



Exploring the Transmission of Chinese Classic Culture in the Western World Based on the English Translation of *Tao Te Ching*

Yan Du

Department of Foreign Languages and Literature, Northwest Normal University, Lanzhou 730070, Gansu, China.

How to cite this paper: Yan Du. (2024) Exploring the Transmission of Chinese Classic Culture in the Western World Based on the English Translation of *Tao Te Ching*. *Journal of Humanities, Arts and Social Science*, 8(10), 2402-2409.
DOI: 10.26855/jhass.2024.10.025

Received: September 18, 2024
Accepted: October 15, 2024
Published: November 12, 2024

*Corresponding author: Yan Du, Department of Foreign Languages and Literature, Northwest Normal University, Lanzhou 730070, Gansu, China.

Abstract

Translation plays a crucial role in cultural inheritance and development. Cultural exchanges between China and other countries should be carried out through various translation activities. Chinese classical works, as an integral part of Chinese literature and culture, embody the essence of Chinese spirit and traditional Chinese culture so the translation of Chinese classic works can be an effective way of promoting Chinese culture around the world. By taking historical periods as the outline and translators as the goal, the paper intends to analyze some representative translators and their translated versions of *Tao Te Ching*, a representative philosophical classic of China, based on different historical periods. It focuses on the translation styles and norms employed by various translators, ultimately concluding the value and practical significance of translating Chinese classics into English. Such translations not only promote the dissemination of China's traditional culture worldwide but also facilitate a more balanced flow of cultural exchanges between China and other countries. Additionally, they enhance global understanding of China and foster cultural exchange and mutual learning among nations.

Keywords

The Translation of Chinese Classics; *Tao Te Ching*; Cultural Exchanges

1. Introduction

Since the reform and opening up, China has been consciously striving to promote culturally “going global” and regards it as an inevitable demand for economic revitalization and national rise. From the planning of the “Panda Books Series” (1981-2001) and “The Chinese-English Translation Project Named ‘Library of Chinese Classics’” (1995) in the last century, to the launch of the “Translation Project of Introducing 100 masterpieces of Chinese Contemporary Literature to the Outside World.” (2006) and the “Translation and Publication Project of Chinese Cultural Works” (2009) in the new century, to the establishment of Confucius Institutes (2004) and the “China Academic Books Translation Project Supported by National Social Science Fund” (2010), all reflect the profound strategy of promoting the “going globally” of Chinese culture. Chinese classics, which collect the essence of Chinese civilization and carry the spirit and wisdom of the Chinese people, are a vital part of Chinese literature and culture. The translation of Chinese classics works as an excellent way to let the world know China and let Chinese culture participate in global cultural exchanges, helping the world better understand China and strengthening the “connectivity” between different cultures.

Tao Te Ching, as a classic of traditional Chinese culture, is concise in its expressions and rich in its connotations embodied with vast wisdom. It is not only the crystallization of ancient Chinese civilization but also a cultural wealth

shared by all mankind. Since the 19th century, the *Tao Te Ching* has become the most translated Chinese classic text, second only to the Bible and the *Bhagavad Gita* in terms of circulation and publication in the West (Wang Hualing & Xin Hongjuan, 2020). Since modern times, Western countries have been competing to find the wisdom and driving force for sustainable national development from Chinese Taoist classics, and it has become a trend in the international sinology community to translate and study Laozi's thoughts. Based on the statistics collected by Misha Tadd (2019), an expert in Lao Tzu's theory, there are currently a total of 562 English-translated versions of the *Tao Te Ching*, with a cover of its full translations, abridged versions, rewritten versions, and creative versions under the name of the *Tao Te Ching*, presenting the characteristics of being re-translated continuously and evoking a great passion for the study of Daoism around the world, making important contributions to enhancing cultural exchanges between China and the West. Accordingly, this paper, by taking historical periods as the outline and translators as the goal, intends to analyze some representative translators and their translated versions of *Tao Te Ching* in different historical periods. It focuses on the translation styles and norms adopted by different translators and then concludes on the value and practical significance of translating Chinese classics into English, which not only helps to promote China's traditional culture dissemination around the world and makes the information flow of cultural exchanges between China and foreign countries more balanced, but also helps the world better understand China, promote cultural exchange and mutual learning among different countries in the world.

2. A Review of the Translation History of Chinese Classics in the English World

The translation history of Chinese classics into English is long and profound. According to Ma Zuyi's *HISTORY OF WORLD'S TRANSLATIONS OF CHINESE WRITINGS* (1997), in 647 AD, Tang Hsuan-Tsang (Chinese Pinyin: Tang Xuanzang) translated the *Tao Te Ching*, honorably with the title of the "King of Ten Thousand Classics", into Sanskrit, marking the fact that Chinese classics went abroad for the first time. Although this translated version in Sanskrit has been lost, its authenticity cannot be denied. In 1590, Juan Cobo, a Spanish missionary, translated the *Precious Mirror of the Clear Heart* (Chinese Pinyin: Ming Xin Bao Jian), an enlightenment book containing a large number of proverbs, into Spanish, marking the beginning of the translation and dissemination of Chinese classics in the western world.

2.1 The Origin of the Translation of Chinese Classics into English

In the late Ming and early Qing dynasties, with the advent of the Age of Exploration and under the impact of Western world's overseas expansion, Western Catholic missionaries began to enter the territory of China. In order to preach their religions and fulfill their responsibilities as missionaries in China as well as reach the ultimate aim of interpreting Catholic doctrines to Chinese people with a combination of Confucianism and highlighting the value and importance of Catholicism to make a complement to Confucianism so as to finally surpass Confucianism, several missionaries including Matteo Ricci (Italian, came to China in 1599), Nicolas Trigault (French, came to China in 1611), Phillippe Couplet (Belgian, came to China in 1658), and Marie de Premare (French, came to China in 1698) embarked on their work of translating Chinese Confucian classics into Latin, French, Italian and other European languages. In order to preach their religions in China, Jesuits spared no effort in studying and translating Chinese literature. Missionaries coming to China represented by Matteo Ricci realized that "China is a great civilization with a long history and in order to make Chinese people embrace Christianity, we must first understand and respect Chinese culture. Only in this way can we win their trust" (He Yin & Xu Guanghua, 2002). This can be regarded as their original motive for translating Chinese cultural works.

As Britain was a Protestant country, it was not able to send Catholic missionaries to China during this period, which led to less direct contact between Britain and China, but it was closely linked with continental Europe. Everything about China was spread to Britain through continental Europe, and Chinese culture began to be understood by the British, and the English-translated versions of Chinese cultural classics came out one after another. It is worth noting that the English versions of Chinese classics during this period were all translated from Latin or French, known as the period of indirect translation of Chinese classics into English from other European languages, which also marked the origin of the translation of Chinese classics into English. For example, the Spanish version of *The History of the Great Emperor of China* (Spanish: *Historia del Gran Reino de la China*; Chinese Pinyin: ZHONG HUA DA DI GUO SHI) was re-translated into English indirectly in 1588, and the English-translated version of *The Morals of Confucius, A Chinese Philosopher* (Chinese Pinyin: ZHONG GUO ZHE XUE JIA KONG ZI) was also published in 1691. In 1738, Britain translated a French version of *The Complete History of the Empire of China* (Its full name is

Description of the Empire of China and Chinese-Tartary, Together with the Kingdoms of Korea and Tibet; Containing the Geography and History (Natural as well as Civil) of Those Countries; Chinese Pinyin: ZHONG HUA DI GUO QUAN ZHI), also entitled *Description of the Empire of China*, which included some chapters from *The Book of Songs* (Chinese Pinyin: SHI JING) and *The Spectacles in Ancient and Modern Times* (Chinese Pinyin: GU JIN QI GUAN), as well as the Yuan Dynasty drama named *Orphan of the Zhao's Family* (Chinese Pinyin: ZHAO SHI GU ER). In 1761, Thomas Percy compiled and published *Hao Kiou Chooan* (Chinese Pinyin: HAO QIU ZHUAN), which was the first English version of Chinese classical novels. Once published, it was widely popular and quickly translated into other European languages.

In general, the origin of the translation of Chinese classics into English witnessed a limited number of English versions of Chinese classics. Moreover, because of the indirect-translation as the dominant approach together with the relatively low proficiency in Chinese of translators, the translated versions of this period received some unsatisfactory results in language accuracy and literary expressions. Missionaries have faithfully reflected Confucianism and cultural elements of China in a basic way in their translated works, but have made their own choices as to what should be translated and introduced in the western world. The principle of selecting translated materials is mainly based on promoting the popularity of Chinese classics of Confucianism, so as to achieve effective communication between Confucianism and Christianity with the ultimate goal of providing service for their missionary responsibility. In the 18th century, as more and more missionaries flooded into China, they translated and introduced a large number of Chinese works, which sparked a wave of love and worship for Chinese culture in European societies. The Chinese classic works translated and introduced by missionaries have continuously flowed into Britain, exerting a certain influence on British society. The famous British poet Milton once exalted China as one of the “most powerful empires” in his *Paradise Lost*. British statesman and essayist William Temple (1628-1699) regarded everything in China, with politics, philosophy, art, morality, culture, medicine, etc. included, as a model for Britain (Yan Jianqiang, 2001). Besides, Temple showed a high admiration to Confucius, believing that he was knowledgeable, virtuous, and of exceptional character (Fan Cunzhong, 1991).

2.2 The Development of the Translation of Chinese Classics into English

In the 19th century, with the expansion of trade between China and Britain, a large number of British and American merchants, Protestant missionaries, and diplomats came to China for business, preaching, or seeking national interests. As a result, they began to learn Chinese with great passion and developed a strong interest in China's local customs and practices, language, culture, history, philosophy, and other aspects, which led them to become the main group for translating Chinese classics into English during this period, with representative figures including the first generation of British sinologists, such as John Francis Davis (the second Governor of Hong Kong at that time), James Legge (missionary, sinologist), Herbert Allen Giles (sinologist), as well as Elijah Coleman Bridgman and Samuel Wells Williams from the United States. As Confucianism worked as the spiritual pillar of the feudal society in China at that time, in order to achieve a comprehensive colonial invasion of the East, it was necessary for Britain to carefully study and translate Chinese Confucian classics so as to achieve the goal of assimilating the religious beliefs of the Chinese nation. Therefore, from the perspective of the translated materials, the translation of Chinese classics into English during this period showed a clear trend of “emphasizing Confucianism over Taoism” (Yu Senlin, 2020). The translation of Chinese classics transitioned from the indirect translation period to the direct translation period from Chinese to English, and major Confucian classics in China, including *The Analects* (Chinese Pinyin: LUN YU), *The Great Learning* (Chinese Pinyin: DA XUE), *The Doctrine of the Mean* (Chinese Pinyin: ZHONG YUN), *Mencius* (Chinese Pinyin: MENG ZI), *The Book of Ancient Documents* (Chinese Pinyin: SHANG SHU), and many others, were all translated into English.

In the mid-19th century, the English translation of the *Tao Te Ching* also entered its initial stage, and the first English version of *Tao Te Ching* was produced. According to the research, the translated version was completed in 1859 by a missionary from the United States who translated it from Stanislas Aignan Julien's French version (Julien, 1842). It is currently housed in the Manuscripts and Archives Department of the Library of Yale University and is included in the No. 547 folder of the Family Archives of Samuel Wells Williams (Yao Dadui, 2017). James Legge, as a milestone figure in the research on Sinology in the western world (Yue Feng, 2003), has a dual identity as a missionary and sinologist, and his translated English version of the *Tao Te Ching* has the characteristic of thick translation (Wu Bing, 2014). The so-called “thick translation” refers to adding a large number of annotations and supplementary materials while translating the main text to create a rich linguistic and cultural background for the text

(Kwame Anthony Appiah, 1993). Firstly, as a missionary, Legge clearly stated that his purpose in translating the *Tao Te Ching* was to help missionaries in China understand China and better achieve their missionary goals, which was his “duty” (Legge, 1891). Thereby, Legge added more than 40 pages of introductory content at the beginning of his translated version, describing the historical records of Laozi, the cultural and religious background of Laozi, and Laozi’s main thoughts. At the same time, he also added a large number of annotations after each chapter of the translation, including explanations of the theme and meaning of the chapters, textual research on words and phrases, specific explanations of word meanings, supplementation of Taoist and other cultural knowledge, criticism of other translators, cultural comparison between China and the West by introducing the western cultural knowledge, and even the questioning of some existing interpretations, with the aim of helping readers understand the translated version accurately. From this point of view, Legge put his readers’ reactions in the first place when doing translations. Secondly, as a sinologist, Legge’s translation attitude is particularly rigorous. When there was some confusion about his understanding of the original text, he would compare and consult multiple annotations, conduct in-depth research make a deep understanding, and finally make his own judgment. For example, when translating Chapter 50 of the *Tao Te Ching*: “Men come forth and live; they enter (again) and die. Of every ten three are ministers of life (to themselves), and three are ministers of death. There are also three in every ten whose aim is to live, but whose movements tend to the land (or place) of death. (Chinese Pinyin: CHU SHENG RU SI SHENG ZHI TU, SHI YOU SAN; SI ZHI TU, SHI YOU SAN; REN ZHI SHENG, DONG ZHI YU SI DI, YI SHI YOU SAN.)”, Legge held that in the French version of *Tao Te Ching* translated by Stanislas Aignan Julien, which is also the earliest full translation version of the *Tao Te Ching* in the West, it was incorrect to understand “three in ten (Chinese Pinyin: SHI YOU SAN)” as “thirteen (Chinese Pinyin: SHI SAN)”. And the correct understanding should be “three in ten (three people in every ten people)”, which is consistent with Wang Bi’s annotations (Laozi, 2011).

In 1896, the English-translated version of Lao Tsze’s *Tao Teh King* by the American philosopher Paul Carus (1852-1919) came out, which was the first American translation of *Tao Teh King* (Yu Senlin, 2020). In addition, during this period, many Chinese translators joined the group translating Chinese classics who held the dream of “saving the country from danger with translation as the weapon”, with Gu Hongming being a typical representative. They want the Western world to understand the philosophy and spiritual morality of Confucius and Mencius in China, respect Chinese culture by understanding the essence of Chinese culture, and eliminate various prejudices against Chinese civilization caused by mistranslation and distortion of the original text meaning by missionaries and sinologists. Therefore, they spontaneously and proactively introduced China to the West through taking translation activities. In the preface to his English version of *the Analects of Confucius*, Gu Hongming clearly explained his motivation for choosing to translate Confucian classics. The immediate reason was that he was dissatisfied with the quality of the translated version of Confucian classics translated by many western sinologists including James Legge, and worried that their translations could not correctly display the wisdom and moral values of Chinese people, and could not convey the positive image of Chinese culture (Gu Hongming, 1996, p. 346). Gu believes that Legge’s translation is not ideal in terms of style and content, and his translation of some terms is also featured with stiffness and roughness, unable to convey the exact meaning of the original text. Gu even bluntly criticized Legge’s translation, stating that there were no words or phrases in his annotations or introduction that demonstrated his comprehensive and philosophical understanding of Confucianism (Ibid: 345). However, placing his translation activities in the historical context of that time, a period when Western powers were at the height of carving up the world and encroaching on China, it was self-evident that Gu Hongming’s deep motivation for choosing to translate Confucian classics was to introduce the classics of Chinese traditional culture—Confucianism to Western people through translation, attempting to make Westerners understand the “real” Chinese civilization, change their arrogance and prejudice towards China, accept China’s good governance and civilization, and ultimately abandon their colonial policies. In the preface to his translation of *The Analects of Confucius* and *The Doctrine of the Mean*, Gu Hongming wrote: “For those educated and intelligent British people, we hope that after patiently reading our translated version, they can reflect themselves on the existing prejudices upon the Chinese people, not only correct the fallacies, but also change their attitudes towards China, whether individual or international” (Gu Hongming, 1996, p. 347). “If this little book, which embodies the wisdom of ancient China, can help the people of Europe and America, especially those who are in China, to better understand the ‘Tao’, and form a clearer and deeper sense of moral responsibility, so that they can abandon their spirit and attitude of the European style of using ‘guns’ and ‘violence’ to solve problems when treating China and Chinese people, but replace it with Tao whether in an individual way or as a nation. If they could follow the sense of moral responsibility in the process of interacting with Chinese people, - then, I will feel that my years of effort in

understanding and translating this book have not been in vain (Ibid, p. 513).

2.3 The In-depth Development of the Translation of Chinese Classics into English

In the late 19th and early 20th centuries, the publication of Darwin's *The Origin of Species* and the occurrence of the second and third technological revolutions led to rapid development of social productivity, significant changes in economic structure and material production methods, and profound impacts on people's thinking and life. The moral and spiritual emptiness caused many Westerners to turn to other non-orthodox sects in search of redemption. This spiritual and cultural awakening has stimulated the West's greater interest in the East. In addition, the two world wars that broke out in the first half of the 20th century marked the end of Western rational culture and the collapse of machine civilization (Xin Hongjuan, 2008). The West became increasingly disappointed with its industrial civilization and turned its attention to the East, hoping to find a new universal perspective in the East for redemption. Therefore, the translation of Chinese classics in this period presents a characteristic of "the interpretation of Chinese classics as a tool", and the translation of Chinese classics into English has entered a period of in-depth development, with the main translators being English and American writers, sinologists, and Chinese writers and scholars. The selection of translation materials in this period also showed a trend of diversification, with both Confucian and Taoist classics as well as Chinese classical literary works, especially the translation and introduction of poetry in the Tang Dynasty, which was quite popular. Due to changes in the translator's identity, there has been a secularization trend in the translation of Confucian and Taoist classics, resulting in significant achievements in trans-editing and a greater emphasis on the reader's acceptance.

Chinese Taoism advocates universal values which are deeply rooted in nature and aim at pursuing harmony, making it a remedy for the increasingly serious trust crisis in Europe (Yu Senlin, 2020). Therefore, in the 20th century, the translation and introduction of the *Tao Te Ching* became even more popular in the English-speaking world. According to the statistics, between 1943 and 1963, a new translated version of the *Tao Te Ching* was published almost every other year, half of which were published in the United States (Xin Hongjuan, 2008). Arthur David Waley's (1889-1966) English version of *the Tao Te Ching* emerged in this historical background, aiming to illuminate the dark British society of that time with the light of the East (Wu Bing, 2014). Roy E. Teele once commented on Waley's English version of *Tao Te Ching*, stating that "Waley not only conducted linguistic analysis but also carried out the research from the anthropological perspective during his translation, thus giving people a new understanding of this ancient work" (Teale, 1969). In terms of translation style, Waley set himself the goal of "accurately and carefully reproducing the meaning expressed in the original work" when doing translation. So, as for some points that are difficult to understand in different chapters, he added annotations and commentaries to further explain them. And for different readers, different methods are adopted. For example, in order to better help ordinary readers understand the translated version, he specially wrote a long preface, which accounts for half of the entire book, mainly explaining the relevant historical background information. For experts and scholars, he prepared a large number of appendices at the end of his translation. Therefore, "Waley knows very well how to make his version serve his ordinary readers" (Edwards, 1937).

Meanwhile, after World War II, Western colonies gained independence one after another, and China also changed its status of being colonized for hundreds of years. The independence of the nation gives those who love their own national culture a stronger sense of responsibility to protect the cultural essence of their nation. Many translators with years of overseas life experience have also joined the community of translating Chinese classics, actively promoting Chinese culture, including Hu Tse Ling (Chinese Pinyin: Hu Ziling), Lin Yutang (His English version of *The Wisdom of Laoze* was published in 1948), and D. C. Lau (*Lao Tzu Tao Te Ching* was published in 1963). The English version of *Lao Tsu Tao Teh Ching* by Hu Tse Ling is the first English version of Laozi translated by Chinese scholars, which was published by Canadian Church Press in Chengdu in 1936.

2.4 The Prosperous Development of the Translation of Chinese Classics into English

Since the latter half of the 20th century, with China's reform and opening up, China has officially appeared on the international stage with a brand-new look with strong overall national strength and increasing influence in the world, which have attracted much more attention all over the world, and the study of China has become an important issue that the world cannot avoid. The translation of Chinese classics into English has entered a prosperous period, and more and more native translators in China have actively engaged in the translation of Chinese traditional classics,

taking the responsibility of disseminating Chinese culture and introducing it to the world. The translators of this period are diversified in their identities, nationalities, gender and subjectivity (Xin Hongjuan, 2008). At the same time, the translation of Chinese classics has also received high attention and strong support from the Chinese government, with many translation projects on the national level sponsored by the government such as the "Panda Books Series" (1981-2001) and "The Chinese-English Translation Project Named 'Library of Chinese Classics'" (1995). The 21st century sees diverse cultures interact with each other and learn from each other. With the flourishing development of advanced technologies such as cloud computing, big data, the Internet of Things, blockchain, and artificial intelligence, the digital era of translating Chinese classics into English has officially arrived, and the trend of diversified interpretations of Chinese classics is evident. The rapid development of translation technologies has promoted the multi-modal development of the translation of Chinese classics, significantly accelerating the translation process, greatly shortening the publication cycle of translated works, expanding the scope of translated material, and diversifying the forms of translated works. The practice and research of translating Chinese classics go hand in hand, providing a vast amount of teaching resources for translation courses.

3. The Value and Practical Significance of Translating Chinese Classics into English

The value and practical significance of translating Chinese classics into English are multifaceted and profound. First of all, the translation of Chinese classics can make a great contribution to cultural preservation and promotion. Chinese classics encapsulate the essence of Chinese culture, philosophy, and history. Their translations into English not only preserves these treasures for future generations but also promotes Chinese culture globally. It allows foreign readers to access and appreciate the depth and richness of Chinese thought and literature. Translation serves as a bridge between cultures, enabling mutual understanding and respect. By translating Chinese classics into English, barriers of language and culture are broken down, facilitating meaningful dialogue and exchange between China and the rest of the world. Moreover, Chinese classics, with their unique perspectives and insights, enrich the global cultural landscape. Their translation and dissemination contribute to the diversity of human thought and culture, fostering a more inclusive and interconnected world.

As for its practical significance, it can not only boost China's national cultural soft power but also facilitate educational cooperation and research. In today's globalized world, cultural soft power has become an important aspect of national strength. By translating Chinese classics into English, China enhances its cultural influence and attracts international attention, thereby strengthening its position on the world stage. The translation of Chinese classics opens up new avenues for educational cooperation and academic research. Foreign scholars and students can now study Chinese culture and literature more directly, fostering interdisciplinary collaboration and advancing knowledge in various fields. What's more, the popularity of translated Chinese classics can also spur interest in China as a tourist destination and promote the development of cultural industries. Foreign readers who are fascinated by Chinese culture may be inspired to visit China and experience its rich cultural heritage firsthand. Through the translation of Chinese classics, foreign readers gain a deeper understanding of Chinese values, beliefs, and traditions. This understanding helps to dispel misunderstandings and stereotypes, fostering a more nuanced and respectful view of China and its people. The translation of classical works also creates opportunities for contemporary Chinese writers and thinkers to engage with international audiences. Their works can be compared and contrasted with the classics, fostering a dynamic and ongoing dialogue between past and present, East and West.

4. Conclusion

With the development of global integration, cultural exchanges between the East and the West have deepened, and economic modernization has accelerated the contact between Eastern and Western cultures. In the process of contact, foreign cultures infiltrate into the local culture, and Eastern culture is imprinted with Western culture. Cultural exchanges unavoidably lead to conflicts and mutual infiltration between different cultures, and the key point in cultural exchanges is communication. Communication needs to be achieved through translation, which in turn relies on the conversion of different languages to achieve cross-cultural communication. Therefore, the exchange of Eastern and Western cultures carries social modernization and cultural modernity, and the active interactions between Eastern and Western cultures highlights the importance of translation. The process of transmitting Chinese classics to the West demonstrates the significance of discourse thinking, which naturally returns to the topic of understanding the

original text. Against the background of globalization in current situation, the focus of cultural globalization is how to achieve widespread dissemination and influence of information, and translation is an effective intermediary for disseminating information carried by different languages. In this way, it's the best choice to translate the masterpieces of Chinese culture into the world's main language—English, so that it can have a wider readership in the world. It can be said that the translation of Chinese classics into English is the backbone of 'translating China to the world' and also the core of Chinese traditional culture going globally.

The study of the translation of Chinese classics into foreign languages in the 21st century requires a global perspective and scholars should put their study in the context of world history. Chinese classics are not only belonging to China but also to the world. Active actions should be taken to make Chinese excellent culture go globally and more importantly, measures should be further introduced to improve the quality of the widely disseminated Chinese culture so as to enhance the attractiveness of Chinese culture itself, and stimulate the internal needs and motivation of other countries to accept the excellent culture of the Chinese nation (Yu Senlin, 2020). Cooperation between Chinese and foreign translators should be strengthened, and scholars in different fields should have much more cooperation in promoting traditional Chinese culture as well. Only in this way can a balance be maintained in the process of cultural exchanges between China and western countries, finally achieving exchanges and mutual learning among civilizations.

References

- Edwards, E. (1937). Review of Arthur Waley's "The way and Its Power: A Study of the *Tao Te Ching* and Its Place in Chinese Thought". *Bulletin of the School of Oriental and African Studies*, 8, 1130-1131.
- Fan, C. Zh. (1991). *Chinese Culture in England During the Enlightenment*. Shanghai: Shanghai Foreign Language Education Press.
- He, Y., & Xu, G. H. (2002). *History of Sinology Abroad*. Shanghai: Shanghai Foreign Language Education Press.
- James, L. (1881). The Texts of Taoism. Part I of II. Sacred Books of the East, Volume 39. The Tao Teh King (*Tao Te Ching*) of Lao Dze (Lao Tsu). London: Oxford University Press.
- Laozi, & Gu, Zh. K. (translated). (2007). *Tao Te Ching* (Chinese-English Bilingual Version). Beijing: China Translation and Publishing Corporation.
- Laozi., & Arthur, W. (1935). *The way and its power: a study of the Tao tê ching and its place in Chinese thought*. Boston: Houghton Mifflin.
- Laozi., & Lau, D. C. (Dim Cheuk). (1982). *Chinese Classics: Tao Te Ching*. Hong Kong: Chinese University Press.
- Lau, D. C. (1963). *Lao Tzu Tao Te Ching*. Middlesex: Penguin Books.
- Li, Er. (2012). Laozi. Wang Bi's annotation. Hangzhou: Zhejiang Ancient Books Publishing House.
- Lin, Y. T. (1948). *The Wisdom of Lao Tzu*. London: Michael Joseph.
- Ma, Z. Y., & Ren, R. Zh. (1997). *History of World's Translations of Chinese Writings*. Wuhan: Hubei Education Press.
- Misha, T., & Chen, X. (2019). Round-table Conference on Taoist Philosophy-Minutes of the 24th World Philosophy Congress Special Session. *Research on Taoist Culture*, 1, 54-66.
- Pan, W. G. (2022). Translation of classics: From theory to practice. *Shanghai Journal of Translators*, 03, 62-67+95.
- Teele, Roy E. (1969). Arthur Waley. *Books Abroad*, 3, 367-368.
- Wang, H. L., & Xin, H. J. (2020). The Worldness of the *Tao Te Ching*. *Guangming Daily*, Chinese Studies Edition, April 18.
- Wu, B. (2014). *Translation Changes with Historical Context: A Case Study of the English Translation of Laozi in the Social and Historical Context*. Hunan Normal University.
- Xin, H. J. (2008). *The Tao Te Ching in the English-speaking World: Textual Journey and World Imagination*. Shanghai: Shanghai Translation Publishing House.
- Yan, J. Q. (2001). The British Society in the European 'China fever'. *Zhejiang Social Sciences*, 005, 49-53.

- Yao, D. D. (2017). On the Earliest English Translated Version of *Tao Te Ching* and Its Translator. *Beijing: Foreign Language Teaching and Research*, 49(1), 9.
- Yu, S. L. (2020). *History of English Translation of Taoist Classics*. Shanghai: SDX Joint Publishing Company.
- Yue, F. (2003). *Building Bridges between the East and the West: A Study on the British Sinologist James Legge*. Fujian Normal University.
- Zhang, Y., & Chen, M. T. (2023). Research on the translation and dissemination of Chinese classics: A case study of the 30-year translation and dissemination of Library of Chinese Classics. *Publishing Perspective*, 22, 57-60+64.