theory and literary critics. "Intertextuality and translation" (Yang Yansong, 1994) was the first essay that studied "intertextuality" from the perspective of translation.

Yang Yansong and Shu Qizhi wrote some essays specialized in intertextuality and the results translation study before 2000. Compared to intertextuality in foreign literature, intertextuality research in translation is somewhat lagging, it has not got a good academic base. In fact, in terms of the relationship between translation and intertextuality, intertextual research in translation does not fall behind of foreign literature.

Intertextuality provides an ideal testing foundation for basic semiotic notions in particular pursuits such as translating and interpreting. It is 'semiotic at work'. In defining text, Kristina (1969) emphasizes the process whereby a text goes back to what precedes it, adding to its ideologically neutral form the underlying volume of signification which accrues from experience, awareness, etc. This is in

sum the function of intertextuality. (Hatim & Mason, 2001: 121).

The Pilgrim's Progress takes in a lot of language structure characteristics from *King James Bible*. The content is very concise and vivid. From the theme, it is almost the annotation of Protestant Christian ideology. This illustrates that it is intertextual with the *Bible* not only in language but also in thought.

2.3 Methodology of the present research

Up to now, scholars mainly study *The Pilgrim's Progress* from the view of literature related to the *Bible* rather than the view of translation. No research has been done on its translation from the perspective of intertextuality. The main methodologies of the present studies are as follows: statistical analysis method; comparison among different versions method; historical analysis method; the combination between qualitative and quantitative analysis. However, studies about these are not complete. We still have a lot of work to do.

3 The Place of Chinese translation of *The Pilgrim's Progress* in the translation history of China

Translation has been crucial to the introduction of western knowledge and the forming of national culture in China. China has an over five thousand-year long history of human civilization and a three 3000-year history of translation. In the history of translation in China, there were four peaks: The first peak of translation in China took place in the Sui Dynasty (581-618) and the Tang Dynasty (618-907), when the translations were still mainly the Buddhist scriptures at that time. Translators in this period were mainly Buddhist monks. The second peak of translation was Technical Translation during the Yuan Dynasty (1271-1368) and the Ming Dynasty (1368-1644). This situation was to change toward the end of the 16th century. With the arrival of western Christian missionaries, Jesuits in particular, China came into contact with Europe which had begun to overtake China in various

scientific and technological fields. The third peak was the western learning translation from Opium War to May Fourth Movement. The fourth peak was the social & scientific and literary translation after May Fourth Movement. The translation of the *Bible* went through these four peaks, when the translation of *The Pilgrim's Progress* began during the third peak.

In the west, from the large publication and printing of *The Pilgrim's Progress*, we know its importance. What's more, except the *Bible*, *The Pilgrim's Progress* was the work with strong religious nature. Whether as a religious work and literary work, it was propagated very widely. From the view of Chinese translation history, people before only mentioned translation subjects, but they didn't study why accept retranslated versions.

After its appearance, *The Pilgrim's Progress* has been translated into two hundreds of languages in the world. It is a World's Classics and is required reading for Christians who are on the spiritual path in a world of temptations. In Africa, there are 80 known languages (including Afrikaans, Zulu so on and so forth) which were studied by Isabel Hofmeyr(2004) in his book *The Portable Bunyan—A Translational History of The Pilgrim's Progress*. In China, from 1853 up to now, there are about more than 50 editions, including classical Chinese, Mandarin(官话), and Modern Chinese. In this thesis, we mainly discuss four Chinese editions.

3.1 A brief review of the three stages of circulating *The Pilgrim's Progress*

Isabel Hofmeyr's *The Portable Bunyan* (2004) is an intriguing book derived from her painstaking multinational research into the translation, production, and circulation of Bunyan's *The Pilgrim's Progress* in Africa, and to a lesser extent within the African diaspora. The book is of enormous value as a research tool because of the charts Hofmeyr includes which list all of the known translations into African languages and because of the generous number of reproductions of the various illustrations that accompanied the text in its many editions. The details of

Hofmeyr's findings and arguments are fascinating in themselves, and the book's overarching argument makes a valuable contribution to the general reconfiguration of studies of empire and imperialism by providing further evidence of the ways in which things that look like tools of empire might actually be shaping the imperial home.

On 31 October 1847, the *John Williams*, a ship of the London Missionary Society (LMS), left Gravesend for the Pacific Islands from whence it had come. Its cargo included five thousand the *Bible* and four thousand copies of *The Pilgrim's Progress* in Tahitian. Written in the wake of the English Revolution, the Puritan classic had spread across the Protestant Atlantic as its persecuted readers fled to Europe, North America, and the Caribbean. Its next major international fillip came courtesy of the Protestant mission movement, whose adherents, recruited from across the Atlantic, and propagated their most beloved book wherever they went. By the late 1700s, it had reached India and by the early 1800s, Africa. Yet, some two hundred years later, this avowedly international image of *The Pilgrim's Progress* has been turned inside out.

Essentially, Hofmeyr(2004) sketches three stages of transmission of *The Pilgrim's Progress*: the first within Bunyan's own generation via the religiously persecuted Puritans, the second via nineteenth-century Protestant missionaries, and the third as an important part of the ideology of Englishness as expressed through what came to be canonized as the great tradition of English literature.

From a utilitarian point of view, Hofmeyr(2004) further suggests that *The Pilgrim's Progress's* portability depended on the recognition by individual missionaries and the societies that sent them that the book's straightforward linear narrative made it more authoritative and less theologically problematic as a conversion tool than the multiple narratives of Christ's life in the gospels.

Finally, very early in her book, Hofmeyr(2004) declares, "*The Pilgrim's Progress* is no longer widely read today" (p. 3). In fact, we have by no means reached the end of the book's transnational history; as the briefest of searches on Amazon.com will confirm, *The Pilgrim's Progress* continues to be translated at an extraordinary

rate--into contemporary English, into versions for children, in pictorial versions, for use as a kind of daily prayer-book, and so on. Here in the Bible Belt of the United States, Bunyan is still alive and still taking on multiple forms.

3.1.1 Reprinting for circulation within English-speaking world

The Pilgrim's Progress is a book which in the three hundred years of its existence has crossed most of those barriers of race and culture that usually serve to limit the communicative power of a classic. It has penetrated into the non-Christian world; it has been read by cultivated Moslems during the rise of religious individualism within Islam, and at the same time in cheap missionary editions by American Indians and South Sea Islanders. Its uncompromising evangelical Protestantism has not prevented it from exercising an appeal in Catholic countries. But to English readers it is bound to appear as the supreme classic of the English Puritan tradition. John Bunyan, its author, wrote about sixty other evangelical and controversial tracts; only three of his books are works of fiction, and of these only *The Pilgrim's Progress* has carried the heroic image of militant Puritanism to a vastly wider Public than Bunyan's original Nonconformist audience.

The Pilgrim's Progress was produced in the seventeenth-century England in a period of political turmoil and persecution occasioned by the aftermath of the English revolution. Bunyan himself was a target of such harassment and sections of the book were written in prison. The book addresses itself to questions of social and religious inequality and, as Christopher Hill's seminal work on Bunyan has consistently argued, takes up the cause of the weak against the strong. Over the centuries, the text became a spectacular international success and was translated into some two hundred languages. Its migration can be plotted in three stages. The first emanated from England in the seventeenth century, where *The Pilgrim's Progress* had found many eager readers among the politically and religiously marginal. As these groups were hounded, many fled to Protestant Europe and across the Atlantic, taking their beloved book with them. The book's next major migration formed part of the nineteenth-century Protestant Mission movement that adopted *The Pilgrim's Progress*

as a key evangelical document. Via this mission channels, the book soon reached most corners of the globe. Its final migration was as part of the emerging discipline of English literature, where, from the mid-nineteenth century, Bunyan became canonized as the “father” of the English novel and as a figure in the “Great Tradition.”(Hofmeyr, 2004)

Tradition holds that John Bunyan wrote it in Bedford Gaol, while imprisoned for the crime of holding a religious service not in conformity with the Church of England. Bunyan spent twelve years in Bedford Gaol for that offense, which helps to explain why nonconformists liked to emigrate to America when they could.

3.1.2 Translation in African languages

In *The Portable Bunyan* written by Isabel Hofmeyr, by the late 1700s, *The Pilgrim's Progress* had reached India. By the early 1800s, it was introduced into Africa. In Africa, it was circulated very widely.

According to this book, *The Pilgrim's Progress* was translated into nearly 80 African minority languages such as Afrikaans in South Africa, Alur in Uganda, Chokwe in Angola, Igbo in Nigeria, Lozi in Zambia, Zulu in South Africa.

3.1.3 Translation in Asian languages

According to my statistics, *The Pilgrim's Progress* was introduced into India by the late 1700s; it was translated into Chinese in 1851. In the fourth year of Emperor Tongzhi's reign (1856-1875), the retranslated version of *The Pilgrim's Progress* was translated in Japan, and the translator didn't leave his name. At the end of 19th century and the beginning of 20th, with entering of western Christians, *The Pilgrim's Progress* was also translated into Korea. The first version was translated in 1895. It was the first western novel translated into Korea. Since then, *The Pilgrim's Progress* was translated into Korea for more than 200 versions.

Meanwhile, more than 10 versions were published in China. The earliest version was the *extracted version* translated by William Muir Head, which was entitled *Hing kih king leih chuen* in local dialect at that time; in 1853, William Chalmers

Burns published the classical Chinese of *The Pilgrim's Progress*, and published the Mandarin version in 1865.

In 1853, John Van Nest Talmage from American Congregational Church translated the version of William Chalmers Burns in Xiamen dialect; in 1855, Robert Henry Cobbold published Ningbo dialect version entitled *Li jing jih sing*^① (旅人入胜) and was also published in Shanghai in 1864. In 1871, George Piercy published Guangzhou dialect version with profound Chinese sentiment in it.

The Pilgrim's Progress was translated into Japanese earlier than translated into Korean. From 1876 to 1878, Murakami shunkira's (村上俊吉) version (the retranslation of Chinese version) was serialized in Japanese Christian news Nanaichi Zashou (七一杂报). Akutagawa Riunosuke's (芥川龙之介) Koktukan "骨董羹" was the earliest offprint^②. The style of illustrations was completely sinicization and also with high Chinese sentiment in its British poetry translation. According to John Murdoch's Japanese Christian Literary Catalogue (日语基督教文学目录) in 1882, Sato San translated *The Pilgrim's Progress I* and *The Pilgrim's Progress II* between 19th century and 1882. In 1887, W.J. White finished the translation of *The Pilgrim's Progress I*, and the Japanese artist drew illustrations. In 1879, Sukufuji Kihou (佑藤喜峰) embellished Murakami shunkira's version, which was published by Cross Publish House in Tokyo.

3.1.4 Modern English translation: an innerlingual translation

^① *Li jing jih sing* (旅人入胜): *The Pilgrim's Progress I* in pinyin in Ningbo dialect, 254 pages. With contents and prologues, it was published 600 volumes.

^② Offprint (单行本) is a kind of publication. It mainly collects the works belonging to the same author or the same type, which have been published in other media or have never been published into one book. It also means one of the books published by the same author, or one of the set of publication with many books.

Except translated into African and Asian languages, *The Pilgrim's Progress* has also experienced an innerlanguage translation, i.e. it was translated into modern English (Figure 2) for many times. Samuel Johnson's assessment of John Bunyan made nearly 100 years after the first publication of *Pilgrim's Progress* and reported by James Boswell in his *Life of Samuel Johnson, LL.D.*:

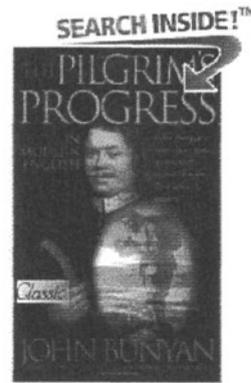


Figure 2 The Pilgrim's Progress in Modern English, Bridge-Logos Publishers, 1998

Johnson praised John Bunyan highly. "His Pilgrim's Progress has great merit, both for invention, imagination, and the conduct of the story; and it has had the best evidence of its merit, the general and continued approbation of mankind. Few books, I believe, have had a more extensive sale. It is remarkable, that it begins very much like the poem of Dante; yet there was no translation of Dante when Bunyan wrote. There is reason to think that he had read Spenser." (Ibid)

Here are some other reviews about Bunyan's *The Pilgrim's Progress* in Modern English:

a. *Although I had no trouble reading the original in its Middle English, I find this edition to be easier and more comfortable to read. I bought it because it has way more scripture references than the original. This is a Must Have for any serious student of the Scriptures. (Sterling, 2008)*

b. *What a faith builder to know that in the middle 1600's knowing Christ was just as it is today. Second best book ever written. This edition is in language you can*

understand and yet does not lose the old English flavor. It has scripture references and can really be a neat Bible study. (Jack, 2003)

c. *Extremely readable. Enables one to apply Biblical Truth in daily living. Honoring to Christ. The Bible references. Excellent for Senior Graduation along with some money.* 4. (Janet, 2000)

Owing to its significance, *The Pilgrim's Progress* was not only translated between African and Asian, it was also translated inside English speaking, especially in modern English.

3.2 A Review of the A history of Chinese translation of *The Pilgrim's Progress*: three periods

According to the different languages and translate subjectivity, I divide the Chinese translation of *The Pilgrim's Progress* into three periods: classical Chinese period, Mandarin period, and Modern Chinese period.

Scholars of the *Bible* usually thought classical Chinese and High Wenli were universal; Easy classical Chinese and Easy Wenli were universal; Mandarin and colloquialism were universal. WenliEasy, Wenli, Classical Chinese and Mandarin can be explained as follows:

a. Wenli was by foreign missionaries in 19th century, especially used in classical Chinese, a written language relative to colloquialism. Later on, there was the difference between High Wenli and Easy Wenli.

b. Easy Wenli refers to the style that sentence is traditional, while vocabulary is frequently-use

c. Classical Chinese, i.e. High Wenli was relative to colloquialism.

d. Mandarin refers to the language that mandarins used. It was used commonly among all kinds of local agencies.

The translation history of "*The Pilgrim's Progress*" can also be understood from

these two points: translation subjects shift again and again; different versions change all the time.

It was initiated and translated by missionaries: in 1853, William Chalmers Burns^① (宾威廉) published the classical Chinese of *The Pilgrim's Progress*, and he also published the Mandarin version in 1865, and then dialect versions appeared.

Chinese scholars in religion translated: Zia, Z. K. (谢颂羔) translated *The Pilgrim's Progress I*, entitled *Sheng Youji*^② with modern Chinese in 1936. The poems in this book were translated by Feng Xuebing^③. In 1939, Zia, Z. K.'s whole version, including *The Pilgrim's Progress I* and *The Pilgrim's Progress II* was published.

Diversification of translation subjects and the function of versions: in 1990s, there are many modern Chinese versions (Chinese Mainland, Hongkong and Taiwan): the whole translation, rewrite version (with the original), Chinese and English version, cartoon version, and language learning version.

All in all, Characteristics about translation history of *The Pilgrim's Progress* can be concluded as follows:

- a. Being parallel with translation of the *Bible*
- b. The change of translation style: classical Chinese – Mandarin – Modern Chinese; dialect versions;
- c. Diversification of translation subjects (inside and outside of churches)
- d. Illustrations: as narration means
- e. Being translated again and again; the contribution to Christian
- f. Variation of translation function: the whole translation, illustration and rewritings (religion, literature, language learning)

^① William Chalmers Burns (or 宾为霖 or 宾惠廉), was a Scottish Evangelist and Missionary to China with the English Presbyterian Mission who originated from Kilsyth, North Lanarkshire. He was the coordinator of the overseas missions for the English Presbyterian church. He became a well known evangelist through his participation in two periodic Anglo-American religious revivals; (April 1, 1815 – April 4, 1868).

^② *Sheng You Ji* (圣游记) was published by Christian Literature Society, Shanghai (上海广学会, 1936) ..The names and places mainly referred to William Burns's version.

^③ Feng Xuebing (冯雪冰), a famous Christian scholar and translator at that time, ever composed *The History of the New Testament*, cooperating with Jia Lixin. (Christian Literature Society, 1933)

g. Diversification of translation versions. It was adapted into movies and MP3

3.2.1 The translation in classical Chinese style

In the first stage (1851-1918), according to my statistics, there were about 21 editions, of which one *extraction version*, 3 in classical Chinese, 5 in Mandarin, the left in dialects. From the status of the translator, most of them were foreign missionaries, and only 3 Chinese^①. Among these editions, except the version *Thian lo lek theng* in 1889 in Xiamen Pinyin finished by John Van Nest Talmage (打马字) and Macgowan, John(麦嘉湖), almost all of the other versions *The Pilgrim's Progress I*. In this stage, the purpose to translate this book was to propagate tenets. That's to say, religious nature was the main nature.

3.2.2 The translation in Mandarin

The earliest dialect version was the *extraction version* translated by William Muir Head in Shanghai, which was entitled *Hing kih king leih chuen* in local dialect at that time; in 1853, William Chalmers Burns published the classical Chinese of *The Pilgrim's Progress*, and published the Mandarin version in 1865.

In 1866, William Chalmers Burns translated it into mandarin; in 1908 and 1910, *The Pilgrim's Progress* was translated into Mandarin by Wilson, John Wallace in Hankou and Shanghai; in 1912, Granger, A. translated it into mandarin in Chongqiong.

3.2.3 The translation in provincial dialects

In 1853, American missionary John Van Nest Talmage translated the version of William Chalmers Burns in Xiamen dialect—*Thian lo lek theng* (天路历程); in 1855, Robert Henry Cobbold (哥伯播义) published Ningbo dialect version entitled *Li jing jih sing*; from 1889 to 1950, it was translated into Shantou Dialect and Minnan dialect, but the translator did not leave their names; In 1899, Smith, J. N.B. (斯得胜) translated it into Shanghai dialect; in 1900, *The pilgrim's Progress* was translated into

^① 3 Chinese translators are Wilson, John Wallace(孙荣理) Granger, A. (钟秀芝) and Lin Shu (林纾)

Hainan dialect; in 1905, Ling Caik-hio translated it into Fuzhou dialect, entitled *Tieng Lo Lik Tiang*; in 1908 and 1910; In 1871, George Piercy published the Guangzhou dialect version with profound Chinese sentiment in it.

3.2.4 The translation in modern Chinese

According to statistics of Doctor Li Zipeng, from 1851 up to now, there are about 50 Chinese editions and all kinds of rewriting versions. The first one was translated by Muirhead, William in Shanghai in 1851 entitled *Hing kih king leih chuen* and the last one was Wang Hanchuan's version which was published by Rock House Publishers in Hong Kong in 2006. In fact, Wang Hanchuan's revised version was published by China Labor Publishing House in 2007. After the unanimous assessment by 42 media and Chinese Books Assessment Association, Wang Hanchuan's revised version took the first place in "The Top Ten Good Books in 2007". The newspaper *Southern Weekly* considered it as "The Greeted Book in 2007"; *Asia Week* as "The Top Ten Chinese Book in 2007"; *Chinese Reading Newspaper* as "The Top Ten Books in 2007"; *Beijing News* as "Social & Science Book in 2007".

After Zia, Z. K.'s version *Sheng Youji* in 1936, *The Pilgrim's Progress* was published in Chinese Mainland and Hongkong again and again. Up to 1989, there were 16 editions in Hongkong. After Reform and Opening, there are six modern Chinese versions: XiHai's version^①, Su Yuxiao's version^②, Zhao Peilin & ChenYake's version^③, Wang Hanchuan's version^④ and Huang Weiwen's version^⑤. In 1996, Chinese Mainland Christian scholar Zheng Xirong retranslated *The Pilgrim's Progress* and it was published the fourth edition in 2006; there are at least 3 versions in Taiwan: Lin Yanzhu and Mou Shanying's version^⑥; Lin Yiheng's version^⑦ and Xi Hai's

^① Xi Hai's version was published by Shanghai Translation Publishing House (译文出版社, 1997)

^② Su Yuxiao's version was published by Yi Lin Publishing House (译林出版社, 2001)

^③ Zhao Peilin & ChenYake's version was published by the Publishing House of Shanxi Normal University. (陕西师大出版社, 2003)

^④ Wang Hanchuan's version was published by Chinese workers Press(中国工人出版社, 2003)

^⑤ Huang Weiwen's version was published by the Publishing House of Chang Jiang Literature and Art(长江文艺出版社, 2006)

^⑥ Lin Yanzhu and Mou Shanying retranslated it and published by Shengdao Publishing House in Taipei(台北声道

version^②.

3.3 The Place of Chinese translation of *The Pilgrim's Progress* in the translation history of China

3.3.1 The first literary translation in modern history of Chinese translation literature

According to the recent material, in the third year of Emperor Xianfeng's reign (1831-1861), in the Qing Dynasty(1644-1912), William Chalmers Burns(1815~1868), an English missionary, came to China and then translated the novelist- John Bunyan's work- *The Pilgrim's Progress* in the seventeenth century into Chinese. He was the first person who introduced western work into China. That's to say, according to this finding, the history of translating foreign literary in China began in 1853. As the missionary in British Presbytery, the reason why it was translated was not the literary value and glamour of the novel, but to propagate the Christian thoughts in the book. From the third year of Emperor Xianfeng's reign to the fourth year of Emperor Tongzhi's reign, *The Pilgrim's Progress* was published again and again and delivered everywhere. It is a pity that the version of William Chalmers Burns was lost. Such a literary work that propagated Christian thought can produce so profound influence; therefore, western literary had a very deep influence on modern Chinese society. Most material of this book came from the preface of the retranslated version of *The Pilgrim's Progress* in 1865.

In the fourth year of Emperor Tongzhi' reign(同治, 1861-1875), the retranslated version of *The Pilgrim's Progress* was translated in Japan, and the translator didn't leave his name. For a long time, it is very common that the translator in religion did

出版社, 1999)

^① Lin Yiheng's version was published by Mainstream Publishing House in Taipei. (台北主流出版社, 2007)

^② Xi Hai's version was also published by Laurel Books Ltd. Taiwan. (桂冠图书股份有限公司, 1994)

not leave their names.

3.3.2 The significance of Chinese translation of *The Pilgrim's Progress* in the Chinese literature

Just like the *Bible*, *The Pilgrim's Progress* has a great significance in Chinese literature. In modern China, from elementary school to university, more and more students in different levels learn it. Most of the universities use it as an important literary work to learn. Its circulation is only second to the *Bible*; many of its excellent passages were included into the authorized encyclopedia disk by "Microsoft Corp." In the west, it was considered as "People's pursuing guide", while in China, we can regard it as an influential literary work.

3.3.3 The re-translation of *The Pilgrim's Progress* as a topic for research

Although it plays a great significance in Chinese literature and translation history, the place of *The Pilgrim's Progress* has not got enough awareness. However, the re-translation of *The Pilgrim's Progress* not only helps us to know there is a common rule to realize the translation of special text as well as its particularity, but also to know the different cultural places for the same text. It also helps to enrich translational history study as well as its principles, understand the different cultural reasons as well as religious reasons in the phenomena of retranslation and improve the knowledge about intertextuality. So it is very worth studying.

From this point of view, we should strengthen its place in China from every aspect and study it as a topic for research.

3.4 A co-development pattern in Chinese translation of *The Pilgrim's Progress* and that of the *Bible*

The translation of *The Pilgrim's Progress* and that of the *Bible*; go hand in hand. To some extent, the translation of *The Pilgrim's Progress* is in the wake of the translation of the *Bible*. Their text function, translation time, translation subjects, language styles, translation purpose or strategy are very similar with each other.

In this section, the parallel progress in different patterns will be studied.

3.4.1 A history of Chinese translation of the *Bible*

After transmission into China, in different stages, there were many names about the *Bible* such as: *zhenjing*, *shengjing*, *shengshu*, *yizhaoshu*, *yizhaoshengshu*, *yizhaoquanshu*, and *Old New Testament*.

Ren Dongsheng(2007:149) divided the Chinese translation of the *Bible* into four stages: translating-narrating phase of Nestorianist^①, abridged translation phase of Jesuit^②, complete translation phase of Protestant^③, diversified phase of the Chinese translation of the *Bible*^④.

During these four stages, translation subjects shift very often:

The first stage (635-845): oral paraphrasing by missionaries and recording by Chinese literates;

The second stage (from 17th to the first half century, with intermission): the most translation done by missionaries and embellished by Chinese literates;

The third stage (from the second half century to 1919); co-operative translation by missionaries and Chinese literates;

The fourth stage (from 1920s to now): Chinese translators: Christians, Protestant Chinese and Mainland literary translators.

Just as we have mentioned above, the translation of the *Bible* began in 1807, while the translation of *The Pilgrim's Progress* began in mid nineteenth century.

3.4.2 The three co-development patterns in Chinese translation of *The Pilgrim's Progress* and that of the *Bible*

^① Translating-narrating phase by Nestorianist(景教士译述期, Tang 635-845);

^② Abridged translation phase of Jesuit(耶稣会士摘译期, 17-at the beginning of 19);

^③ Complete translation phase of Protestant(新教士全译期, 1819-1919);

^④ Diversified phase of the Chinese translation of the *Bible*(圣经汉译多元化时期, from1920s to now) .

3.4.2.1 The first co-development pattern: shifting pattern of translating subject

The translating subjects of *The Pilgrim's Progress* include foreign missionaries to China (most are sinologists), Chinese literates, Chinese translators in churches and Chinese translators outside of churches. With regard to the shifting pattern of translating subject, the Chinese translation of *The Pilgrim's Progress* can be divided into 4 stages:

- a. Oral paraphrasing by missionaries and recording by Chinese literates;
- b. The most translation done by missionaries and embellished by Chinese literates;
- c. Missionaries and Chinese scholars translating together;
- d. The diversification of Chinese translation subjectivity: including Christian, Protestant Chinese and mainland literary translators.

Their translation subjects go through very similarly. At first, mainly missionaries translated the *Bible*, and their purposes were to propagate religion and cultivate Christians. Later on, many scholars find its literary nature. This aspect is more obvious in the translation of *The Pilgrim's Progress*. These years, more and more people find their beautiful languages in these two masterpieces. *The Pilgrim's Progress* has already been classified as "World Famous Literary Works". *The Pilgrim's Progress* has been used as literature course in many universities because of its literary nature. That's to say, there are double natures in text function.

The social profile of translators of *The Pilgrim's Progress* is more diverse in terms of extant race, class, and gender definitions than one might initially expect. Most of the translators were, unsurprisingly, white European men. However, ten of the thirty-seven named translators were black (nine African, one Jamaican) and six were white women.

The subjects who translated *The Pilgrim's Progress* varied in different times. At the very beginning, mainly foreign missionaries came to China and translated this religious work. Later on, in order to meet different readers' needs, some Chinese church scholars began to translate it. In these two stages, the mainly purpose was to propagate Christian and cultivate Protestants. With the enlargement of the number of

readers, more and more people found its beautiful language. This attracted a lot of translators outside of church to translate in order to meet ordinary readers, especially non-Christians. From the acceptance of Chinese versions, Christian versions are much closer to Christians; while versions outside of church are much easier to understand by ordinary readers, especially non-Christians. Giving a comprehensive consideration of the two kinds of versions, versions with sufficient religious characteristics and also adequate notes for ordinary readers are more popular.

Not only translated *The Pilgrim's Progress*, Wang Hanchuan also translated *The Light of Genesis* and *Light of life in The Tree of Life*. In Doctor Wang Hanchuan's version, there were three features.

a. He divided the whole book (part one) into 22 chapters and gave them separate names. This makes readers understand the contents clearly chapter by chapter.

b. He gave necessary notes about the explanation of the *Bible* allegories, including the *Bible* allegories, the notes in the original and his own explanation about the lection. This way of translation was not only loved by a lot of Christians but also attracted many readers outside of Christian.

c. He also gave some illustrations to explain the content. In *The Pilgrim's Progress* published by Chinese Labor Publishing House in 2003, there are 210 illustrations. These illustrations plus adequate language make his translation more vivid.

3.4.2.2 The second co-development pattern: changes in language style

As for their language styles, both of them go through the process of classical Chinese -Mandarin-Modern Chinese.

In 1853, William Chalmers Burns came to China. He translated *The Pilgrim's Progress* into classical Chinese in order to propagate tenets. Only the learned can understand it very well; while the average can only recognize the words. They cannot understand the meaning to do good things(行天路) for others what was said in this book. Therefore, in order to meet different needs of the readers, it was translated into Mandarin so that people whether officials or the ordinary people who have the will to

do good things can understand it well. With the popularity of *The Pilgrim's Progress* going on, it is accepted not only as a religious work, but also as a literary work. Many people are attracted by its elegant languages. Therefore, more and more modern Chinese versions come out. During that time, in order to meet some specific needs, it was even translated into many local dialects. We will enumerate this later.

From the very beginning, there have been a lot of editions of *The Pilgrim's Progress*, such as rewriting, abridged edition, and caricatures. It is very popular in churches as well as ordinary readers, especially non-Christians. In recent years, more and more universities use it as literary text because of its literary nature of character. Even many children read it as cartoons.

Li Zipeng (2007) mentioned that from 1851 to 2006, there are about 52 Chinese versions of this work. The first version entitled *Hing kih king leih chuen* was translated by Muirhead, William in 1851, in Shanghai. Then in 1853, William Chalmers Burns translated the first part of the original into classical Chinese *T'een loo leih ch'ing*^① in Xiamen. From then on, in order to satisfy different readers' needs, he translated it into different language styles in different places until 1933. In 1853, another version was published in Xiamen in local dialect. From this phenomenon, we can infer that this book was very popular in Xiamen at that time. Fujian province was a place which was very developed at that time, and a lot of missionaries assembled there disseminating religion. Only second to the *Bible*, *The Pilgrim's Progress* was also a book to spread tenets. Therefore, in order to cultivate more believers of Christian, and meet the needs of readers, translating and publishing this book was popular. From then on, there were a lot of dialect versions such as Ningbo, Shantou, Minnan, Shanghai, Hainan, Fuzhou, and Suzhou. During this time, *The Pilgrim's Progress* was also translated into different editions. For instance, in 1964, it was adapted into oratorio^② by Bennet, Rodney and translated by Bai Ruihuai in Taipei. In 1980, there was a simple extraction version published in Hongkong. In 1985,

^① *T'een loo leih ch'ing* (天路历程) was translated in Classical Chinese, including 5 volumes, 99 double leaves

^② Oratorio (圣剧, 神剧, 清唱剧): musical composition for solo voices, chorus and orchestra, usually with a biblical theme 通常以《圣经》内容为主题的清唱剧, 神剧。

it was adapted into radio play in Hongkong. In 1987 and 1995, *The Pilgrim's Progress* was published into cartoon in Taipei and Hongkong. In 1994, it was translated into illustrated edition in Hongkong. In 1990s, *The Pilgrim's Progress* was also adapted into Chinese video tape in Taipei. In recent years, *The Pilgrim's Progress* was translated into modern Chinese, and also accepted as a literary work. In this thesis, we compare four different editions: New Protestant Church version, i.e. Zia, Z. K.'s version, *Sheng You Ji*, Zheng Xirong's new version^①; Xi Hai's version (1997) and Wang Hanchuan's version (2003).

In the late 19th century, according to the 1853 edition, there are about at least 3 versions of Chinese version of *The Pilgrim's Progress*: the version in Hongkong in 1856; version in Fuzhou in 1857; version in Shanghai in 1869. Besides, there are two Mandarin versions^②, two dialect versions^③ - the local dialect edition of *The Pilgrim's Progress*.

In the local dialect edition of *The Pilgrim's Progress*, there are 30 illustrations with thirty subtitles^④. In 1853, the third year of Emperor Xianfeng's reign (咸丰, 1850-1861), the local dialect edition of *The Pilgrim's Progress*, begins with showing the Wicket Gate (Figure 3).



Figure 3 (Chen Pingyuan, 2003)

^① Zheng Xirong's new version was published by Chinese National Christian Three-self Patriotic Movement Committee & Chinese Christian Council Publishing House. (中国基督教两会出版社, 2006)

^② There were published by Chinese printing and Publishing Company (香港: 中华印务局) and North China Tract Society (华北书会) in 1892 separately.

^③ One is the local dialect edition of *The Pilgrim's Progress* (天路历程土话), pressed by Wesleyan Methodist Church (广州: 羊城惠师礼堂), in the tenth year of Emperor Tongzhi's reign, 1871; the other is the local dialect edition of *The Pilgrim's Progress* (天路历程土话), stored by Shanghai Accent Publishing House (上海: 口音书局) and pressed by American Presbyterian Mission Press, (上海: 美华书馆) in the 21st year of Emperor Guangxu's reign, 1895.

^④ 一、指示窄门; 二、救出泥中; 三、将入窄门; 四、洒扫尘埃; 五、脱下罪任; 六、唤醒痴人; 七、上艰难山; 八、美宫止步; 九、身披甲冑; 十、战胜魔王; 十一、荫翳祈祷; 十二、霸伯老王; 十三、拒绝淫妇; 十四、摩西执法; 十五、唇徒聘论; 十六、复遇传道; 十七、市中受辱; 十八、尽忠受死; 十九、初遇美徒; 二十、招进财山; 二十一、同观盐柱; 二十二、牵入疑寨; 二十三、脱出疑寨; 二十四、同游乐山; 二十五、小信被劫; 二十六、裂网救出; 二十七、勿睡迷地; 二十八、娶地畅怀; 二十九、过无桥河; 三十、将入天城

This is the first subtitle in this edition. Obviously, this is not coincident with the original. The beginning of the novel is as follows:

As I walked through the wildness of this world, I lighted on a certain place, where was a den; and I laid me down in that place to sleep: and as I slept I dreamed a dream. I dreamed..... (Bunyan, 1984:39)

This kind of expression is like the illustrated fiction^①. Illustrators of *The Pilgrim's Progress* read this book as a classical novel, and made a series of pictures according to the tradition of illustrated fiction where the pictures themselves have independence, rather than just illustrate some classical situations.

The crucifixion of Jesus (Figure 4) is an event described in all four gospels which takes place immediately after his arrest and trial.

From these pictures (Figure 3 and Figure 4), readers can distinctly editors' respect to pictures. All in all, inserting illustrations is a feature of magazines in the late Qing Dynasty (1644-1912).



Figure 4 the Crucifixion, 1622
(Chen Pingyuan, 2003)

The reason why *The Pilgrim's Progress* was retranslated into dialect was to be accepted by readers in Guangzhou easily. *The Pilgrim's Progress* was an English novel which was first introduced into China. In 1850s, *The Pilgrim's Progress* had already landed in China. The problem was that it was basically published and read by churches. People didn't read it as a novel.

^① Illustrated fiction(绣像小说): Began its publication in 1903, illustrated fiction is the first magazine started by The Commercial Press, one of the earliest magazines in China, one of the Four Literature Magazines. The main editor was Li Boyuan, semimonthly. It was ceased publication in 1906, and there were 72 issues published in all.

This situation of neglecting literary values lasted for a long time—although there are a lot of bosom friends. For example, Zhou Zuoren noticed the literary value very early. He gave his excellent evaluation in *Literary History of Europe* which was published in 1919:

[Bunyan] wrote *The Pilgrim's Progress* with allegory in prison which is divine. His book is vigorous, concise, and elegant in spirit. It not only propagates doctrines, but also became the authority of contemporary novels. Although his style is the same as Faerie Queen's style, the dream narrated in the novel describes the real world, which is nearly a novel^①. (Tr. by the author)

After 1920s, in the course of *European Literary History*, *The Pilgrim's Progress* got a lot of praise; but the ordinary readers still didn't recognize its literary value. An obvious example was that in the early 20th century, lots of "The World Famous Masterpieces" were introduced into China except *The Pilgrim's Progress*. In the late 1930s, eventually there was Zia, Z. K.'s version which was published by Christian Literature Society. That's to say, it was still accepted as religious reading. Zia, Z. K.'s version was republished in Hongkong and other cities and had great influence. However, in recent 30 years, great changes have taken place. There are about 20 kinds of new versions about *The Pilgrim's Progress*, including rewriting versions and pictorial drawings. What's more, they were translated and introduced as literary masterpieces. Nowadays, there are a lot of translation novels in late Qing Dynasty (1644-1912), and *The Pilgrim's Progress* was accepted by more and more ordinary readers. Therefore, not only its religious nature but its literary value needs learning by us. (Chen Pingyuan, 2003)

3.4.2.3 The third co-development pattern: variations in translation functions

Different text styles have different text functions, and different texts are supposed to adopt different translation strategies. In literary translation, the translator can regulate his version to the original context time and rhythm on condition that

^① (班扬) 狱中作《天路历程》(*The Pilgrim's Progress*), 用譬喻(Allegory)体, 记超凡入圣之程。其文雄健简洁而神似美妙, 故宣扬教义, 深入人心, 又实为近代小说之权舆。盖体制虽与同, 而所叙虚幻之梦境, 即写真实之人间, 于小说为益近。

functions are equivalent. That's to say, the translator must have semantic consciousness as well as function consciousness in order to make the original and his version equivalent in meaning and function. Only in this way, can a translator produce correct and fluent versions which are equivalent to the original. As for the text function, it has a very close relationship with text nature of character. *The Pilgrim's Progress* as a religious text, disseminating tenets is the first function of this work. While, except for religious nature, it is also a literary work. From its language, to appreciate its literary is also very important. That's to say, because of its double nature of character, the text function also have double nature of character.

In this section, I want to divide readers of *The Pilgrim's Progress* into two groups: Christian readers and Non-Christian readers. Readers in the first group expect that language in this book is normal.

Andrew Chesterman(1993e) called the collective expectation readers in group for version expectancy norms. He thought that these norms were built by readers' expectation of a kind of work to these works. On one hand these expectations came from the popular translation norms in the cultural system of source language; on the other hand, they can be dated back to the economic situation, ideology, power distribution, etc. Gideon Toury(1980) put forward the definition of "norm" from the view of descriptive translation study. He thought that norm was the value or ideology held by members in a society which they considered right or wrong, appropriate or not. They transformed it and then formed specific direction. These directions can be fit for and applied to especial situation, while they have not developed into definite laws.

Readers in the second group, more often than not, expect that the language in the book should have few religious words, but more exoteric language, so that it is easy to understand by non-Christians. That requests that the translator should consider their own readers while translating. We have already compared different versions of different translators in the section above.

"One hundred readers, one hundred Hamlets." This is a very famous sentence in literature. As for the same work, different readers, more often than not, have different responses. Meanwhile, readers' response is very important to the authors or translators.

It decides the popularity and delivery of the book. To some extent, it decides how the translator translates a literary work.

As for the readers, because of their different cultural status, their understanding is also different. Too professional the ordinary people cannot understand it. Too easy, more often than not, cannot express the original. To consider both the author and different readers is not a very easy job.

4 An Analysis of Chinese Translation of *The Pilgrim's Progress* from intertextual Perspective

Hatim and Mason (2001, 21) gave the definition of intertextuality, i.e. “a precondition of the intelligibility of texts, involving the dependence of one text upon another” The translation of any literary work is intertextual with other works, so in translation, the translator should improve intertextual consciousness in doing translation. The translation of *The Pilgrim's Progress* is mainly intertextual with *King James Bible*.

4.1 The intertextuality between *The Pilgrim's Progress* and King James Version

The full name of *The Pilgrim's Progress* is *The Pilgrim's Progress, from This World to That Which Is to Come*. The word “Pilgrim” came from *King James Bible*. In *Chinese Union Version*^①, the word “pilgrim” is called sojourn. Admitting that he

^① Chinese Union Version: The Chinese Union Version (CUV) (Chinese: 和合本; pinyin: héhé běn; literally “harmonized/united version”) is the predominant Chinese language translation of the Bible used by Chinese Protestants. It is considered by many to be *the* Chinese Protestant's Bible. It was translated by a panel with members from many different Protestant denominations, using the English Revised Version as a basis and original manuscripts for crosschecking. Work on the CUV began in 1890 and originally, three versions of the CUV were planned—two classical Chinese versions and a vernacular Mandarin version. The CUV was completed in 1919, with one amalgamated classical Chinese translation and one vernacular Mandarin translation. With the onset of May Fourth Movement, and the associated New Culture Movement, the CUV is the first translated work to be published in Vernacular Chinese.

himself was in the world, that's to say, he wanted to find a home for himself.

According to David Lodge, the specific form of intertextuality includes imitation, collage, compliance, allusion, citation, and parallel structure. Taking a broad view of *The Pilgrim's Progress*, all of these forms are embodied. In the first sentence of *The Pilgrim's Progress* "the wilderness of this world", wilderness will make people who are familiar with Gospels in *New Testament* remind that Jesus was tempted by ghosts in the field in the first section in the fourth chapter in Matthew(马太福音). Later on, City of Destruction came from Sin City, Sodom^①, while the spectacular scene in Celestial City obviously referred to the view of New Heaven and New Earth the last book *Revelation* in the *Bible*. The religious meaning of the two images through the themes Wicket Gate and Broad-way Gate came from analogies of Jesus in Matthew from 13 to 14 sections in the Seventh chapter. Some people said that more than 80 percent of the dialogues in *The Pilgrim's Progress* came from the original of *King James Bible*. (Su Yuxiao, 2001: 1) It is considered a Christian work that used most lections in the *Bible* in history. Moreover, *The Pilgrim's Progress* has also taken in many linguistic characteristics. For example, the content is concise, clear and vivid. Viewing from the thematic thought, it is almost the annotation to Protestant. That's to say, *The Pilgrim's Progress* and the *Bible* are intertextual with each other not only in language, but also in thought.

Barthes(1970) extends this condition of intelligibility to include cultural and ideological significance, thus transcending the more neutral sense of the concept 'language code'. Intertextuality becomes more of a challenge when, as Barthes points out, cultural connotations and knowledge structures are incorporated into an intertextual reference. In this broader definition, intertextuality exercises an active function and entails the view that texts are never totally original or particular to a given author. They are always dependently on the prior existence not only of clearly identifiable texts but also of general conditions of appropriateness that may, for example, govern entire genres. Intertextuality in this sense makes it possible for us to

^① Sodom(所多玛): (*Old Testament*) an ancient city near the Dead Sea that (along with Gomorrah, 俄摩拉城) was destroyed by God for the wickedness of its inhabitants

situate a text in a system of relevant codes and conventions. It may take the form of imitation, plagiarism, parody, citation, refutation or transformation of texts. In the words of Kristeva(1969:146),

Every text is constructed as a mosaic of citations; every text is an absorption and transformation of other texts.

The translation of *King James Bible* follows the principle of neutralization. (中和) At that time, there are 49 persons. They are divided into six groups. Two groups are in Westminster Cathedral, two are in Cambridge and two are in Oxford. The translation of the *Bible* is a very great work; the translators of the *Bible* form an excellent team and finish a feat in translation history. The translator fully expresses his own opinions, and adopts other translators' opinions. This version embodies respect to traditional grammar and original style. Up to now, it is considered the classics of British literature.

Translators of *King James Bible* supply an excellent example for the neutralization principle of intertextuality by their words and acts. This principle is very important because it asks translators to guarantee the exactness and objectivity of the explanation and guarantee the effectiveness of discourse rhetoric, so that makes intertextual reference expedite. Even when a linguistic signal can not find counterpart or corresponding signal in target language, translators also should find their relevance between source language and target language and then complete the linguistic signals which are not corresponding to form but corresponding to meaning.

4.1.1 The theory of intertextuality and translation studies

Intertextual theory is a very important theory in translation study. Any translator, when he translates a literary work, usually he will refer to others' versions or the original in order to make his versions more acceptable.

The concept of intertextuality was introduced by Bulgarian — born French critic, semiotician, psychoanalyst, and writer, Julia Kristeva, notably in her essay, "Word, Dialogue and Novel" published in 1969. Though arising from the structuralists, Kristeva also has an important place in post-structuralist thoughts. Blending

Saussure's view on language, Bakhtin's dialogism, and Barthes's text theory, Kristeva replaces "Bakhtin's idea of several voices inside an utterance with the notion of several texts within a text".

She also suggests the replacement of the concept of intersubjectivity with that of intertextuality, for her, meaning is not transferred directly by from writer to reader but instead is mediated through, or filtered by, "codes" imparted to the writer and reader by other texts.

4.1.2 The types of intertextual references of *The Pilgrim's Progress* to King James Version

4.1.2.1 An analysis of four Chinese versions of *The Pilgrim's Progress* from intertextual translation principles

Up to now, *The Pilgrim's Progress* has been translated into about 200 languages with about 1000 editions. It is very common that there are many editions in one language. In the Chinese version of *The Pilgrim's Progress*, the popular editions are Zia, Z. K.'s version in the first half of the 20th century and Xi Hai's version in the second half of the 20th century. However, in the 21st century, the most popular edition is Wang Hanchuan's version, which was published by Chinese Labor Publishing House. In this thesis, we mainly compare these three versions. In general, Zia, Z. K.'s version was the most popular one in the first half of the 20th century. The translator's sound attracted a lot of readers, but he didn't divide it into chapters. Except that the sources of lections in the *Bible* were annotated in parenthesis, there is no note in the whole book. It is not very easy to understand. Besides, this book omitted the allegation which was written in poem at the very beginning of the first and second volume and also omitted the ways of writing part two. However, Xi Hai's version which was published in the 1990s is fluent and elegant, but the notes are too simple.

Yan Fu (1933) says, "There are three difficulties in translating: faithfulness, expressiveness and elegance." The translation of a classical work, more often than not needs the hard work of several generations. The thoughts and culture in classical

works are profound, and the inner structure is complex, translation and research are more often than not reinforcing and indivisible, so the way of using notes to introduce classical is naturally the best choice. Therefore, translators need to explore into the root of the matter source deal with the widest and latest data with rigorous educational philosophy in order to make the new version reach a higher level. As for the translation of *The Pilgrim's Progress* with double natures-literature and religion, it should also do like that.

After entering the new century, Doctor Wang Hanchuan who is engaged in Chinese American cultural communication is doing good try. With his knowledge about the *Bible* and his accomplishments in theology, Doctor Wang retranslated *The Pilgrim's Progress*^① (including part I and part II). Wang's version has the advantages of the former two versions and are also independent the former two ones. His translation was faithful and vivid and modern stylistic language was pure. His literary talent was excellent. Wang translated all of the oriented and summarizing poems in the original. The sentences are concise elegant and charming. Hundreds of name places are very exact and appropriate, which are refined again and again. Each chapter used dropped heads, which not only helped readers know the outline of every chapter, but also was in the same line with Bunyan's popular language style. Therefore, we can see translators' outstanding ingenuity.

The illustrations in this version are very attractive. After the appearance of *The Pilgrim's Progress*, there were a lot of arts dew fine illustrations, of which the most famous ones were more than one hundred wooden works made by famous British arts Dalziel Brothers in 19th century. In Wang Hanchuan's version, more than 60 pictures were chosen from Dalziel Brothers's delicate wooden works. He also used sentences in Bunyan's original as the notes for the pictures. Pictures combining with words added many artistic features.

The most valuable characteristics are his more than 900 special notes. Besides

^① This is the latest Chinese illustration edition with commentary (中文译注插图珍藏版), which was published in the 21st century by Pictorial Publishing House in Shandong(山东画报出版社,2002).

Bunyan's original, translators' also added many items according to different needs. Most of the dialogues in *The Pilgrim's Progress* were quoted directly or indirectly from the *Bible*. Without notes, readers who are not familiar with the *Bible* will find difficulty in understanding its profound meaning. In the notes, except noting the relevant lections, translators also appropriately explained the relevant Christian tenets, western cultures and history as well as Bunyan's cultural features and aesthetic pursuits so that readers in different levels can benefit a lot.

When translators begin to translate the same work, different translators adopt different translation strategies according to their different translation purpose. And their versions have their own translation function. While translation purpose, translation strategy and translation function depend on translators' status, readers' needs and text types. All these aspects have a great influence on the acceptance of translators' versions.

4.1.2.2 Two types of intertextual references of *The Pilgrim's Progress* to King James Version

In this thesis, I divided the intertextual references of *The Pilgrim's Progress* to King James Version into two types, namely literate translation and explanation about Bunyan's original.

(1) Literate translation, e.g.:

a. Christian. No, not I said the other; because I have laid my hand to the plough.

(Bunyan, 1984: 42). Literal Meaning:

我的手已经扶上那犁耙。(Wang Hanchuan, 2003: 27)

b. Eternal Glory thou shalt win. (Bunyan, 65)

Wang's version:

永恒的荣耀归于您。(Wang Hanchuan, 56)

Literal translation:

你将得到永恒的荣耀。(Wang Hanchuan, 56)

c. He hath given me rest, by his sorrow, and life, by his death. (Bunyan, 70)

Wang's version:

主啊，你用自己的痛苦换来了我的安息，你用自己的死亡换来了我的新生。

Literal translation:

他用自己的忧伤换来了我的释放，他用自己的死亡换来了我的生命。

(Wang Hanchuan, 63)

(2) Explanation about the Bunyan's original, e.g.:

a. They that come into the way, but not by the door, think that they can say something in vindication of their own practice. (Bunyan, 72).

那些不是从窄门进来的人，总是认为他们可以为自己辩白。(Wang Hanchuan, 67)

b. Christian wounded in his understanding, faith and conversation (Bunyan, 93).

基督徒三处受伤——头部代表他的智慧，手代表他的信念，脚代表他的基督徒行为。(Wang Hanchuan, 99)

c. To cry out against sin, no sign of Grace (Bunyan, 117).

哭喊着反对罪恶，但是没有恩典的表示。(Wang Hanchuan, 137)

4.2 Issues resulting from translation of *The Pilgrim's Progress*

After much publication on this work, especially it is accepted by more and more Chinese readers, some problems arise. Many people doubt about its nature, treatment about intertextuality in translation, the relationship between *The Pilgrim's Progress* and the *Bible*, translation purpose, translation strategy as well as translation function.

At the very beginning, *The Pilgrim's Progress* was a purely religious work which propagated Protestant Church tenets in the west. From the view of religion, this work was only secondary to the *Bible*. With time going on, it has some characteristic of literary. At the same time, the characteristic of religion was dominant.

In China, the situation is very similar. In 1851, when the first Christian came to China, he mainly used this book to propagate Christianity and cultivate Protestants. It was a pure religious work. Then some translators found that *The Pilgrim's Progress* was also a literary work. Its subtle language and vivid scenario attracted a lot of readers. However, at this time, its characteristic of religion was still in a predominant position. Then this work was not only a religious work but also a literary work. That's to say, it has double characteristics.

4.2.1 The authority of *Chinese Union Version*

From 1919 to 1970, *Chinese Union Version* of the *Bible* was the only Chinese colloquial version in Chinese church. Scholars who talked about Chinese version of the *Bible* gave a very high appreciation to *Chinese Union Version* of the *Bible*. Jia Baoluo(1965: 29-30) has ever said “in the half past century, *Chinese Union Version* of *Bible* did the best service to the whole Zion. Up to now, this version is still a great work cooperated by Chinese genius Christians and western Christians. There will be a very long time before other version can replace it”. Chen Runtang(1970.11:27) argues that *Chinese Union Version* of the *Bible* was the universal Chinese *Bible* in all Zion. In fact, this *Bible* was *King James Bible* in China. In Chinese disciples' mind, *Chinese Union Version* of the *Bible* is the great milestone as well as the *King James Bible* in China. Its authoritative position can be expressed from the following aspects:

a. Religious authority: The authoritative position of the *Bible* depends on the attitudes of disciples towards the *Bible*. Whether it can represent God's word, or whether it can represent God's words best. This is also the final request of disciples to the *Bible*. The reason why *Chinese Union Version* of the *Bible* is highly canonized is that in many disciples' mind, *Chinese Union Version* of the *Bible* is equal to Gods' word. And disciples considered it is the only version that expressed Gods' word.

b. Historical authority: In more than half a century, *Chinese Union Version* of the *Bible* played a very important role in the development of church. As for many disciples, *Chinese Union Version* was not only the essence of translating the *Bible*; it was also the rime of scholars' efforts in China and in the west. *Chinese Union Version* of the *Bible* was the historical evidence of the *Bible* translation history. Therefore it was the end-result of disciples' feelings and the belief of Zion. *Chinese Union Version* of the *Bible* accelerates the development of Chinese church and also carries the efforts of missionaries as well as feelings and belief of disciples. So it has a very high historical position.

c. Language authority: Chinese Christians gave a very good appreciation because they highly approved language authority of *Chinese Union Version*. Just like Lun Zhiwen(1993:87) claims:

We Chinese Christians have spiritual language to use, that is the contribution thousands of missionaries have made in translating the Bible in many years; Chinese Union Version has become the book for learning language unconsciously for a long time. The language that we disciplines used had its history for every word.

Some disciples even thought that *Chinese Union Version* is not only the language authority of Chinese church; it also had a deep influence on Chinese culture and colloquial movement. Authority has spread out side of Christian.

d. Market authority: The authority of *Chinese Union Version* also showed in its sales. According to statistics, in 1920, in colloquial translation, no version can compete with *Chinese Union Version*; while in classical versions, the earlier version was still very popular. In 1920, according to the statistical material of the *Bible*, the distribution number of *Chinese Union Version of Old and New Testament* was 4965, *New Testament* was 1979; offprint was 432,911; 439,855 in all. This number goes far beyond the *Bridgeman and Culbertson's version*^① whose issue was 1,005 in *New Testament* and *Delegates' Version*^② whose distribution was 67,718.

Ma Kezheng has ever counted the distribution of five versions. According to his material, the sale of *Chinese Union Version* far surpassed other versions in 1981. The total sale of different types of *Chinese Union Version* was 127,673; the total sale of different editions of *Modern Chinese Version* was 18,040; the total sale of different *New Version* was more than 2,700; the total sale of *the Contemporary Bible* which was published by Tien Dao Bookstore was 2,700; *the Contemporary Bible* published

^① *Bridgeman and Culbertson's version* (裨治文、克陸存译本): It was translated by Eliza C. Bridgman, M.S. Cullbertson and Bishop W. J. Boone together in classical Chinese. *New Testament* was published in 1859; *The Holy Bible-The Old Testament and the New Testament* was published in 1862.

^② *Delegates' Version* (委办译本): It was translated by British & American Mission Society in China. *New Testament* was published in 1852; *The Holy Bible-The Old Testament and the New Testament* was published in 1854.

together by Asian Outreach Hong Kong LTD^① and Chinese Bible Publishing House sold few on the market, so the total sale was not clear.

After 1981, *Chinese Union Version* was still in a predominant position in the market. According to Wang Weifan's record, in 1981, the first edition of *Union Version New Testament* was published in Fuzhou. From 1981 to the end of 1990, there were 5,510,000 versions and editions about the *Bible*. Besides 240000 versions for minorities, others were all different editions of *Chinese Union Version*. Therefore, from 1980s, *Chinese Union Version* was the main version published and issued at home. This was also the forceful support to *Chinese Union Version*.

According to Doctor Ren Dongsheng(2007), In 1807, Protestant Robert Morrison was the first person who came to China. Then he began to translate the *Bible*. Then the missionaries who came to China began to translate the *Bible* one after another. They translated it into classical Chinese, easy classical Chinese, Mandarin. This process lasted for four generations. Missionaries also published dialect translation about 10 kinds. The publishing of Chinese version of *Old and New Testament* in 1919 declared that it was the end of the time that missionaries are the main subjects to translate. After the 1930s, scholars within religion and literature writers translated poems in the *Bible* or the whole *Bible*. In the late 30 years of the 20th century, scholars in Hongkong and Taiwan translated and published 5 versions of the *Bible*, among which, Sigao Version was the first integral Christian *Bible*. In all, in modern times, the translation of the *Bible* went through language style of classical Chinese-Mandarin-Modern Chinese. Besides, there was a lot of dialect versions, translation subjects went from westerners to Chinese independently.

No doubt that version with the King's authorization is, more often than not, more acceptable. More people believe it. First of all, King James Version was authorized by the King, so it was supported by a lot of people, money and power. In this way, more ordinary people would like to accept it. Secondly, because of the sound foundation, a

^① Asian Outreach Hong Kong LTD(亚洲归主协会): It was started in Hong Kong in June 1966. It is home to 64% of the world's population and the fastest growing church in the world. For over 40 years Asian Outreach has been committed to winning Asians for Christ, and seeing Asians win for Christ.

lot of scholars gathered together and translated the *Bible*. They used language very appropriately and ordinary readers accepted it very easily. From the view of readers' response, it had already won a lot of readers.

4.2.2 Translation purposes, translation strategies and translation functions

Translation purpose, translation strategy and translation function have a very close relationship with each other. Translators choose what kind of strategies depending on their translation purposes as well as functions that the versions should convey. In the translation of *The Pilgrim's Progress*, translators should first consider the readers, text types, features of the original. As for this religious work, there are so many Bible allegories that translators should do a very appropriate treatment. And meanwhile they should also consider different readers such as Christians and Non-Christians.

Guo Jianzhong(1998) claims whether translators choose domestication or foreignization depends on four factors: the purpose of the original, the genre of the original text, the purpose of the translation to the text and the need of the version's readers. Wu Wennan added the fifth factor, i.e. the status and times of translators.

At the end of 1970 and at the beginning of 1980, Reiss and Vermeer put forward a translation theory: Skopos Theory. They thought that the purpose and genre of translation decides the strategy of translators. Translators' translation purpose and cultural trend, i.e. translators' understanding to native culture and foreign culture or the attitudes towards cultural difference decide the basic translation strategy. This is the communication of individual value and also the clash between two cultural views.

The Pilgrim's Progress is a religious allegory to explain Christian believes. For example, Bunyan says in the preface that "At the very beginning, my will is to describe our gospel time, and how the men of God go to their expecting future."

As a missionary, William Chalmers Burns considered *The Pilgrim's Progress* as an autobiographical work. In 1853, he translated *The Pilgrim's Progress* into classical Chinese. The introduction of this book suggests that the purpose of this book was to spread "gospel" to Chinese people: "teaching people how to believe God, how to

work hard, how to be cautious are the cut-short of fidelity to God. However, from the view of accepting aesthetics, because there were so few people only scholar-bureaucrat, who can read classical Chinese, that William Charles Burns retranslated it.

Culture spread is a two-way activity. It does not depend on the efforts of the spreaders, but also considers the state of the accepters. From the view of translation, chose the translation strategy-readers centered. So he used domestication as the main strategy and foreignization as complementary one.

Wang Zuoliang says that the biggest difficulty of translation is the difference between two cultures. Doctor Wang Hanchuan is very proficient in English. Meanwhile, staying in America for more than ten years makes him very familiar with Chinese culture as well as western culture so that it makes his translation vivid and retains the verve and mien of the original. Thus, Chinese readers can understand it just like they experience in the 17th century in Britain, the life and Christian culture themselves.

Many poems in the original were translated very elegant and rhymetic by Wang Hanchuan. Hundreds of names of people and places were translated very correct and appropriate. His translation style complies with that of John Bunyan. Except the notes in the original, Wang also added some items according to Chinese readers' reading habits in order to make readers in every level can acquire a big benefit for western culture, history, literary features and aesthetic pursuit. The author of the preface to Wang's version, Zeng Fanren wrote: This version can be considered a more correct, more vivid, richer and more graceful Chinese translation. Especially, in this new version, in order to make Chinese readers read and understand it easily, he made a lot of notes for the words in the *Bible* and some specific content. By doing this, readers acquire a lot.

The communication between two different languages is actually the communication between two cultures. To some extent, culture is bigger than language and model, so translators should have deep culture consciousness. That's to say, translators know the difference and sameness between two cultures. From the view of

culture and purpose of translation, translation is a bridge to look for the merge of different cultures. Just like Nida(1977) claims: "Translating means communicating". The aim of translators is to make the information in the original reappear in translation works.

4.3 An analysis of Chinese Translation of *The Pilgrim's Progress* from intertextual perspective by intertextual translation principles

4.3.1 Copying King James *Bible*

The intertextual translation principle means that referring to or copying the given authoritative version when meet Bible signals. This authoritative version is *Chinese Union Version*, because this edition was based on the *King James Bible*. The partition of chapters is consistent with the original, and the version was comparatively faithful. Moreover, this edition was the ritual *Bible* of New churches in China, Hongkong, Taiwan. Up to now, it is still the "the authoritative version" of disciples. And it is the most popular edition for readers outside church. e.g.:

a. So in the process of time Christian got up in the Gate. Now over the Gate there was written, Knock and it shall be opened unto you. (Bunyan, 56)

Obviously, the author quoted the words "Knock and it shall be opened unto you." from the seventh section in the seventh chapter of *Matthew* (马太福音).

Chinese Union Version:

叩门，就给你们开门。

Several versions copied the ready-made translation.

As the Christian New translated version:

基督徒走啊走的，终于到达了那扇窄门。只见门上写着：“叩门，就给你们开门。”

(Zheng Xirong, 15)

b. For the wages of sin is death. (Bunyan, 90)

The original was quoted from the 23rd section in the 6th chapter of *Romans*, and the translation was copied from the *Chinese Union Version*:

罪的工价乃是死。

In Xi Hai's version and Christian New Translated version, the translation was copied. Zia, Z. K. translated "wages" into 工钱 (Zia, Z. K. 58); Wang Hanchuan translated "sin" and "death" into 罪孽和死亡 separately. (Wang Hanchuan, 96). There is no intertextual principle in these translations.

c. Esau's birth-right was typical, but Little-faith's jewels were not so. (Bunyan, 167)

"Esau's birth-right" is a famous allegory in the *Bible*. Isaac had twins: the first son was called Esau. The second son was called Jacob. Because of hungry, in order to drink a bowl of red bean soup, Esau gave his "birth-right" to his younger brother. So the "birth-right" was translated into 长子的名份 (Wang Hanchuan, 214). This translation is intertextual; while 继承权 in Xi Hai's version violates the requirements of intertextual translation.

In translating *The Pilgrim's Progress*, the translator should also deal with the intertextuality well because there is high intertextuality between *The Pilgrim's Progress* and the *Bible*. Therefore, they need some strategies in handling this relationship. They recognize the relationship consciously and then adopt some methods, such as copying or quoting directly.

4.3.2 Referring to Chinese Christian style of discourse

After all, *The Pilgrim's Progress* was a religious-spiritual work which propagated Christian tenets. Except for Bible vocabulary and theological terms, it also included a lot of tenet explanation and announcement. Most of the content was based on Paul's explanation to Christian tenets in *New Testament*. In this way, a set of precise terms and expressing convention come into being, namely: Protestant Christian system of discourse. By Chinese translation of the *Bible* and the repeating announcement of churches, this Christian discourse became a unique discourse system. Translators should be familiar with Protestant Christian discourse of the original, and then convey it correctly according to Protestant Christian system of discourse, e.g.:

a. He also set to talking to them again, but they began to be hardened. (Bunyan,

40)

Wang Hanchuan translates it into

他还想和他们谈谈，但是他们的心肠开始刚硬起来。(Wang Hanchuan, 21)

The Chinese words 心肠刚硬 belongs to the Christian discourse; while does not.(Referring to Zia, Z. K. 21; Xi Hai, 16)

b. No man was as ye ever rid of his burden by him, no, nor ever is like to be: ye cannot be justified by the works of the law. (Bunyan, 55)

According to Christian discourse, be “justified” and “law” can only be translated into 称义和律法. The four versions obey the Protestant Christian discourse. (Wang Hanchuan, 41; Xi Hai, 26)

c. Since 'tis set before him by providence. (Bunyan, 141)

The original is highly religious, and only Wang's version used and expressed the Christian discourse.

The transmission of Christianity into China began in 86, the Chinese translation of the *Bible* began in 635, and the Chinese translation of *The Pilgrim's Progress* began in 1851. These translation activities which took place in China all depended on Chinese. There were a lot of people with a diversity of cultural status took part in these activities. These translators had a great influence on transmitting western culture.

Ji Xianlin (季羨林, 1997) compared Chinese culture to a long river. He thought that the reason why this long river flowed forever was that it was injected into “New Water” for two times: One was from India; the other was from the west. “Indian water” refers to the translation of the Buddhist Scriptures; “Western water” refers to the Christian ideas and practical science took by Jesuits at the end of the Ming Dynasty (1368-1644) and at the beginning of the Qing Dynasty (1644-1912).

The Pilgrim's Progress as a world religious masterpiece includes a lot of culture features, such as language, customs, religion and way of life. All of these represent then and there British culture. What's more, the activity done by missionaries at that time, to a large extent, was the transmission of culture. Translation was actually not only the transmission of language but also the transmission of culture. In this way, the translation of *The Pilgrim's Progress* was the transmission of culture.

4.3.3 Principle of priority of semantic agreement to biblical allusions

The mystery of intertextuality lies in that even coping or quoting directly, the meaning of the original will be different because of different context. Therefore, multiple meanings will produce in intertextuality, i.e. the supposition of the original meaning and the new meaning, as well as the meaning of the flow of the two texts (Wang Hongyin, 2006: 164). The intertextuality between *The Pilgrim's Progress* and the *Bible* reflects that the former appropriating *Bible* words-changing the words of the original, except the former quote the latter. Therefore, translators should consider the obedient relationship between the original intertextuality and the main text in writing purpose, semantic coherence, literary rhetoric, etc. Carrying out the principle of priority of semantic agreement, convey the effect of intertextuality without affecting expressing semantic meaning. In order to convey the purpose of adopting intertextuality, translators even need to deal with some intertextual phenomena, e.g.:

a. Besides the King of Glory hath told thee, that he that will save his life shall lose it: and he that comes after him, (The underline word is made by the author of this thesis.) and hates not his father and mother, and wife, and children, and brethren, and sisters; yea, and his own life also, he cannot be my disciple. (Bunyan, 54)

The word "him" and "my disciple" interferes with each other in semantic meaning, because there are two lections in this sentence and there is no symbol of direct speech.

"he that will save his life shall lose it" came from the lection "He that findeth his life shall lose it in the 39th section of chapter 10 in Matthew(马太福音). The tense of attribute changes; the second half came from the lection If any man come to me, and hate not his father, and mother, and wife, and children, and brethren, and sisters, yea, and his own life also, he cannot be my disciple in 26th section of chapter 14 in Luke. In Zia, Z. K.'s version, he followed the principle of priority of semantic agreement to biblical allusions and did not copy the ready-made version and did not make the direct speech symbol. He translated the sentence according to the specific context of the text, and conveyed the tense of the sentence: "he that will save his life shall lose it". He

translated “my disciple” into 他的门徒, which makes the meaning of the passage coherent. The other three versions did not deal with it like this. The authors just changed the intertextual part into direct speech, copied the *Bible* translation, which makes the original “biblicalization”.

b. suddenly, as I thought, I saw the Lord Jesus look down from Heaven upon me, and saying, ‘Believe on the Lord Jesus Christ, and thou shalt be saved.’ (Bunyan, 182)

The quotation in the original came from the 31st section in the 16th chapter in Acts(使徒行传). It seems that the author wanted to stress the importance of Jesus’s belief. However, if it is translated directly, it falls short of the tone of Jesus. In Wang Hanchuan’s version, according to the conversational logic, he substituted the word 我 for 主耶稣基督。 The other three versions did not do like this and just translated it directly.

4.3.4 Principle of reference of the *Bible* serving for its context

In theory, versions should reflect all the intertextual relationship of the original. What’s more, the more sufficient, the better the version is. (Wang Hongyin, 2006:163) It is feasible to refer to Chinese version of the *Bible* or the former version of *The Pilgrim’s Progress*. Meanwhile, *Chinese Union Version* was based on the revised edition of King James Version. It didn’t consider the revised edition of King James Version as the original; therefore much version did not correspond with *King James Bible*. Furthermore, the language style of *Chinese Union Version* is colloquial which is not perfect. There was some trail of Europeanization. So translators should carefully recognize whether *Chinese Union Version* is close to the *Bible* signals of *The Pilgrim’s Progress* in content and style, e.g.:

a. An old writing that I had seen which saith, Her steps take hold of Hell. (Bunyan, 103)

In Wang Hanchuan’s version, according to the original “adage”, he translated it into 一脚不慎, 踏入阴间(Wang Hanchuan, 115)

This sentence accords with the style of proverb(箴言) very much. In Xi Hai’s version, he copied the version:

她的脚步踏住阴间。(Xi Hai, 2004: 62)

It deviates from the spirit of proverb.

b. For it is happened to him according to the true proverb. The dog is turned to his vomit again, and the snow that was washed to her wallowing in the mire. (Bunyan, 103)

Compared with Xi Hai's version:

狗所吐的它转过来又吃，猪洗净了又回到泥里去滚。

Wang Hangchuan translated it into

狗改不了吃屎，猪离不开脏窝。

This translation is more identical with the spirit of proverb.

c. Who in her occasions can't be turned away? (Bunyan, 167)

As for this sentence: Who in her occasions can't be turned away. Except Zia, Z. K.'s version which translated it as well as explained it, the other three versions translated it into

起性的时候，谁能使它转去呢？

They are not modern Chinese expression and are not easy to understand.

In Gutt's opinion (1992), translation is an inferential process while the principle of relevance is the one that translators must follow. Translators infer the communicative purposes from potential context according to relevance principle. And they make the correct supposition from the translation readers and finally choose the appropriate translation words. If the purposes of source language author and the expectation of target language readers coincide with each other, then the subjectivity of the author are embodied best and the principle of relevance is applied best.

The basic fact in translation process is that any work is not created for foreign readers. The work faces native readers. The author and readers have much common cultural background. Some common cultural information may omit because of context reference. Readers can use their experience and common sense to complement the cultural blank by stimulating the relevant remembrance, and then produce relevant intertextual situation to complete reading. We cannot consider context as a real place of language act according to literary meaning, because context is a set of convention

used to produce and explain texts. We must pay attention to this. As for translation readers, they don't have relevant cultural background knowledge like native readers, and they are not familiar with some intertextual reference. Therefore, translators work as cultural communicative function and build a bridge between the original and translation works to compensate cultural loss. To some extent, this bridge is the intertextual context with explanation. Within this context, intertextual reference becomes obvious from hiding, from blur to clear.

Economic principle and relevant principle are relevant to each other. The more relevant, the more concise the language can be. That is because readers can infer the information omitting or hiding in context relevance

The understanding of intertextuality, more often than not, is based on the understanding of former texts. The reason why we can read different works, make different decisions is that we know of former works and there are kinds of relationship between the current works and the former ones. It can be recognized just like the lines of cloth. We can express our experience by familiar ways, so as to make our expression accepted and understood by readers faster. The concise and meaningful language is economic. Directness, exactness, and appropriateness are the requirements of the principle of economy. Translation should do bilingual work from cultural level and abnegate redundant information on condition that mastering the purpose of the original.

The delivery and acceptance of any text depends on the understanding of other texts. The principle of neutralization means that when there are more than two intertextual signals in target language, we should choose the intertextual signals which can produce the biggest reference to the former text of target language by the principle of neutralization. That's to say, facing different translation option, we usually choose the version which can embody the intersubjectivity—author, translator, and readers' subjectivity best. It is not sufficient to satisfy some subjectivity. Even though the opinion of accepting aesthetics does not only consider accepters while neglecting other factors. Of course, at this time we will often consider the effect of accepting aesthetics. This phenomenon is very common.

4.3.5 Principle of necessary notes to the translation

Since *The Pilgrim's Progress* is a religious work, it has much religious allegories in the *Bible*. In order to translate it clearly, and make it understand better by different readers, especially non-Christians, translators should give necessary notes for its religious terms.

The purpose of this thesis has been to study the intertextual translation of *The Pilgrim's Progress*. The concept of intertextuality, which has often been equated with mere 'allusion' to other texts, is now seen to be an essential condition of all texts. As users of texts, we all recognize and take part in the interaction of not only one text with another, but also one signifying system with another, both within the same language and across languages: the essential point of an intertextual reference is to analyze it in terms of the contribution it makes to its host text. In travelling from source to host text, the intertextual sign undergoes substantial modification of its code of signification.

We have already mentioned in the relationship between the *Bible* and *The Pilgrim's Progress* that the latter is the annotation to the theme of the former. The *Bible* is a work with strong religious nature and it has a lot of allegories. *The Pilgrim's Progress* is right the explanation to the thought in the *Bible*. There are three kinds of notes in *The Pilgrim's Progress*:

The notes to the original the *Bible*, e.g.:

a. "Put off the old man with his deeds" (John Bunyan, 104), the original sentence in the *Bible* was "Put off the old man and his deeds." The literal meaning is "To get rid of the old man and his deeds". In Wang Hanchuan's version, it was translated into 躲避这个老奸巨猾的人, 拒绝他和诱惑。(Wang Hanchuan, 116)

There is high intertextuality between *The Pilgrim's Progress* and the *Bible*. The whole work is the annotation to the *Bible*. Meanwhile, this suggests that the great influence of the *Bible* to *The Pilgrim's Progress*.

The notes to religious terms:

b. If you believe not me, read here in this book; and for the truth of what is

expressed therein, behold, all is confirmed by the blood of him that made it (John Bunyan, 1984, P43). In Wang's version, he translated the Protestant Christian discourse blood into 宝血(Wang Hanchuan, 27).

In this kind of note, it is guessed that the translator has some knowledge about religion which can help him understand and translate the original better. What's more, this type of note can help readers understand the contents better.

The notes of translators' own understanding:

As is known, *The Pilgrim's Progress*, just like the *Bible*, is a religious work. Thus, some readers, especially non-religious readers have some difficulty while reading. With understanding of the translator, readers, especially non-religious readers will understand it better.

c. Hopeful. Where God began with us (John Bunyan, 177). It can be literally translated into

就从上帝开始和我们在一起的时候。

In Wang's version, it was translated into

就从我们开始认识上帝的时候 (Wang Hanchuan, 230).

In his opinion, he modified it according to the essence of the following dialogue.

According to these examples, we can induce that notes make the content; especially some religious features are easy to accept for most of the people. By explaining the content in the *Bible*, the Protestant Christian discourse, plus the author's own understanding about the content, readers especially the non-religious readers can understand the meaning better. This method also provides theoretical direction for translation study.

4.3.6 Making a balance between bible-orientation and literature-orientation

Two tendencies: Paying too much attention to the intertextual translation of the original, so that make version of *The Pilgrim's Progress* Biblization; ignoring the intertextual translation of the original, so that make the version lose Bible features. Versions belonging to the church the Bible signals in the original, so that the version became biblization. For example, translating words without *Holy Scripture* into the

Bible; translating Lord into 我主耶稣; translating Immanuel into 上帝 (Xi Hai, 100); e.g.:

a. And for the truth of what is expressed therein, behold, all is confirmed by the blood of him that made it. (Bunyan, 43)

Protestant Christian version:

书中所写的都是真理，全都由圣经的作者流出他的血作为担保的。

(Zheng Xirong, 4)

Wang Hanchuan's version:

这些真理这本书上都写着呢；看吧，耶稣的宝血揭示了这些真理，并证实了这一切。(Wang Hanchuan, 27)

Zia, Z. K.'s version:

请你念这本书，书中所写的都是真理，因为有血滴在上面作为担保。(Zia, Z. K. 6)

Xi Hai's version:

看啊，它里面句句话的真实性，都是用它的作者的血来作见证的。(Xi Hai, 18)

In Wang Hanchuan's version, 圣经 and 耶稣的宝血 are biblicalization. Zia, Z. K.'s version does not coincide with the original; Xi Hai's version is right. The translation in Protestant Christian version is obscure.

b. "Let grace be adored" (Bunyan, 147)

The translation 上帝的恩典是何等奇妙 (Wang Hanchuan, 182) used the Christian discourse; while 天恩浩荡 (Xi Hai, 82) does not reflect Bible meaning.

c. And then I saw from that saying He that cometh to me shall never hunger, and he that believeth on me shall never thirst that believing and coming was all one, (Bunyan, 182)

The original just quoted the last part in 35th section in chapter 6 of The Gospel of John, the first part is "I am the bread of life", Zia, Z. K.'s version 我就是生命的粮 (Zia, Z. K. 172) was copied from the *Bible*. It is biblical. There is no such phenomenon in the other three versions.

d. To explain myself, the word of God saith of persons in a natural condition,

There is none righteous, there is none that doth good.

The original "Word of God" refers to the *Bible*, but it is not the book's name. The translators knew the quotation came from the *Bible*. Protestant Christian version copied the *Bible* translation rather than translated according to the original and also added the sentence 耶和華(Zheng Xirong, 127) Obviously this translation is biblical.

It saith also, That every imagination of the heart of man is only evil, and that continually. (Bunyan, 186)

5 Conclusion

5.1 The significance of intertextual perspective in assessment of the translation of *The Pilgrim's Progress*

The Pilgrim's Progress is a Christian work which propagates Christian doctrine. It has a high intertextuality relationship with *King James Bible*. It reflects all kinds of Bible allusion, quotation, and theology terms as well as Christian languages. Then while in translating the Bible signal and Christian languages in *The Pilgrim's Progress*, what kind of principles should translators follow? On the basis of intertextual translation theory, the translator should follow those principles we have mentioned in the fourth part.

No intertextual reference can be transferred into another language on the strength of its informational purport alone. In fact, Intentionality normally outranks information content as it is the basis of the general semiotic description of a given reference. The translator in according priority to intentionality will also make adjustments in the light of the fact that different groups of text users bring different knowledge and belief systems to their processing of texts. These are the issues which lie behind the translator's decisions. (Hatim and Mason, 2001: 137)

5.2 The two-dimension nature of *The Pilgrim's Progress* and requirement on part of the translator

The translator's cultural status has great influence on their translation works. This phenomenon is fully expressed in the translation of *The Pilgrim's Progress*. From different versions of *The Pilgrim's Progress*, the translator who has religious status translates their works with a lot of religious characteristics; while the translator who does not have religious status translates their works without religious characteristics. Only when the translator is very familiar with Christian language, can he produce correct versions. For example, in Wang Hanchuan's version, he does a very good job. He expresses the Christian language in a very decent way, i.e. When he meets Christian language, he will use Christian language to translate.

For example, when he translates the word "blood" "mediator" "law" "the wages of sin" "day of doom" "stranger" "in the time of trial" "heirs of salvation", he translates them separately into Chinese:

宝血, 中保, 律法, 罪的工价, 审判之日, 客旅, 受试炼的时候, 承受恩救的人.

In dealing with religious works, such as *The Pilgrim's Progress*, too much religious languages will confuse non-religious readers; while only using modern Chinese will make the work lose religious characteristics. Therefore, the consciousness of considering the two kinds of readers while translating becomes very important. It means that translator should have some religious knowledge. Also he should consider the non-religious readers when he translates.

Meanwhile, in Wang's translation, he also considers readers who have no religious knowledge. He makes a very good balance between the two kinds of readers instead of translating the whole work with Christian language.

5.3 The Influence of King James *Bible* on the translation of *The Pilgrim's Progress*

The notion of intertextuality was related to translation as early as in the 1970s. Then Hatim and Mason brought it to the fore in the field of translation studies from the stance of discourse analysis. They have carried out substantial research on intertextual theory and translation, positing that "intertextuality provides an ideal

testing ground for basic semiotic notions in practical pursuits such as translating or interpreting.”(Hatim, Basil & Mason, Ian, 2001:121.)

Since *The Pilgrim's Progress* is the annotation to the theme of the *Bible*, then the translation of *The Pilgrim's Progress*, to a larger extent, is constrained by the *Bible*. We should know the strategies in translating *The Pilgrim's Progress* and the intertextual principles in translating. These principles provides theoretical direction for translation study of *The Pilgrim's Progress*.

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Appendix I

Table: Chinese Translations of *The Pilgrim's Progress* in figures

No	The translator	Book Name	Time	Place	Remark
1	Muirhead, William	Hing kih king leih chuen	1851	Shanghai	Extraction version, 13 (double leaves), publishing 2000 volumes
2	Burns, William Chalmers	T'een loo leih ch'ing	1853	Xiamen	Classical Chinese, part one, including 5 volumes, 99 double leaves
3	Talmage, John V. N.; Macgowan, John	Thian lo lek theng(Xiam en dialēct)	1853	Xiamen	Pinyin, part one, retranslated from Burns, William's classical Chinese, including 5 pages, 310 pages.
4	Cobbold, Robert Henry	Li jing jih sing(Ningb o dialect)	1855	Ningbo	Ningbo Pinyin, part one, 254 pages, enclosed contents, preface, publishing 600 volumes
5	Burns, William Chalmers	<i>The Pilgrim's Progress</i> (Mandarin)	1865	Jingdu: London Mission Press	Mandarin, part one, including 5 volumes, 152 pages, enclosed illustration and notes
6	Burns, William Chalmers	Continuing <i>The Pilgrim's</i>	1866	Jingdu (Beijing):L	Mandarin, part two, including 6 volumes, 113 double leaves

		<i>Progress</i> (Mandarin)		London Mission Press	
7	Tang Xiaofeng edited and drew	Pictorial Pilgrim's Progress	1931	Shanghai: Christian Book Room	The first colloquial edition, part one, published into two series, including 234 illustrations, with one paragraph of explanation
8	Zia, Z. K. (谢颂羔)	Sheng Youji (colloquial)	1936	Shanghai: (Christian Literature Society)	Colloquialism, Part one, the names and places were translated according to Burns William Chalmers' version, poems were translated by Feng Xuebing. The first publication was 1200 volumes.
9	Zia, Z. K. (谢颂羔)	Sheng Youji (colloquial)	1938	Shanghai: (Christian Literature Society)	The first whole colloquial edition, enclosing preface, 395 pages.
10	Xi Hai(Yang Zhihong)	<i>The Pilgrim's Progress</i>	1983	Shanghai: Shanghai Translation Publishing House	Full translation version, the first edition published in Mainland since 1949, finished before Culture Revolution, according to "The Continental Book Co., Stockholm, London, England 1946 ed."

11	Wang Hanchuan	<i>The Pilgrim's Progress</i>	2003	Chinese Labor Publishing House	Full translation version <i>The Tree of Life</i> enclosing translator's preface, Chinese-English antithesis about main names and places and other nouns, 210 illustrations, 516 pages.
12	Su Yuxiao	<i>The Pilgrim's Progress</i>	2007	Yi Lin Publishing House	Including <i>The Pilgrim's Progress I</i> and <i>The Pilgrim's Progress II</i> , with index about names of people and places in <i>The Pilgrim's Progress</i> , 277pages
13	Zheng Xirong	<i>The Pilgrim's Progress</i>	2007	Chinese National Christian Three-self Patriotic Movement Committee & China Christian Council Publishing House	A new version, including two parts of <i>The Pilgrim's Progress</i> , published by Chinese National Christian Three-self Patriotic Movement Committee & Chinese Christian Council Publishing House.

Appendix II

Pictures of *The Pilgrim's Progress* in different versions



(1) *The Pilgrim's Progress* in easy Wenli, 1853/1857 America
浅文言《天路历程》，1853/1857 美国



(2) Wang Hanchuan: "illustration edition with commentary in the 21st century" 2002.1;
The illustration in the version published by Shanxi Normal University, 2004.12

王汉川：“21世纪插图注释珍藏版”2002.1；50幅插图
2004.12 陕西师大版（手绘插图珍藏本）祈祷书插图



(3) Zia, Z. K. Christian Literature Society, 1936
谢颂羔译本,上海广学会出版, 1936



(4) Wang Hanchuan's version published by Pictorial Publishing House in Shandong, 2002
王汉川 山东画报出版社, 2002



(5) Wang Hanchuan's version was published by Chinese workers Press, 2003
王汉川 中国工人出版社, 2003



(6) Xi Hai's version was published by Shanghai Translation Publishing House, 1997
西海译本,上海译文出版社, 1997



(7) Zheng Xirong's version, published by Chinese National Christian Three-self Patriotic Movement Committee & Chinese Christian Council Publishing House. 2006
郑锡荣, 中国基督教两会出版, 2006



(8) Lin Yiheng's version was published by Mainstream Publishing House in Taipei, 2007 林以恒, 主流出版有限公司, 2007.11.1



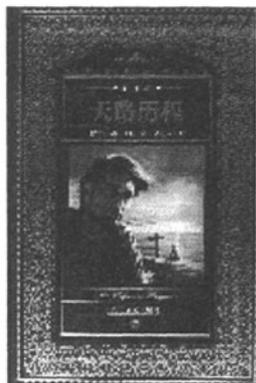
(9) Su Yuxiao's version was published by Yi Lin Publishing House, 2007.9
苏欲晓,译林出版社,2007.9



(10) Su Yuxiao's version was published by Yi Lin Publishing House, 2002.9.1
苏欲晓,译林出版社,2002-9-1



(11) Zhao Peilin & Chen Yake's version was published by Shanxi Normal University Publishing House, 2003
赵沛林, 陈亚珂, 陕西师范大学出版社, 2003. 11.1



(12) Huang Weiwen's version was published by the Publishing House of Chang Jiang Literature and Art , 长江文艺出版社, 2006
黄伟文,长江文艺出版社,2006



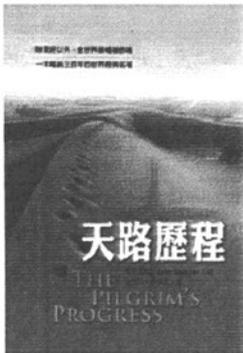
(13) Lin Yanzhu and Mou Shanying retranslated it and published by Shengdao Publishing House in Taipei 1998

林燕珠, 牟善英 道声出版社, 1998/06



(14) Gao Manman's version published by China Electric Power Press

高满满, 中国电力出版社, 2005. 1.1



(15) Lin Yanzhu and Mou Shanying retranslated it and published by Shengdao Publishing House in Taipei, 2007

林燕珠, 牟善英 2007.11



(16) Wang Hanchuan's version was published by Chinese workers Press, 2003

王汉川 中国工人出版社 2003.9.1

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学位授予单位: 中国海洋大学

相似文献(10条)

1. 学位论文 李果 论《天路历程》中的圣经讽喻 2006

《天路历程》被认为是英语文学最著名的讽喻小说之一。作为约翰·班扬的代表作,该书被称为班扬心灵自传《罪魁蒙恩记》的小说体。小说自1678年出版以来,受到广大读者的热烈欢迎。然而它在西方文学批评界的定位长期以来或尊或卑,可谓有天渊之别。

批评界对该书的评论主要从加尔文神学、道德内涵、心理分析、宗教象征意义等方面进行阐释。很多学者认为该书是英国小说的鼻祖,因此不少评论对其叙述风格、人物刻画等进行了探讨。尽管仍有评论认为该书人物刻画平淡、情节冗长、道德说教令人不悦、写作风格怪异、无法令读者振奋,更多的评论家则认为班扬具有平衡讽喻方法和性格刻画的天分,有些评论家强调班扬圣经风格的语言有其特色,也有的评论家认为该书精神灵性的意义和表达使该书经久不衰。然而,就小说作为讽喻的丰富的内涵来说,它还需要我们不断地进行新的探索,以期新的发现。

本文拟从文化、神学的角度来阐释《天路历程》中圣经讽喻的应用,这些讽喻涉及小说的主题、叙述风格和人物刻画。文章的结构可分为三部分:引言、正文、结语。

引言部分概述了文本的文学地位,作者的生活与文本的关系,关于文本的研究现状及及本文的意义。

正文部分包括三个章节。

第一章通过分析前文本(圣经),朝圣传统和朝圣的圣经讽喻来探讨文本主题的讽喻意义。

第二章分析了叙述的讽喻方式,包括叙述的圣经原型,梦境叙述及其不同的叙述层面。

第三章讨论了人物刻画的讽喻,包括圣经和主要人物的关系,人物姓名、心理、性格的具体化和拟人化。

结论部分总结全文,重申文章的观点,表明班扬对圣经讽喻的应用,增添了文本丰富的内涵。

2. 期刊论文 吴文南 《天路历程》影视赏析 - 电影评介2006, "" (19)

《天路历程》是一部讲述基督信仰的宗教寓言,是班扬的寓言体心灵自传,也是第一部汉译的西方长篇小说,被美国Ken Andersons Films电影公司拍成影片,其地位仅次于《圣经》。

3. 学位论文 高红 对《天路历程》的原型解析 2006

本文拟从原型批评理论的角度阐释《天路历程》中来自基督教的文化原型。这些原型涉及作品的人物形象、叙述结构、情节和主题几个方面。文章共分为五部分。第一部分主要介绍约翰·班扬的生平以及他的代表作品《天路历程》并阐述弗莱的原型批评理论,说明从原型角度研究《天路历程》的根据及重要性。

第二部分重点分析《天路历程》的人物形象原型,正面人物基督徒和守信分别采用了约伯和司提反的圣徒原型。而他们周围的世智先生、饶舌先生、魔王阿波伦等一系列反面人物则无疑是圣经中败坏邪恶的撒旦原型。通过对基督徒的原型分析,作者强调了基督徒为实现救赎在奔走天路过程中所表现的坚忍精神。通过对守信的原型分析,突出了他为信仰而甘愿受逼迫以至殉道的宗教情节。撒旦的原型分别象征着基督徒在信仰过程中所面临的各种各样的敌人。这一原型的运用不但揭示了敌人的狡诈邪恶,而且更加反衬出了基督徒为实现天国理想而不畏艰难险阻的坚忍不拔精神。

第三部分探讨圣经原型结构和情节。根据弗莱的原型理论,整部圣经的叙事结构是遵循乐园、犯罪、受难、忏悔、得救这一情节模式展开的,是一个大致的U型的结构。圣经可以说是有无数个阶段性的悲剧组成的大喜剧,在这个大U型结构中包括无数个U型结构。在结构安排上,《天路历程》也采用了圣经的这种U型结构模式。像旧约出埃及及记中以色列人一样,基督徒也大致经历了被选—出走—到达应许之地圣城的一个大U型的天路历程,在朝圣的过程中,他一次又一次地因为软弱或偏行正路,或遭受重重的危险和磨难,一次又一次地得到上帝的怜悯,被解救继续赶走天路,最后终于到达了上帝的应许之地圣城。在情节方面,班扬主要采用圣经中的善恶冲突情节,并将其置换为基督徒与外部世界的冲突,以及基督徒与其本我之间的内部冲突。

第四部分主要探讨《天路历程》的原型主题,即基督徒成为圣徒的历程及其圣徒的坚持不懈。基督徒之所以能够不畏艰难险阻,勇往直前地奔赴天国,是因为在他一直怀抱对永恒国度一天堂永不止息的盼望以及他对上帝坚贞不渝的爱。

第五部分为本论文的结论部分。在《天路历程》中,约翰·班扬对基督教原型的运用是巧妙而又精湛的。这些原型不仅是小说创作的重要源泉,也是作品具有永恒魅力的重要原因之一。通过对各种原型的综合运用,不但有效地传达了作者的创作意图,深化了作品的基督教的文化内涵,还增强了作品的深刻性和艺术性。正是因为这些精妙绝伦的原型运用使《天路历程》成为英国文学史乃至世界文学史上一株常青生命树,三百年来在文坛上一直保持着其经久不衰的地位。

4. 期刊论文 马荣 试探《天路历程》:在社会转型时期人生终极价值的重构 - 时代文学2010, "" (7)

在文章中,笔者从神肇研究和现实批判的角度分析《天路历程》卷一中“基督徒”人生终极价值的建构,主要包括:一,认“原罪”的觉醒者。二,走“窄门”的斗争者。三,进“天国”的胜利者。可以说,笔者强烈地表达通过《天路历程》中“基督徒”人生终极价值的建构来反思处于社会转型时期的人们如何实现终极价值的重构。

5. 学位论文 朱荷花 试析《天路历程》两个汉译本中宗教关键词的不同翻译策略 2007

随着时代的发展,翻译理论也在不断地丰富和演变。翻译与语言、文化不可分割,这种跨文化的交流活动,在不同时期,不同的社会背景下,其标准也各不相同。翻译研究的对象也在从作者、原文本、译者,逐渐向目标读者转换。翻译不再被视为手段而是目的,有关这方面的讨论已不再局限于直译与意译、归化与异化之间的争论,而是更多的关注长期以来较被忽略的译文读者,更多考虑读者对译本的主观性。越来越多的认识到,不同层次和类型的读者对译本有不同的要求。在这个基础上,不同类型的译本应运而生。有关的翻译理论不再是作者、译者或文本中心论,而是向读者的角度转移。本文根据功能翻译理论的目的论和接受美学,论述了《天路历程》的两个汉译本中译文读者的主体作用。该小说兼有文学名著和基督教属灵书籍的特点,其大部分内容源于《圣经》,故有浓重的西方文化色彩。自出版以来,它三百多年经久不衰,各种译本不计其数,但对它的研究却寥寥无几,因此,对其的研究空间十分广阔。本文分析了两个特征显著的汉译本,它们所针对的读者截然不同,一为基督徒,一为非基督徒,故这两译本在语言、风格和方法的处理上有很大的不同。

本文共分五部分。

第一章介绍一些主要的翻译理论,并简单地引入了翻译中译文读者的角色一说。

第二章论述翻译的目的论、接受美学、文化和译文读者的特性这四个方面的翻译理论。目的论方面主要介绍了它的概念、产生与发展的过程、理论的特点和原则;接受美学方面谈到了文学翻译的本质、接受理论的内容、接受美学与翻译的关系以及文学翻译中译文读者的分类;文化方面谈到了文化的内涵、文化与语言、翻译、交流的关系、翻译的文化交流功能、译文文本与文化转形的出现以及《天路历程》中基督教文化内容的简介;译文读者理论谈到了译者与读者的关系以及读者的纵向接受与横向接受,从而得出翻译是以读者为中心的结论。

第三章是关于《天路历程》的全面介绍。主要谈及小说的内容、作者班扬的社会背景、作者的预想读者、不同汉译本的功能和作用、译者的背景以及译本针对的不同类型的读者。

第四章举例分析两个汉译本中基督教文化词的对比,从三方面对两个译本进行了分析比较:圣经中的人物如三位一体、天使、魔鬼等;圣经中的场景如天堂、地狱等;一些宗教术语的阐释,例如罪、十字架等。

第五章是结论部分。这一章对整篇论文进行了总结的同时,提到了文中论述不足的地方,并就今后对《天路历程》一书的翻译研究提出一些建议。

6. 期刊论文 陈平原 晚清教会读物的图像叙事 - 学术研究2003, "" (11)

晚清传教士大规模参与报刊及出版事业,在引进西方宗教、哲学和科学知识的同时,也改变了中国书刊的面目,促成了以图像叙事的潮流。如果说,点石

斋画报》代表了中国人“以图像为中心”的叙事策略正式确立,那么此前的《教会新报》、《天路历程土话》和《画图新报》则可看作是这场至今仍在上演的大剧的“序幕”。《教会新报》最具特色的图像是叙事性质的“圣书图画”,以图像为中心,讲述《圣经》故事;《天路历程土话》的三十幅插图展示了天路历程的主要情节,如同中国“绣像小说”传统一样,这些图像本身具有某种独立性,客观上具有独立叙事的功能;《画图新报》的连续性漫画,讲述趣事,以文配图,开创了图像叙事的新局面。从“图说”《圣经》故事到“绣像”《天路历程》,再到“漫画”日常生活的这一世俗化过程,不仅展现了具体图像本身的意义,更体现了图像制作者的心态变化。

7. 学位论文 李彩虹 流亡与探求的追寻之旅——原型批评视角下《天路历程》与《灵山》之对比研究 2007

本文以班扬的《天路历程》和高行健的《灵山》为分析对象,以神化—原型批评理论为依据,从文学原型和文学叙述程式两个方面对两部作品作平行研究。进而得出结论:虽然它们都是出于流亡与探求的同一文学母题,但是《天路历程》通过对男女主人公最终到达天国来肯定人的积极进取精神;《灵山》则是通过对“我”、“你”无始无终的身游和神游揭示了现代人生存的困惑。文章共分为五部分。

第一部分主要介绍两位作家约翰·班扬和高行健的生平及他们的代表作品《天路历程》和《灵山》;回顾前人对这两部作品的评论,同时提出本文的写作缘起以及论证的理论方法。

第二部分阐述原型批评理论代表人物弗雷泽、荣格和弗莱对该理论的贡献。

第三部分重点分析“伊甸园”和“挪亚方舟”这两个圣经典故在两部作品中的再现,并得出结论班扬沿用这两个典故,借此宣扬基督教崇尚纯洁的思想;而高行健却对它们作了“置换”改变其原内涵,赋予新意义。同时也分析了两位作家赋予“水”这一意象的不同内涵:在《天路历程》中“水”是再生的媒介;在《灵山》中“水”意指死亡。

第四部分讨论两部作品的叙述模式。《天路历程》无论在情节上还是人物塑造上符合浪漫故事的要求,对应于夏天。《灵山》对应于冬天,讲述失去主人公的世界,凸显了现代人生存的困境。

第五部分为本文的结论部分,概括前面的原型分析所得到的结论,并揭示两位作家在其作品中对原型的沿用或移用所要表现的人类两种不同的生存状态。

8. 期刊论文 刘晓晗 《天路历程》的文学价值 -内蒙古农业大学学报(社会科学版) 2010, 12(4)

《天路历程》融合宗教、讽喻、现实与浪漫元素,运用讽喻寓言的体裁,借助梦境叙事的框架,遣词造句朴实简约,人物对话生动形象,融合圣经典故和意象,结构叙事富有张力,作品所表现出来的现实主义特色和人文主义关怀,都使其超越出宗教布道的本意,而升格为一部具有丰富文学价值的经典之作。

9. 期刊论文 林雅琴 《天路历程》中的寓言意象 -辽宁教育行政学院学报 2009, 26(4)

约翰·班扬在《天路历程》中塑造了形形色色的寓言意象。这些意象大多取材于《圣经》、民间传说或现实生活,它们淋漓尽致地再现了圣徒们由今生到永世的神圣信仰之路,也真切地展示了人们为某一理想而艰苦跋涉的人生旅途。

10. 学位论文 刘京裕 《天路历程》的艺术特征 2007

约翰·班扬被认为是17世纪英国寓言小说的伟大开拓者,同时也是英国小说艺术上一位不同凡响的人物。在《天路历程》中,约翰·班扬所创作的不仅是最完美的英语寓言,而且是最杰出的散文小说,是一部流传很广的作品。作品用梦的形式生动地描写了主人公基督徒去天国寻求赎罪的坎坷经历。作者将基督视为人类的代表,将他前往天国朝圣的旅程比作人生道路。这种《天路历程》不仅是物质意义上的历程,而且是一次精神上的旅程,具有深刻的宗教意义和象征意义。本文共分为五部分论述了17世纪英国寓言小说家约翰·班扬《天路历程》的艺术特征。

引言部分介绍了国内外学术界对班扬及其作品《天路历程》的研究现状。

第一章探讨作者用梦的形式写此书的过程及梦的成因,指出该小说与《圣经》对照呼应,反映了此书的宗教意义和作者的宗教思想。

第二章探讨作者的写作技巧,分别从抽象人格化和象征寓意形式两方面说明象征手法在该小说中的运用。

第三章探讨了作者的叙事技巧,作者用对话的形式,艺术性地把作者所处年代英国的社会现状用象征的手法 and 散文式的对话,以戏剧形式展示出来。

结论部分总结了《天路历程》的艺术特征,揭示了作品艺术特征与作品主题的有机统一,同时指出了作品艺术特征给读者的启示及其在文学发展史上的地位和作用。

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