

Research on the Duality of Cultural Identity from the Perspective of Traditional Cultural Translation

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Abstract

In the context of globalization, different national cultures compete, reject, collide and merge in the process of communication, but these will ultimately be reflected on the issue of cultural identity. With the development and implementation of the "going out" strategy of Chinese culture, foreign translation of traditional Chinese culture has become increasingly important and urgent. From the perspective of self-cultural identity and cultural identity, this article quotes examples of ancient, modern and modern traditional cultural translation, and uses the academic ideological results of related disciplines as the inheritance and development of previous studies, and uses this as a guide. It also investigates and researches the bidirectional development of cultural identity in the context of traditional cultural translation. We intend to grasp the inherent relationship between the two-way nature of traditional cultural translation and cultural identity in order to better explain the practice of traditional Chinese cultural translation, reduce the misunderstanding of traditional Chinese culture in western countries, enhance the external appeal of traditional culture, and serve the world Accumulation of knowledge.

Keywords

Traditional culture, cultural identity, translation.

1. INTRODUCTION

In the context of globalization, different ethnic cultures compete, reject, collide and merge in the process of communication, but these will ultimately be reflected on the issue of cultural identity. The Chinese classics are as vast as smoke and pearls. If Chinese traditional culture is used properly, it will become the largest soft power resource. In recent years, with the improvement of China's economic strength and the exploration of overseas communication, especially with the development and implementation of the "Go Global" strategy of Chinese culture, Chinese traditional culture has enjoyed an increasingly high influence internationally. Chinese traditional culture foreign translation has become increasingly important and urgent.

To study the bi-directionality of cultural identity produced in the context of traditional cultural foreign translation, we need to rethink Chinese traditional cultural foreign translation, and systematically study its impact on the thinking and behavior of Chinese people, and the impact of the target language audience on its acceptance and identification. Grasping the inherent relationship between the two-way nature of traditional cultural translation and cultural identity in order to better explain the practice of Chinese traditional cultural translation, reduce the misunderstanding of traditional Chinese culture in western countries, and enhance the external appeal of traditional culture. Add wealth to the accumulation of world knowledge.

2. ORGANIZATION OF THE TEXT

2.1. The Importance and Necessity of Promoting Traditional Chinese Culture

Traditional culture is the condensing of the Chinese nation's ideology and culture, and it is also the crystallization of the wisdom and experience of the Chinese people. Translation not only helps to transform traditional culture into world culture, makes traditional culture a common cultural wealth of the people of the world, but also contributes to the broadening of traditional culture. Communication and national influence. Therefore, traditional culture foreign translation has always been a hot issue of concern in all sectors of society.

Worldwide, with the continuous deepening of international and regional exchanges, there is few nation states that resist developing foreign affairs. Modernity and tradition, globalization and localization are the two main themes of today's social development, and culture is the core element that runs through them. (Peng Kaiping, Wang Yilan, 2009) [1]. In the face of the rolling globalization wave and the continuous deepening of the contact between people from different cultural backgrounds, how to maintain and promote the excellent traditional culture of each nationality, while maintaining and enhancing national identity, is the first priority before each country. One of the tasks (Han Zhen, 2010). Cultural identity has gradually become an important issue at the intersection of multiple disciplines. [2]

Therefore, the cultural identity generated during the process of 'traditional culture' "go global" should be a key to the research of traditional cultural translation.

2.2. Meaning and Classification of Cultural Identity.

Cultural identity is the process of people's understanding, acceptance, protection, and practice of a certain culture; its highest level is to make people a firm belief in a certain cultural value and to form a certain behavior pattern and lifestyle.

On the subject, cultural identity can be divided into national cultural identity, national cultural identity, social cultural identity, and group cultural identity. The subject of national cultural identity is the nationals (citizens) of a certain country, and its object is the national culture; its core content is the ideology that reflects national interests, and the corresponding economic, political, and cultural systems. The subject of national cultural identity is a member of a certain nationality, and its object is the national culture; its core content is national psychology, national spirit, and customs that reflect national interests. The subject of social and cultural identity is a member of a certain society, and its object is the social culture; its core content is the value orientation and social norms that reflect the nature of society and social interests. The subject of group cultural identity is a member of a certain group, and its object is the group culture; its core content is the value pursuit and the behavior model that reflects the group's interests. Although these cultural identity categories often overlap in real life, they are different after all.

At the social level, cultural identity can be divided into material cultural identity, institutional cultural identity, behavioral cultural identity, and spiritual cultural identity. The main objects of material cultural identity are certain material production methods and material lifestyles; the main objects of institutional cultural identity are certain institutional arrangements and institutional models; the main objects of behavioral cultural identity are certain behavioral patterns and psychological tendencies; the main spiritual objects of cultural identity are certain thinking patterns, value orientations, basic ideas, and emotional tendencies. At these cultural identity levels, spiritual cultural identity occupies the highest level, and it has commanding significance to other levels.

Certain behavioral patterns and psychological tendencies are restricted by specific economic and political conditions; but in the historical process of social development, they are all affected

by people's specific thinking patterns, value orientations, and basic ideas. What's more important is that cultural identity is essentially a selection process from idea to psychology, a specific mental selection process that is produced under the influence of specific thinking patterns, value orientations and basic ideas. (Dong Li, Li Qingan, Lin Chongde, 2014) [3].

2.3. Traditional Cultural Translation and 2-Way Cultural Identity

Translation is the act of turning information from one language into another on the basis of accuracy and smoothness. The translator needs to consider the work of understanding, assimilation, induction, integration, and output as the subject of the translation. At the same time, he needs to consider the degree of acceptance and recognition of the target audience. Therefore, in the cause of traditional cultural translation, the translator needs to achieve self-identification and recognition at the same time. This kind of traditional cultural translation process is finally completed.

There are two aspects to the connotation of self-identity. The first is that the translator recognizes the traditional cultural content of the country through the first four links in the translation process: understanding, absorption, induction, and integration; in the process of arousing the attention of all sectors of the domestic society, the people of the country have recognized their thinking patterns, value orientations, and basic concepts, and then affected their behavior and psychological tendencies. Similarly, he identified him as a branch of cultural identity, and pointed out that after being introduced into the target culture, the cultural factors of the culture passed through the rejection period and were eventually absorbed by the target culture (Wang Dongfeng 2002: 8), that is, human beings. Consensus and recognition of cultural tendencies (Zheng Xiaoyun 1992: 4). After the translation of traditional culture is completed, the target language audiences are identified with the thinking mode, value orientation, and basic concepts, which in turn affect their behavior and psychological tendencies. (Dong Li, Li Qingan, Lin Chongde, 2014) [3]

Therefore, the cultural identity produced in the traditional cultural translation environment has two characteristics of self-identification and identification, that is, the two-way nature of cultural identity.

3. DEMONSTRATION

3.1. Take the Translation of the Cultural Classic "Peony Pavilion" as An Example

Chinese opera literature has a long history and a wide variety, with more than 300 kinds of local repertoire. It is a unique representative of Chinese national literature. The dissemination of opera literature in the Western world is a process in which the West constructs an eastern image and understands cultural differences. The spread of opera literature is not limited to one country and one territory. Since its birth, it has spread to neighboring countries. The westward path of opera literature can be traced back to the 18th century. In 1731, Marjos translated Yuan Junxiang's "The Orphan of the Zhao Family" into French. The spread of Chinese opera classics in the English world in the 19th century has made gratifying progress. The English world of the 20th century has conducted a comprehensive and scientific translation of Chinese dramas. Throughout its centuries of communication, some outstanding repertoires have been preserved for a long time and have passed on the classics. They have become a window for the West to understand China.

3.1.1 Influence on Western Academic Circles

The overseas dissemination of The Peony Pavilion is a process of cross-cultural communication and the outward transmission of national culture. In the process of communication, the English translation of The Peony Pavilion is a process of re-creation, and the final communication effect is to realize mutual understanding and appreciation of Eastern

and Western cultures. "Peony Pavilion" is a classic representative of the spread of Chinese classical opera in the West. Sinologists have written articles affirming the classic position of Peony Pavilion in the history of Chinese opera. Sinologist Zhang Xincang (Hsin Chang) believes that "Peony Pavilion" is the most abundant and mature work on the Chinese theater stage [4]. The sinologist W.L.Edema, who wrote the classical drama part of "The History of Chinese Literature in Colombia," praised it as "the most extraordinary and outstanding play of that era" [5]. The sinologist Yu Wensuoan believed that Tang Xianzu was the most important figure in Chinese legendary literature. He juxtaposed The Peony Pavilion and The Book of Songs, setting a precedent[6]. Tina Lu believes that "the love story between Liu Mengmei and Du Li Niang has affected almost every pair of lovers in later novels and dramas." [7]. The Peony Pavilion is the only Chinese classical drama that has been shortlisted in Drama 100, ranking 32nd. Editor Daniel Burt believes that "Peony Pavilion" integrates many features of "Odyssey", "Ignat", "Divine Comedy" and "Lost Paradise", and provides a perfect entry point for the world to understand Chinese culture and the tradition of Chinese classical theater.[8] Many sinologists have also published articles discussing the literary and artistic value of The Peony Pavilion. Western commentators start with "Time and Life in Tang Xianzu's Works" by CT Hsia, a 1970s sinologist, and since then, well-known scholars such as Harvard University Professor Wai-ye Li and Harvard University Professor Yvid have also have demonstrated their value via image analysis, text comparison, and stage scripts.

In addition, "Peony Pavilion" also entered the East Asian Literature Lecture Hall and became a mandatory reference for Middle East Asian literature courses at Columbia University, Yale University and other hall-level universities. In the comparison of different versions, Bai Zhi's full version of "The Peony Pavilion" is the most popular in the English-speaking world. It has become a symbol of the English-language "Peony Pavilion" in the United States and a reference material for teaching in American and English schools.

3.1.2 Continuous development of translations promotes cross-cultural communication

Table 1. Translation and Publication of Mudan Pavilion

出版时间	著作名称	英文名称	编者 / 译者	出版社	备注
1965	《中国文学瑰宝 : 散文新集》	A Treasury of Chinese Literature: A New Prose Anthology including Fiction and Drama	霍楚和霍文伯 (Ch'u Chai and Winberg Chai)	美国阿普尔顿出版社	收录《牡丹亭》三出
1973	《中国文学 : 通俗小说与戏剧》	Chinese Literature: Popular Fiction and Drama	张心沧 (H.C. Chang)	英国曼丁堡大学出版社	收录四出
1972	《中国文学选集》	Anthology of Chinese Literature	白之 (Cyril Birch)	美国格罗夫出版社	收录四出
1980	《牡丹亭》	Peony Pavilion	白之 (Cyril Birch)	美国印第安纳大学出版社	美国安德鲁·梅隆基金资助
1994	《哥伦比亚中国古典文学选集》	The Columbia Anthology of Traditional Chinese Literature	梅维恒 (Victor H. Mair) 编辑 白之翻译	美国哥伦比亚大学出版社	2000 编辑的《简明哥伦比亚中国古典文学选集》也收录节选
1996	《诺顿中国文学选集 : 从初始至 1911 年》	An Anthology of Chinese Literature, Beginnings to 1911	宇文所安 (Stephen Owen)	美国诺顿出版社	
2001	《哥伦比亚中国文学史》	The Columbia History of Chinese Literature	梅维恒 (Victor H. Mair) 编辑	美国哥伦比亚大学出版社	特别介绍《牡丹亭》
2008	《戏剧 100 : 世界戏剧永恒经典排名》	The Drama 100: A Ranking of the Greatest Plays of All Time	丹尼尔·伯特 (Daniel Burt)	美国纽约档案出版公司	工具书
2010	《剑桥中国文学史》	The Cambridge History of Chinese Literature	孙宜康和宇文所安编辑 (Kang-I Sun Chang and Stephen Owen)	英国剑桥大学出版社	特别介绍《牡丹亭》
2010	《印第安纳中国古典文学指南》	Indiana Companion to Traditional Chinese Literature	(威廉·倪豪士) William H. Nienhauser	美国印第安纳大学出版社	工具书

With the help of text translation, the stage spread of "Peony Pavilion" followed. The English translation of "Peony Pavilion" began in the United Kingdom. Excerpts from H-Action, a famous British historian, writer and poet, were translated in 1939. "Chun Xiang Nao Xue" was published in T'ien Hsia Monthly, the most academic English journal in China at that time, which opened the prelude to the American and English communication of "Peony Pavilion". Beginning in the

1960s, the United States replaced Britain as the research center of The Peony Pavilion. The full translation of Bai Zhi published by Indiana University Press in 1980 was a landmark translation of its American-English communication. The Bai Zhi edition was republished by Cambridge Press in 1999. The significance of the white version of "The Peony Pavilion" is that its translation of the full text of "The Peony Pavilion" gives Western readers a first glimpse of the whole picture, and Bai's unique translation method fully reproduces the unique charm of the opera text of "The Peony Pavilion", which is the 20th century. The spread of stage versions after the 1990s laid the foundation. At present, most of the translations used in the performance of "Peony Pavilion" are Bai Zhi's translated versions. Bai Xianyong's "Youth Edition" is to use young people as the main audience for the performance, and strive to popularize elegant art, making "Peony Pavilion" loved by young people, and lay the foundation for the next generation of opera audience.

Stage translation based on the text translation is the way for the Peony Pavilion from the academic world to the ordinary readers in the West. The translation of the text incorporates the unique charm of the stage performance form, bringing outstanding opera repertoires such as "Peony Pavilion" to the world, showing China's long history and spiritual style.

3.2. Archaic Foreign Translation in Important Speeches by National Leaders——Taking Former Premier Wen Jiabao of the State Council to Answer Questions from Chinese and Foreign Journalists as an Example Conclusion

In recent years, China's great power diplomatic strategy has made remarkable achievements. National leaders have met with Chinese and foreign journalists on many occasions, answered questions of concern to all parties, and quoted ancient languages in important speeches and transmitted them to foreign media through on-site translation. For example, after the closing of the Third Session of the Eleventh National People's Congress in 2010, former Premier Wen Jiabao of the State Council answered questions from Chinese and foreign journalists, China's foreign policy and strategy, and the responsibility of great powers, were fully demonstrated.

The speeches of Chinese leaders are simple and concise, and Chinese and foreign famous quotes, Chinese classics, folk sayings and idioms quoted from time to time show the profoundness of Chinese culture.

3.2.1 Arouse the high attention and careful interpretation of foreign media

After the closing of the Third Session of the 11th National People's Congress on the morning of March 14, 2010, former Premier Wen Jiabao of the State Council met with Chinese and foreign journalists to answer questions of concern to all parties. Foreign media tracked economic issues, Taiwan issues, Sino-US relations and other hotspots from their own perspectives. AFP, the Associated Press, etc. all broadcasted Wen Jiabao's speech in real time. Wen Jiabao quoted Chinese classical poems many times in answering reporters' questions. The translation of these poems not only aroused heated discussion in the Chinese media, but also caused foreign media to think and interpret these poems.

In response to U.S. journalists' claims of China's arrogance at the Copenhagen Climate Conference, Wen Jiabao quoted an ancient Chinese saying: "人或加讪，心无疵兮。" (Translated by Zhang Lu: My conscience stays untainted in spite of rumors and slanders from the outside.) The United States Bloomberg explained that China had clarified its performance at the Copenhagen Climate Conference, and Wen Jiabao said that he "was well deserved".

In addition, when talking about cross-strait relations, Wen Jiabao said: "Signing a (Cross-Strait Economic Cooperation Framework) agreement is a complicated process, but because we are brothers, 兄弟虽有小忿，不废懿亲 Differences between brothers cannot sever their bloodies. Translated by Zhang Lu), the problem can always be solved. "AFP understands this, Wen Jiabao told reporters that" even if there are differences between brothers, blood relations will not be cut off ", he believes" the problem will eventually be solved ".

3.2.2 Wonderful foreign translation of archaic language stimulates widespread recognition of translators in Chinese society

Identity is an important concept in western cultural studies. Its basic meaning refers to the identity of individuals and specific social cultures. The translation world has long studied the subjective identity of translators, and has written extensively. Specifically, exploring the subjectivity of translators or the subject of translation has always been a basic academic issue in the field of translation. The main points involved may not only be related to the dispute between the right and wrong of the translation, but also the translator's inheritance in different cultures Status issues.

At Premier Wen's press conference on March 14, 2010, a beautiful translator caught the eye. At the scene, she translated many of the ancient poetry with rich cultural connotations that the Prime Minister had translated accurately, vividly, and in one go, making translators look bad after reading. She translated “亦余心之所善兮，虽九死其犹未悔” into "For the ideal that I hold dear to my heart, I'd not regret a thousand die"; She translated “人或加训，心无疵兮” as "My times to conscience stays untainted in spite of rumors and slanders from the outside". These translations not only accurately convey the meaning of Chinese poetry, but also subtly take into account the cultural differences behind languages. On the second day, many media added her adjectives such as "the hottest, most popular and most photogenic English female translator today", and for a time, this gentle and gentle girl Zhang Lu became an Internet celebrity. Searching for "Foreign Affairs Translator Zhang Lu" on the Internet, you can find about 826,000 related web pages. Ambassador Guo Jiading, a well-known diplomatic translator in China, previously praised Zhang Lu when he was interviewed by our reporter. He is now the most powerful translator of the Ministry of Foreign Affairs. Yanda News correspondent Che Dayun said that Zhang Lu is a big celebrity in the eyes of foreign journalists. She has excellent translations and looks beautiful. Everyone admires her. "Although we foreigners speak Chinese, sometimes we still have to listen to the translation as a reference to avoid mistakes."

Table 2. List of Zhang Lu's wonderful ancient foreign translations

总理所说诗词:	张璐译文:
华山再高，顶有过路。	No matter how high the mountain is, one can always ascend to its top.
行百里者半九十。	Half of the people who have embarked on a one hundred mile journey may fall by the way side.
亦余心之所向兮，虽九死其尤未悔。	For the ideal that I hold dear to my heart, I'd not regret a thousand times to die.
兄弟虽有小忿，不废懿亲。	We have no fear of clouds that may block our side and we are already at the top of the height.
人或加训，心无疵兮。	My conscience stays untainted inspite of rumors and slanders from the outside.
不畏浮云遮望眼 只缘身在最高层。	We have no fear of clouds that may block our side and we are already at the top of the height.

Undoubtedly, the popularity of Zhang Lu's translation was unexpected, but it was a good phenomenon. Behind the popularity of translator Zhang Lu is the identification of translators in Chinese society. The traditional view of translation tends to regard whether the translation faithfully reproduces the original as a measure of good and bad, and the translator is regarded as a cultural parasite attached to the original author. "Tongue", "matchmaker", "translator", "Servants", "rebels", "cuffed dancers", "cultural porters", "translation machines" and so on have stigmatized that these metaphors of translators, to a certain extent, refer to the characteristics of translation and difficulties, while also implying the value of translation and translators. In the 1980s, with the rise of descriptive translation studies, the academic community gradually paid attention to the identity of translators.

Translators have extremely strong social attributes since their birth. Social recognition of translators is an important aspect of the cultural identity perspective. The popularity of Zhang Lu in translation highlights the identity construction of individual translators in the process of interacting with other social groups, and it is a manifestation of the initiative and creativity of the translator's subject. In foreign-related activities, the important role played by translation has been affirmed by Chinese and foreign academic, media, and political circles, linking the translator's translation practice with society and clarifying the translator's social existence. In the example of former Premier Wen Jiabao of the State Council answering questions from Chinese and foreign journalists in 2010, the wonderful translation of ancient languages has promoted the recognition of translators from all walks of life, and caused widespread concern and heated discussion in ancient Chinese translation circles.

3.3. Intercultural Interpretation of Gu Hongming, the Pioneer of Traditional Cultural Translation

There have been three climaxes of translation activities in Chinese history. They are: the climax of Buddhist scripture translation in the Weijin period, the climax of scientific translation in the late Ming and early Qing dynasties, and the climax of western translation in the period from the Opium War to the May Fourth Movement. However, the three climaxes of translation are mainly the translation of foreign cultural classics and the promotion of the integration of Chinese and foreign cultures. There are very few translators and translations who really use translation as a medium to spread China's excellent traditional culture.

Since the signing of the "Nanjing Treaty" of the Opium War in 1840, China's door has been opened, China has fallen into a semi-colonial and semi-feudal society, dominated by western translation annotations, western natural sciences and bourgeois political theories have entered Chinese society, and have impacted ancient traditional culture. At the same time, Gu Hongming, a Chinese translator, was born. He is fluent in 9 languages, including English, French, German, Latin, Greek, and Malayan. He obtained 13 doctorate degrees and is known as the "Geek in the Late Qing Dynasty.", called the first person in China with science, language and Oriental Chinese studies. In order to spread Chinese culture and enhance China's image, he has made outstanding contributions to the international community's fight for the right to speak in the East.

3.3.1 Eastward Learning and Westward Learning and Cultural Identity

Since modern times, there are countless people with lofty ideals who have played a prominent role in the cultural exchange between China and the West, and because of his unique growth experience and educational background, Gu Hongming has made indelible exchanges between Eastern and Western civilizations, especially in the process of eastern learning to the west. Contribution. At the beginning of the 20th century, scholars who came to China were proud to see Gu Hongming, claiming that "when you visit China, you must not look at the Forbidden City, you must not look at Gu Hongming." It can be seen that Gu Hongming's special status and distinctive personality attracted the attention of many scholars. Gu Hongming is a pivotal figure in the history of modern Chinese and Western cultural exchanges. He devoted his

life to spreading and promoting traditional Chinese culture to the West. He translated three of the "Four Books" in China-The Analects of Confucius, The Doctrine of the Mean and University.

The translation of the Chinese Four Books and Five Classics began as early as the late Ming and early Qing dynasties. Foreign missionaries and sinologists who came to China at the time translated ancient Chinese cultural classics such as the Book of Songs, the Book of Changes, The Analects, and Lao Tzu into a variety of languages and transmitted them to Europe and the United States, including Latin, English, and Italian. , French and other translations. To translate ancient Chinese classics into Western script, one must be proficient in both languages of translation, and be able to understand the cultures of the two countries thoroughly, which is not what ordinary people can do. However, most of these missionaries and sinologists are only proficient in Chinese, so there are many deficiencies in the translated works, and some even accumulate words into sentences and accumulate words into articles, which simply cannot reflect the essence of Chinese culture as a whole. Place.

In modern times, the most famous translation of Confucian and Mencius works was James Legge. Jacob is a well-known sinologist with a high level of Chinese proficiency. With the assistance of Wang Tao, he translated the ten classics in the Chinese "Thirteen Classics" into English, collectively known as "The Chinese Classics", which enjoys a high reputation in the West and is still regarded by many Westerners Standard translation. However, due to the huge differences in languages, cultures, and thinking modes between English and Chinese, although Jacob 's translation is relatively more accurate than the previous, misinterpretations, dead translations, and out-of-chapter interpretations are unavoidable.

Gu Hongming pointed out in the article "Chinese Studies" published in 1884 that Legge's work of translating "Chinese Classics" was just in time. Although the number was staggering, it was not all satisfactory. Gu Hongming believes that it is these missionaries and sinologists who have distorted the original meaning of the Confucian classics, ruined Chinese culture, and led to Western prejudices against the Chinese and Chinese civilization. To eliminate these prejudices, he decided to translate the Confucian classics himself. Gu Hongming published his first translation The Discourses and Sayings of Confucius: Anew Special Translation, Illustrated with Quotations from Goethe and Other Writers in Shanghai in 1898. In 1906, he published a second translation, The Universal Order or Conduct of Life, and later he translated Higher Education, but didn't make it officially published. He stated in the preface of the Analects of Confucius: We only want to express a wish here, and hope that those British people who are educated and thoughtful, after patiently reading our translations, can reflect on their prejudices against the Chinese. This can correct myths and change their attitudes towards the relations between the Chinese and British peoples and peoples, and between nations.

Looking at Gu Hongming's translations, we can find that his translation has three remarkable features:

First, the rich and profound connotations of Confucian classics are translated vividly and accurately. The specific meanings expressed by many nouns in Confucian classics in different contexts are often very different, and Gu Hongming is further tailored according to the specific situation in the translation.

Although Gu Hongming's translation can not be said to be flawless, it is generally close to the original intention, and some are even exquisite. His translation of nouns mainly uses the method of free translation, and often uses a creative translation method. Therefore, the profound connotation of traditional Chinese culture reflected in ancient Chinese books can be expressed, and the Confucianism is easier for Westerners to understand. This is also a concrete application of his "organic whole" translation theory.

Second, use special annotation method. When translating Confucian classics, Gu Hongming paid attention to quoting famous Western thinkers or writers such as Carlisle, Goethe, and

Arnold to explain and explain related works. At the time, this way of translation was the first case. For example, under the main title of *The Analects of Confucius*, he specifically noted that this is a new translation translated by quoting from Goethe and other Western writers. In addition, in the "Preface" of the English version of *The Analects*, he also stated the purpose of doing so: "In order to allow readers to fully understand the ideas and its connotation in this book, we have cited some famous western writers to explain. By reminiscence of a way of thinking that is already familiar, these explanations may attract readers who know some of these writers." [9]

Although the exchanges between modern Chinese and Western civilizations were carried out in both directions, due to the imbalance in political and economic development, Westerners despised Oriental culture, and the gap between Eastern and Western cultures was not shallow. In this situation, Gu Hongming's special method of commenting on Confucian classics clearly helped Western readers to understand Chinese culture.

Third, the habitual use of free translation is the most important feature of Gu Hongming's translation style. The so-called free translation method is not to pursue the word-by-word mechanical equivalence between the original text and the translation during the translation process, but to make the translation express the same or similar ideological connotation according to the principle of "dynamic equivalence". He clearly stated in the English preface of *The Analects* that his translation aims to enable ordinary English readers to understand the spirit, spirit, and spirit of the Chinese in the *Analects*. In the preface to the English translation of *The Doctrine of the Mean*, he further explained that the translation aims to achieve not only the literal meaning of the original text, but also the unique literary style of the original text and some personality elements of the author. In many years of translation career, he has indeed been working hard to implement his translation purpose. In the translation of Confucian classics, Gu Hongming often adopted the method of free translation, omitting some secondary images, and added some content that was not included in the original text. This is his translation of Confucian classics. The biggest disadvantage. Although the academic circles have mixed his use of paraphrasing, it is undeniable that he has made important contributions to the promotion and dissemination of traditional Chinese culture. Later, Confucian classics such as "The Analects" translated by Gu Hongming spread to foreign countries, and he gradually became famous in the West. Gu Hongming used his vigorous enthusiasm to send Chinese excellent traditional culture to the western world in a very creative way, and successfully left a magnificent chapter of his own personal charm in the history of the exchange of eastern and western civilizations. [10]

The classic Chinese classics, such as *The Analects of Confucius* and *The Golden Mean*, translated by Gu Hongming have made a qualitative leap from the translations of Confucian classics by western missionaries and sinologists, which greatly promoted the western scholars' Identification, which has made an important contribution to the promotion of Chinese culture in the world, has also provided a reference for later translation of traditional culture, and accumulated experience, which is a milestone in the history of Confucian translation.

3.3.2 Pioneers who strive for the right to speak in the East based on cultural identity

In modern China, Gu Hongming and Lin Yutang stood side by side in a book written by the Chinese for the West that introduced the characteristics of the Chinese nation and the spiritual characteristics of the Chinese. They dedicated to the West China in English with a good knowledge of Western studies and the best understanding of China. They used the West as a reference and gave the West a profile of China. They all caused an enthusiastic response, and for a period of time almost became Western imagination template for China. Compared with the image of China that Western missionaries, businessmen, tourists, and literati also brought back,

they interpret the East from another aspect. Gu Hongming, a "two-footed Chinese and Western culture", has also become a pioneer in striving for the right to speak in the East.

In 1915, Gu Hongming published the book "Spirit of Chinese People" in Beijing, entitled "Spring and Autumn" in Chinese. Soon it was translated into German, French, Japanese and other languages and published, which caused a sensation in the East and West, and even caused a "Gu Hongming fever" in Germany for more than ten years. "The Spirit of the Chinese" is Gu Hongming's most influential representative work in English. The entire book is composed of a series of papers published by the author in the English newspaper "China Review" in 1914 and centered on "Chinese Spirit". Faced with the bullying of the Chinese nation and discrimination against Chinese culture by Western powers at that time, Gu Hongming's main purpose of the discussion was to reveal the spiritual life of the Chinese people and to illustrate the eternal value of traditional Chinese culture. He criticized those missionaries and sinologists who are called "authorities of Chinese civilization research" "that they did not really understand the Chinese and the Chinese language." He pointed out uniquely: "To understand the real Chinese and Chinese civilization, that person must be deep, broad and simple." Because "the Chinese character and the three characteristics of Chinese civilization are exactly deep, broad and "Deep, broad and simple", in addition to "delicacy". Because of this, Gu Hongming said that the general impression Chinese people make is "gentle" (gentle, gentle and elegant), "the kind of indescribable kindness." [11]

Behind the image of the Chinese, Wen Liang, is hidden their "pure heart of the child" and "adult wisdom." Gu Hongming wrote that the Chinese "living a child-like life--a life of the soul", therefore, "rather than hinder the development of the Chinese, it is better to say that it is a nation that will never age", a "owned the nation of eternal youth secrets. Of course, this nation that "lives like a child" has no interest in abstract, rigid science and technology. In this way, Gu Hongming responded and explained a deep-rooted idiom of the Westerners about the Chinese: "The Chinese lack precision." He said vividly: "Chinese writing brushes can be regarded as a symbol of the Chinese spirit. Writing with a brush is very difficult and it seems difficult to be precise, but once you master it, you will be able to create beautiful and elegant paintings. However, this effect cannot be obtained with a hard pen in the West. According to Gu Hongming, the Chinese who disdain the precise, the "heart of the child" and "the wisdom of the adult" organically merged to achieve "the perfect harmony of mind and reason". This is the "secret of eternal youth" of the Chinese nation with a long history. He quoted the long poem "Dingdeng Temple" of "the most Chinese-style English poet Hua Zihuas", showing the "quiet and tranquil mood like Mu Tianen" produced by the perfect combination of the Chinese mind and reason. It is this state of mind and spiritual state that has given the Chinese people an "unspeakable kindness".

From the perspective of cultural identity, in Europe before and after the "World War I", especially Germany, because of the suffering of war, people were generally disappointed and even desperate about the value of their civilization, and they had a certain dim envy of the peaceful East. Gu Hongming himself became the "bringer of hope" in their minds. Not only are some people in the university organizing the "Gu Hongming Research Association" and the "Gu Hongming Club" being established, his name is also widely spread among ordinary people. Driven by this "Gu Hongming fever", Europeans have deepened their understanding of China and Chinese culture. Gu Hongming's writings adhere to the religion of good people a methodical society in China, a gentle Chinese man, and a beautiful Chinese woman. It is well-known and even a utopia that Europeans in the midst of wars yearn for. Regardless of whether it is true or not, Gu Hongming's "Chinese spirit" and his "Spring and Autumn" that "save the West with China" have undoubtedly written a unique and striking one in the course of Chinese people's spread of national culture.

In the special historical background, Gu Hongming had a positive and far-reaching influence on the discourse construction of nationality. After revealing the Western Chinese image discourse hegemony, he could think more effectively about Chinese culture itself. More importantly, he did attract the attention of the strong western culture and changed some of the original misunderstandings to a certain extent. Although it is inevitably nationalistic, it is no longer silent. In the awakening of identity, these "marginal" classes began to seek their own right to speak, to find their own cultural identity, and to confirm their identity and their own way of existence. On the other hand, Chinese citizens can also understand the ideology projected by the West on China and deconstruct the foreign discourse hegemony of self-awareness. This shows that the hegemonic dominating structure of cultural hegemony is in a sense also the "decolonization" of the strong culture in cultural hegemony, thus deconstructing the Chinese nation's coercion as a colonized nation Sense of cultural identity, deconstructing the knowledge built on unequal discourses, the power system, let subordinates speak out, and shaped a discourse system that belongs to the East, whose symbolic significance is far greater than its actual discourse significance. [12]

4. CONCLUSION

Nowadays, cultural identity has gradually become an important issue at the intersection of multiple disciplines. Looking at the two-way issue of cultural identity from the perspective of the translation environment of traditional culture involves theoretical studies of socio-psychological attributes and the macro-context of social and historical development. In view of this, this article quotes examples of traditional cultural translation from ancient, modern, and modern times, and uses the academic ideological results of related disciplines as the inheritance and development of previous studies, and uses this as a guide to the culture of traditional cultural translation. The development of two-way identity has been examined, and a dynamic and balanced understanding of self-identification and identification has been established in the traditional cultural foreign translation environment, and it fully shows the social attributes and subjective consciousness of the translator in this process. Features.

The research not only enriches the content of translation studies, but also makes up for the lack of understanding of cultural identity in translation studies. The method and process of this historical description research are reproducible and can be examined in the historical and cultural context of other countries; the results of this research are open, and new research is expected to test and develop this theory. It is believed that after constructing a two-way systemic understanding of cultural identity, it can promote the vigorous development of China's traditional cultural foreign translation cause.

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