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笔译报告：古汉语的英译难点和策略

英文题目： Report on Chinese Culture and Strategy in the Context

of “the Belt and Road Initiative” (Excerpts): C-E

Translation Difficulties and Strategies of Classical Chinese

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**Report on *Chinese Culture and Strategy in the*
Context of “the Belt and Road Initiative” (Excerpts):
C-E Translation Difficulties and Strategies of
Classical Chinese**

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Submitted

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Report on *Chinese Culture and Strategy in the Context of*

“the Belt and Road Initiative” (Excerpts): C-E

Translation Difficulties and Strategies of Classical Chinese

ABSTRACT

This translation report is a summary for my C-E translation project of *Chinese Culture and Strategy in the Context of “the Belt and Road Initiative (B&R)” (Excerpts)*, containing the features of both expressive and informative texts. It is a simulated practice for the purpose of the spread of B&R, China’s international economic strategy and strengthening my C-E translation ability.

There are two steps in the C-E translation of classical Chinese: intralingual translation and interlingual translation, that is, the translation from classical Chinese to modern Chinese, and from modern Chinese to English. The author encountered two difficulties: 1) Difficulty in expressing diachronic changes of Chinese: meaning evolution of Chinese and flexibility of parts of speech in classical Chinese; 2) Difficulty in conveying cultural connotation of classical Chinese: culture-loaded words and sentences with cultural components. The essence of them is how to achieve accurate expression and effective conveying of the SL information.

The project is guided by Peter Newmark’s theory: semantic translation collects the advantages of “word-for-word, literal and faithful translation” with the emphasis on the accuracy, linguistic features and unique expressions of the SLT; while communicative translation concentrates the advantages of “adaptation, free and idiomatic translation”, focusing on the “effect” of the translation, the understanding and response of the TL readers. Both combined is the most ideal translation approach. Thus, some specific strategies are adopted: 1) Diction, omission and conversion for the accurate expression; 2) Annotational and explanatory translation for the effective conveying, which can effectively solve the key difficulties in the project and provide useful instructions for other translators.

Key Words: C-E translation of classical Chinese; semantic & communicative translation; translation difficulties; translation strategies

《“一带一路”背景下的中国文化与战略》（节选）

笔译报告：古汉语英译难点和策略

摘 要

本翻译报告是对《“一带一路”背景下的中国文化与战略》（节选）英译项目的总结。原语文本兼具表达型和信息型文本的特点。该项目属于个人模拟实践，旨在传播中国“一带一路”这一重大国际经济战略以及提高笔者的笔译水平。

古汉语词句的英译实际上包含了两个步骤：语内翻译和语际翻译，即从古汉语到现代汉语的翻译，以及从现代汉语到英语的翻译。笔者遇到了两大难点：1）汉语的历时变化表达困难：词义演变现象以及词类活用现象；2）古汉语的文化内涵传递困难：文化内涵词以及含有文化成分的句子。本次翻译实践中的难点问题的实质是如何实现原语信息的准确表达以及有效传递。

该项目以纽马克的理论为指导：语义翻译法集逐字翻译、直译和忠实翻译的优势，强调原语信息的准确性，力求保持原作的语言特色和独特的表达方式；而交际翻译法集归化、意译和地道翻译的优势，强调译文的“效果”，注重目的语读者的理解和反应，将两者结合应该说是最理想的翻译方法。据此，本报告提出了以下翻译策略：1）措词、省略和转换实现原语信息的准确表达；2）注释性翻译和解释性翻译实现原语信息的有效传递。实践表明，上述方法可以有效解决本翻译项目中的翻译难点并为其他译员提供有益的指导。

关键词：古汉语英译；语义翻译和交际翻译；翻译难点；翻译策略

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1. PROJECT DESCRIPTION

This project is based on the first and second chapters of *Chinese Culture and Strategy in the Context of B&R* as the C-E translation materials. The book, a total of nine chapters, belongs to the economic category readers. This project is a simulated practice for the purpose of not only strengthening personal translation ability but also providing a reference for the translation of classical Chinese. It is in the context of B&R, the ambitious international economic strategy, keen to capture the key issue on the role of Chinese culture and national culture strategy.

This book is initiated by Yao Wendong, director of the Financial Research Institute of People's Bank of China, Jin Wei, researcher of Culture and Economics Institute of Communication University of China, and others. Supported by China Culture Foundation, it was published and issued by CITIC Publishing Group Co. in January, 2016. The authors of each chapter are mainly economists, cultural scholars and government officials of the Forum of 50 New Economies in China, coming from the People's Bank of China, the Ministry of Culture, China Communication University, China New Supply Economics Institute, and Beijing Academy of Social Sciences, etc (Jin, 2016).

1.1 Background of the Translation Project

In the 1990s, Boutros Ghali, United Nations Secretary General announced that “the world has entered the era of globalization”, and cultural globalization has become a new trend in the development of culture worldwide, which is not only a challenge to the national culture, but also has brought new opportunities for development. Translation activities undoubtedly play a crucial role in developing cross-cultural exchanges in different countries (Sun, 2004).

At present, the Chinese government has proposed the strategy of “great cultural prosperity, great development” and “promotion of cultural soft power” in order to spread the national culture with Chinese characteristics to the whole world. Strengthening the

consolidation of the spiritual values and identity of the local culture so as to attain new opportunities for development in the integration of foreign and local culture, and improve the ability to publicize and spread the native culture of the country as well. One of important ways is to develop and promote the translation of Chinese national culture.

B&R, put forward by the government on the basis of the new international situation and national strategy, laid out policy coordination, facilities connectivity, unimpeded trade, financial integration, and people-to-people bonds as the five major goals. This is not only the road of trade mutual trust and economic cooperation, but also of cultural integration and civilized dialogue, among which mutual infiltration between cultures is inevitable.

1.2 Nature and Features of the Translation Project

Principled by the line of “Plum Spirit and Phony Era” in a unified framework, *Chinese Culture and Strategy in the Context of B&R* focus on cultural strategic issues from different perspectives of the cultural strategy, global culture, marine civilization and culture, international politics and economy, national cultural exchange, and culture exchanges with trade and organization, etc, by some experts and scholars from the economic, financial and cultural and other research fields.

Among them, the first and second chapters, a total of about thirty thousand words, mainly discuss two aspects: one is Chinese temperament of B&R and the expression of Chinese cultural identity; the other is about the value base and cultural expression of the cultural strategy in the context of B&R. The overview of Chinese spirit origin and cultural strategy in the context of B&R provides a programmatic role to the reading of the whole book.

From the perspective of language style, the source language text (SLT) mainly includes two kinds of text types, containing both the characteristics of substantial content and clarity as informative text, and uniqueness as expressive text. In a word, the expression of Chinese cultural strategy is quite vivid, accurate and concise in the language style, reasonable, clear and sufficient in the argumentation at the same time. There are

many cités from Chinese classics or classical works which are particularly prominent in the SLT, making the language refined and sublime words with deep meaning that are appropriate to tonality. Therefore, the repeatedly cites from the *Book of Songs*, *The Songs of Chu*, *The Zhou Book of Change* and so on, make the SLT dignified, eloquent and far-reaching.

1.3 Objective of the Translation Project

Translation activities have the characteristics of cultural communication (Li, 2010). And the introduction and spread of the strategy as well as Chinese national culture just conform to the “going global” strategy of Chinese culture, making Chinese economic strategy and traditional culture with national characteristics obtain real and effective spreading. It provides valuable reference not only for the researchers studying international strategies, economy and culture in the foreign political, industrial and commercial, academic circles, but also for the majority of English readers interested in Chinese politics, economy, society and culture; meanwhile, it is of great significance to maintain the identity and uniqueness of traditional culture with Chinese characteristics in the world multi-culture, and enhance the soft power of Chinese culture as well as China’s international status.

At the same time, through translating the project, it can not only improve the translator’s profound understanding of B&R, an international economic strategy proposed by our government, and the role of Chinese culture in the world as well as national cultural strategy, but also provide strategies to solve the difficulties encountered in the translation process and achieve self-improvement under the guidance of Newmark’s semantic and communicative translation when translating classical Chinese expressions from Chinese traditional cultural classics in economic texts. At the same time, the author hopes to propose some suggestions on the C-E translation of the classical Chinese expressions in economic texts, and provide more information and reference for the later researches in this field so that the translation report can realize a greater value.

2. PROCESS DESCRIPTION

This chapter is composed of three parts: pre-task preparation, the translation stage and post-task activities, describing the whole process of the translation project. Among them, pre-task preparation plays a fundamental role, and post-task activities acting as the summary of the whole translation practice, which is conducive to the study and work in the future.

2.1 Pre-task Preparation

Pre-task preparation includes collecting background information and relevant materials, selecting translation tools and preparing the glossary.

Firstly, the author as a translator gave a comprehensive understanding of the SLT, including its language features and text style. After reading *Contemporary Translation Studies in UK*, *A Dictionary of Translation Studies* and others dictionaries on translation studies, Newmark's semantic translation and communicative translation were adopted to guide the simulated C-E translation practice. Secondly, parallel texts and relevant information on B&R were collected, some dictionaries about classical Chinese on the words and expressions were looked up, and network resources were used as well such as Google, Youdao Dictionary, Wikipedia, CNKI, Baidu Encyclopedia, which have saved a lot of time and ensured the accuracy of the C-E translation. The glossary was formulated successfully based on these resources, for the effective preparation of which has provided a reliable reference for the translator, which was conducive to the rapidness and accuracy of the translation task. Finally, research achievements of other scholars were consulted, including their explanations and annotations about the concerned allusions and events, so as to help understand the classical Chinese expressions in detail, the exact meaning of each word in context and its syntactic relation.

2.2 The Translation Stage

After finishing pre-task preparation, a detailed plan was drew up as follows to ensure that the translation project was delivered on time, including the translating process and revising process.

At the beginning, from August to September, 2016, the translator started the simulated C-E translation preliminarily under the guidance of Newmark's semantic translation and communicative translation by looking up concerned dictionaries, consulting network resources and scholars' research achievements. Meanwhile, the difficulties in translation were marked and classified, and specific strategies were taken by referring *Contemporary Studies of Translation (Revised, Second Edition)*, *Culture and Translation (Second Edition)* and so on. Then from October to November, 2016, a discussion with classmates about the difficulties existing in the first draft was held to modify the grammatical, lexical errors, and recast the structure of sentences. Finally, in December, 2016, the translator asked the supervisor for ideas and suggestions on the second draft especially the solution to the difficulties to further improve its quality. Finally, the fine layout (font size, format, etc.) in line with the typesetting standard of translation documents was implemented in Microsoft Word.

2.3 Post-task Activities

Post-task activities mainly include the summary on the experience and shortcomings of the project combined as guidance to the study and work in the future.

First of all, contemporary translation studies and professional knowledge of the SLT should be fully prepared before the translation practice. Besides, all available resources can be used to complete and revise it so as to further improve its quality. Meanwhile, such basic translation qualities as preciseness, patience should be cultivated. Last but not least, for it belongs to the individual simulated activities, there is relatively much more time. But in practice, the deadline is more tight due to the demands of customers, therefore, a strict sense of time should be kept in mind to ensure that it can be completed on time.

3. DIFFICULTIES IN TRANSLATING CLASSICAL CHINESE

Chinese Culture and Strategy in the Context of B&R belongs to economic reading materials. However, there are many classical Chinese expressions from Chinese traditional classics, which are the crystallization of Chinese traditional thoughts and culture. They are different from modern works in terms of ideological content, language form and cultural connotation. The translation of a text with a history of several centuries involves not only differences of cultural heterogeneity and linguistic systems, but also those between text's historical horizon and the present horizon of target language (TL) readers. The difference of each factor will make the output text deviate from SLT in connotation and meaning (Ge, 2006). If it's said that the aim of the general translation is to communicate two different languages, cultures and audiences, then that of classical Chinese is to communicate cross the time, and the resulting special contradictions inevitably bring some special difficulties to both concise understanding and expression.

In his article *On Linguistic Aspect of Translation*, Roman Jakobson (1971: 261) distinguishes three types of translation:

(1) Intralingual translation or rewording (an interpretation of verbal signs by other signs in the same language); (2) Interlingual translation or translation proper (an interpretation of verbal signs by means of some other language); (3) Intersemiotic translation or transmutation (an interpretation of verbal signs by means of signs of nonverbal sign systems).

Interlingual translation is the step of making two languages coordinate and dialogue with each other through intralingual translation rather than the simple mechanical opposition of the TL to the source language (SL). It plays a role both in the stage of comprehension stage and that of expression (Xiao, 2013). However, the difficulty of interlingual translation depends mainly on the differences of language and culture.

The first step is intralingual translation, that is, the translation from classical Chinese to modern Chinese. Translating the classics written in classical Chinese into modern

Chinese, the inner language translation process, can be either a clear practical text or post-source-text that exists only in the translator's mind (the text between the SL and TL) (Huang, 2012). The real meaning of Chinese words and phrases from Chinese classics comes from the cultural context of the original creation, the context of the situation and the context at that time. Meanwhile, classical Chinese is a unique style of writing, which has its own characteristics in grammar on words and syntax.

The second step is interlingual translation, that is, the translation from modern Chinese to English. Different culture origins, language structures, cultural psychology and ways of thinking result in the heterogeneity of language and culture, which becomes the cultural gene of different nations (Liu, 2016). Some of the culture-loaded words and sentences with cultural components from Chinese classics in Chinese long history, which have no equivalent expressions in the TL, resulting in the sense vacuum for the readers in the context of different languages and cultures.

Therefore, on the basis of a great deal of preparatory work: making use of the research achievements studied by experts reasonably and appropriately (including their explanations and annotations about the concerned allusions and events) through consulting relevant dictionaries on Chinese (such as Modern Chinese Dictionary and other classical Chinese dictionaries on vocabulary and grammar), to help understand the traditional cultural connotations, related background knowledge, the accurate meaning and syntactic relation of culture-loaded expressions involved in the SLT, the translator still met two main difficulties: 1) How to accurately express the diachronic changes of Chinese, so as to maintain the content, style of original Chinese sentences and thought processes of its original author? 2) How to effectively convey the cultural connotation of classical Chinese expressions in order to achieve the smooth cross-cultural communication?

3.1 Difficulty in Expressing Diachronic Changes of Chinese

Translation is considered to be the most complex activity in the universe, while the translation of the classical Chinese is more complicated which not only involves the

translation between different languages, but also contains the translation of the same language from classical to modern version.

3.1.1 Meaning Evolution of Chinese

Chinese has undergone a long period of development and many changes since ancient times. And vocabulary changes fastest among all the aspects of the language (Wang, 1999). When it comes to the vocabulary reflecting these changes, it results in the disappearance, expansion, contraction of meaning, or even a new meaning. In any case, Chinese vocabulary has changed with the development of society correspondingly.

A. Words of different meanings in classical and modern Chinese are literally the same while have different meanings and usages. They are generally divided into monosyllabic, disyllable and multi-syllable words with different meanings in ancient and modern times, among which multi-syllable words constitute the largest part.

The main reasons for its formation are as follows: First of all, two classical monosyllabic words become a modern multi-syllable word. Moreover, there are expand, shrink, transfer of meaning and even emotional changes in classical and modern Chinese (Xia, 2008).

(1)

ST: 《诗经· 标有梅》云: “标有梅, 其实七兮! 求我庶士, 迨其吉兮……”

梅花有着中国人所具有的坚韧不拔、高洁傲岸的品质。

With the development of Chinese since ancient times, some classical words have disappeared while most of them preserved which may also lose some of their grammatical functions and meanings. In this sentence, the meaning of “其实” has a difference in classical and modern Chinese, which is fully consistent with Chinese people focusing on the rich connotation of the same word. The meaning of same word appearing in modern Chinese must only be in line with modern society, while when this word appears in classical Chinese, then the meaning of which needs to be carefully studied. Otherwise,

there will be a lot of obstacles to the C-E translation, not to mention to find out the corresponding and equivalent words or images in the TL. The disappearance of some of their grammatical functions and meanings may bring difficulties to translators in the processes of comprehension and expression.

B. Polysemy in classical Chinese refers to such a language phenomenon that a word has two or more than two different meanings in classical Chinese. It is a universal phenomenon of language caused by the meaning evolution of Chinese. When a word appears only used as a name for certain things and phenomena, properties or behavior, however, it will gradually get some new meanings in the process of language development, thus forming polysemy.

Because of vast territory and abundant resources, the ancients can perceive more things from more perspectives. Therefore, they pay more attention to the richness of the connotation, that is, Chinese thoughts are always inseparable from the specific multivariate phenomena. Compared with the singleness of English connotation, Chinese is more prone to polysemy. Meanwhile, with the development of society, the connotation of words has been greatly expanded and constantly enriched. This phenomenon is particularly prominent in classical Chinese, therefore, attention should be paid to choose the proper and accurate expression when translating.

(2)

ST: 屈原回答：“吾闻之，新沐者必弹冠，新浴者必振衣；安能以身之察察，受物之汶汶者乎？宁赴湘流，葬于江鱼之腹中。安能以皓皓之白，而蒙世俗之尘埃乎！”

“之” as a function word in this sentence can be used as a pronoun, conjunction and auxiliary word. The usage of the pronoun “之” is flexible, which can be on behalf of things, places, etc. still retained in modern Chinese. “之” was used as a conjunction more frequently in pre-Qin classics; the auxiliary word “之” is mainly used as the structural auxiliary and modifier still retained at present. In the C-E translation, how to confirm the

exact meaning of the same word with two or more different meanings constitutes a major difficulty.

3.1.2 Flexibility of Parts of Speech in Classical Chinese

Part of speech refers to the category of words classified according to their grammatical functions. The grammatical function of words mainly refers to its combining ability with other words, and the ability to act as structural elements in grammatical structures. And flexibility of parts of speech in classical Chinese refers to the phenomenon that the original part of speech of a word in a given language environment is temporarily changed into others (Yang, 2010), which is important and special in classical Chinese.

(3)

ST: 曾子说:“慎终追远, 民德归厚矣”, 根深才可叶茂, 厚德才能载物。

“慎” is used as an adjective originally, while now flexibly used as transitive verb. Theoretically, classical Chinese is the same as modern Chinese, for a kind of words have a certain part of speech, whose roles are generally fixed in the sentences. It is called the original usage of the lexical category; and if the word has grammatical function of other lexical categories temporarily, then it is called flexible usage. As a matter of fact, “flexible usage” is relative to “original usage”. “Original usage” is a kind of basic and common usage, while “flexible usage” is quite temporary and occasional. Although “flexible usage” and “original usage” sound very easy to distinguish, the actual operation is more difficult, that is, it’s hard to confirm the part of speech in the temporary context to accurately translate into English in line with the idiomatic expression of English habits.

3.2 Difficulty in Conveying Cultural Connotation of Classical Chinese

Classical Chinese, concise and comprehensive, contain extremely profound philosophy with the essence of Chinese classical culture shining, thus to make the

translation of classical Chinese expressions from Chinese classics have different characteristics from other translations.

Classical Chinese, a valuable treasure, belongs to China and should benefit the world as well. Its broad and profound cultural components and connotations, and lack of relevant background knowledge of the reading object for TL readers, if ignored or not paid enough attention to during the translation process, it will result in a large amount of culture loss, the failure of cultural exchanges.

However, without affecting the communicative effect, the two parties tend to omit the same cultural background knowledge shared with each other in order to achieve the desired communicative purpose and improve the efficiency of communication. The omitted content related to the cultural background outside the text is called cultural default. That is to say, the SL author will omit some information of the common cultural background in the creation of the SLT, which will cause understanding obstacles for TL readers (Wang, 1997). Therefore, cultural default caused by cultural differences makes the convey of cultural connotations inevitably become the obstacle in the translation of classical Chinese.

3.2.1 Culture-loaded Words

Culture-loaded word, peculiar to a particular national language, have unique cultural connotations. They can either be words formed in the course of history, or original words invented by the nation (Xu, 2001). These connotations of Chinese traditional culture that have been branded by the times, expresses additional meaning in addition to its conceptual meaning in a particular context, representing the significance of culture, society, history, political situation and so on in the specific cultural context of China closely related to Chinese conditions and social environment.

(4)

ST: 而“孔孟之道”诞生之初也并非像后来那样充满奴性，而是有刚健清新的一面。

“孔孟之道”, a culture-loaded word, a cultural default caused by the differences of thinking perspectives and philosophical ideas. These culture-loaded words, concise with profound meanings, have experienced the accumulation of history and culture, reflecting the social situation, religious beliefs, values of Han nationality. Due to their rich cultural meanings, it is often difficult to find equivalent expressions in English, becoming an obstacle in the C-E translation and making the convey of their cultural connotations more challenging. The major difficulty for the translator as a “cultural messenger” is how to take the best compensation way to translate them so as to maximize the convey of their cultural connotation.

3.2.2 Sentences with Cultural Components

Although literature and non-literature can be separated in theory, there has been debate between “plainness” and “literary grace” since ancient times. In China with thousands of years of belles-lettres tradition, the influence of literature can be seen everywhere either in the literary creation or practical texts (Li, 2004). The text can be called gorgeous when quoted sentences with cultural components from Chinese classics. However, even the SLT with “literary grace” translated with an effort, it may not be accepted by English readers for the difficulty in understanding.

Cultural components involved in the translation are divided into five categories by Nida (1964), that is, ecology culture, material culture, social culture, linguistic culture and religious culture, which are contained in the sentences with cultural connotation.

(5)

ST: 在中国最古老的哲学著作《周易》中就有“观乎人文，以化成天下”（《贵
•象辞》）

The quoted sentence has no subject, lack of the subject of action. The source and meaning of it should be consulted from relevant references with the help of classical Chinese dictionaries on vocabulary and grammar so as to understand its historical and cultural

background, especially when it contains cultural components. It should be confirmed whether “人文” and “天下”, components of social culture, are words of different meanings in classical and modern Chinese or not. At the same time, it seems that “以化成天下” is the ultimate objective through “观乎人文” from the surface structure of the sentence. However, Chinese readers may feel puzzled for its deep reason, not to mention English readers. Therefore, its hidden cultural connotation should be explained to promote the understanding for them.

4. TRANSLATION OF CLASSICAL CHINESE IN THE PERSPECTIVE OF THE NEWMARK'S THEORY

This chapter mainly includes the specific introduction to the theoretical basis as a guidance with translation strategies combined to solve the key difficulties at different levels in the C-E translation of the project.

4.1 Introduction to Newmark's Semantic and Communicative Translation

In view of translation difficulties above, the translator adopted Peter Newmark's semantic and communicative translation as the theoretical guidance to explore specific translation strategies.

In 2001, Peter Newmark, a famous English translation theorist, put forward the semantic and communicative translation in his *Approaches to Translation* in the context of the long-term argument between the literal and free translation in the translation field, indicating a new way of thinking and direction to the translation studies.

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original. (2001a: 39)

The concept of the communicative and semantic translation is based on 'free' and 'literal' translation. There are differences between these two methods.

Communicative translation addresses itself solely to the second reader, who does not anticipate difficulties or obscurities, and would expect a generous transfer of foreign elements into his own culture as well as his language where necessary. ... where there is a conflict, the communicative must emphasize the 'force' rather than the content of the message. (2001a: 39)

However, semantic translation and communicative translation are often overlapped, which cannot be divided into two parts. Both must reflect the ideological content of the

SLT, and abide by the grammatical structure and some fixed stylistic features of the TL (Yuan, 2003). “... that only semantic and communicative translation fulfil the two main aims of translation, which are first, accuracy, and second, economy” (Newmark, 2001b: 47). There is often such a situation in the translation: in the same work, semantic translation can be adopted by some parts, while communicative translation by other parts. The two are supplementary to each other.

4.2 Application of Newmark's Theory to the Project

In fact, there are two processes in the C-E translation of classical Chinese expressions from Chinese classics: intralingual translation and interlingual translation, that is, the translation from classical Chinese to modern Chinese, and from modern Chinese to English.

It is generally believed that intralingual translation refers to the conversion of meanings of expressions within the language for a certain purpose, while interlingual translation refers to the communication of meanings in the cross-language context constructed by the two (or more) languages (Cai, 2000).

Because the intralingual translation always treats the classical or non-classical historical texts as the object of conversion, and tries to converse the historical texts into modern ones by taking the translator's present cultural context as the scale, it focuses on historical explanation. Therefore, Newmark's semantic translation is adopted accordingly, for which follows the culture of SL and the thought processes of the original author, attempts to “preserve its original author's idiolect and his peculiar form of expression, recreate the precise flavour and tone of the original” (2001a: 47). Meanwhile, “In general, a semantic translation is written at the author's linguistic level ... used for ‘expressive’ texts” (2001b: 47). It is admittedly more objective than communicative translation to solve the difficulty in expressing diachronic changes of Chinese as the guidance.

At the same time, interlingual translation pays more attention to how to achieve the mutual docking, and conversion of heterogeneous languages in a broader horizon and a

wider (cross) cultural world by taking the meaning as the scale with the purpose of the communication. Therefore, Newmark's communicative translation is adopted accordingly, for which focuses on the TL readers and tries to make them accept the content of the SLT without doubt and obscurities (Liao, 2000). "the 'message' is all important, and the essential thing is to make the reader think, feel and/or act" (Newmark, 2001a: 48). Besides, "a communicative at the readership's, ... for 'informative' and 'vocative' texts" (2001b: 47). It is relatively subjective to guide the conveying of the cultural connotation of classical Chinese to English readers, and promote cross-cultural communication and exchange.

However, semantic translation and communicative translation often coincide with each other.

There is no one communicative nor one semantic method of translating a text - these are in fact widely overlapping bands of methods. A translation can be more, or less, semantic-more, or less, communicative - even a particular section or sentence can be treated more communicatively or less semantically. (Newmark, 2001a: 40)

Because the SLT contains both features of expressive and informative texts, the two principles can be combined to solve the key difficulties in this project with two or more specific strategies, so that readers in different cultural backgrounds can establish the necessary semantic and situational coherence to understand the original discourse, obtain the cultural information, and enjoy the artistic motives and aesthetic value contained in the SLT.

4.2.1 Diction, Omission and Conversion for the Accurate Expression

During the process of the diachronic change of Chinese, the meanings and usages of some words have changed in different degrees, leading to the difficulty of understanding classical Chinese. Therefore, the research achievements studied by the relevant experts should be consulted reasonably and appropriately (including their explanations and annotations on the concerned allusions and events); meanwhile, *Classical Chinese*

Dictionary, *Classical Chinese Grammar Dictionary*, and *Modern Chinese Dictionary* should be referred as well. Under the guidance of Newmark's semantic translation combined with such strategies as diction, omission and conversion in detail, the diachronic changes of Chinese, including meaning evolution of classical Chinese (words of different meanings in classical and modern Chinese, polysemy in classical Chinese), and flexibility of parts of speech, can be accurately conversed and expressed.

4.2.1.1. Diction and Omission for Translating Meaning Evolution of Chinese

Diction refers to the reasonable choice of words and phrases as a basic skill in the translation. The meanings of them vary greatly in different languages, and a large number of words are polysemous. "Convergence point" is needed when translating (Fang, 2003). It is the first step to express its original meaning of a work to the greatest extent. Therefore, the specific context should be grasped by the translator accurately.

(6)

ST: 《诗经·标有梅》云：“标有梅，其实七兮！求我庶士，迨其吉兮……”
梅花有着中国人所具有的坚韧不拔、高洁傲岸的品质。

TT: As it is said in *The Book of Poetry: The Plums*: “The fruits from mume-tree fall, lying many on the way. If you want to marry me, woo me a lucky day ...”
Plum has the same qualities of perseverance and nobleness as Chinese.

The quoted, a folk song in the pre-Qin, is from *South Shao* in *The Book of Poetry* (《诗经·召南》). The whole poem has three chapters, and four sentences in each one. This is a poem about a maid who wants to get married. The scenery of the landing plum raises a sentiment of sadness that the youth will fly away so soon that she hopes to marry soon. In the classical Chinese, the monosyllabic words are of the absolute superiority (Jiang, 2001). Through understanding of this feature and referring to the classical Chinese dictionaries combined with the relevant commentaries of *The Book of Poetry*, it can be avoided that the two monosyllabic words “其” “实” are regarded as a modern Chinese

syllable word “其实” to understand and translate, resulting in errors and incompleteness of semantic comprehension. In the sentence, “七” means “many” not “七个” (seven) in classical Chinese, and “其” can be translated as “his (her, its)” or “theirs” as a pronoun; and “实” is “果实” meaning “fruit” as a pronoun to achieve semantic integrity and clarity, in contrast of “however”, “actually” and “indeed” in modern Chinese.

(7)

ST: 屈原回答：“吾闻之，新沐者必弹冠，新浴者必振衣；安能以身之察察，受物之汶汶者乎？宁赴湘流，葬于江鱼之腹中。安能以皓皓之白，而蒙世俗之尘埃乎！”

TT: “As the saying goes,” Qu Yuan answers, “one shakes his clothes and dusts his cap to rid the dirt, how can I blacken my body white? In Xiangjiang River I would rather wish, to drown myself in the belly of the fish. How can I darken my morality pure?”

The quoted sentence comes from *A Dialogue with the Fisherman* in *The Verse of Chu* (《楚辞·渔父》). There is a total of six “之” in it. Among them, the first “之” in “吾闻之” refers to the objects and things that appear in the following, which are quoted from the predecessor’s famous sayings or classical books. Verbs, such as “闻”, “有”, “识”, “歌” used as predicate, are mostly common in classical Chinese. It can be flexibly translated according to the meaning of the text. The fourth, the fifth and sixth “之” from “江鱼之腹中”, and “皓皓之白”, “世俗之尘埃”, as auxiliary words, are used between the attributive and the central word, so that the two can constitute a nominal modification-center structure, representing the relations between the preceding word and the latter. They can be translated “的” or flexibly translated according to meaning of the text. Among them, “之” in “江鱼之腹中” means the owner is “江鱼”; and “之” in “皓皓之白” and “世俗之尘埃” indicate the relationship of modification and restriction. For the second “之” in “身之察察”, in order to highlight and emphasize the attributive “察察”, which sometimes moved behind the headword followed by “之” (Xu, 2002).

Omission refers to that it's unnecessary to translate some words in the SLT for there is no such words but their meanings; or they are self-evident in the translation. In other words, omission is to delete some dispensable words, which are too cumbersome or contrary to the language habit of the translation. But omission is not to delete the content and ideas of the SLT (Fang, 2003).

Function words is a kind of words that cannot constitute a sentence by itself but have grammatical meanings as prepositions, conjunctions or auxiliary words. They are prominent in the system of grammatical categories for Chinese lack strict morphological changes (Xu, 2002). The status of them in classical Chinese is irreplaceable. “之乎者也” have already become synonyms for classical Chinese.

(8)

ST: 秦汉以下，在世俗层面，士人们遵守权力秩序，但是在精神层面，其中许多人却以“圣人”自期，追求“使乎为士，终乎为圣人”，保持着一定程度的人格独立。

TT: After the Qin and Han Dynasties, the scholars adhered to order of power at the secular level, but many of them praised themselves to be “saints” at the spiritual level and pursue “the real purpose of learning is first to create a scholar and in the end to create a sage” so as to maintain personality independence to a certain degree.

When Huang Xinqu (2002) talked about function words, he said that there are two processing approaches of function words in the C-E translation, one is to omit them; the other one is to indicate them through proper tense, sentence pattern or adding words.

“乎” is used as a preposition, equivalent to “于” aiming to introduce the object of action. It neither constitutes a sentence, nor does it have actual meaning. In classical Chinese, there are many of them to express the mood or structure, but none in English. English is expressed through sentence structures or adverbs. Although there is no linguistic form of information activated in the translation, which causes a “slot”, omission

itself is a kind of implicit cohesion. Compared to the explicit cohesion that depends on the change of forms and conjunctions, the omission of forms does not affect understanding, the fundamental reason of which is that the relevant information has not been omitted in the cognitive process, still playing a linking role. This is so-called the basis for implicit cohesion (Yu, 2002). Therefore, “乎” can be omitted, acting as a auxiliary word of mood, which is more in line with English thinking habits and language expression.

(9)

ST: “亦余心之所善兮, 虽九死其犹未悔。” 表现了诗人坚如磐石的价值取向。

TT: “Even if a thousand times doomed to die, to the ideals I shall cling without regret”, indicating Qu Yuan’s value orientation as solid as rocks.

The quoted comes from chapter 3 of *Tales of Who* in *The Verse of Chu* (《楚辞·离骚》). “九” is an imaginary number used to represent the majority. When placed before a verb showing the momentum, it can suggest that the action occur several times not “九次(nine times)” determined on the basis of the context (Kang, 1981). The sentence used to express the loyalty to pursue national prosperity and adhere to the noble conduct without being afraid of thousands of difficulties. Therefore, “九” can be translated into “a thousand times”. “其”, serving as a function word to regulate syllables without real meaning which can be omitted in the C-E translation, is different from “其” in “其有梅, 其实七分! 求我庶士, 迨其吉兮…” mentioned above in example 6 which can be translated into “his (her, its)” or “theirs” as a pronoun. Meanwhile, “所” is placed in front of “善” (a verb) to form a nominal phrase structure, meaning “……的人, ……的事物或……的地方”, which can be translated “ideals”. Therefore, “之” as a function word can be omitted.

4.2.1.2. Conversion for Translating Flexibility of Parts of Speech in Classical Chinese

Conversion is a kind of flexible way widely used in the C-E translation. In general, conversion is a essential strategy to achieve the flexible correspondence, while inevitably resulting in the loss of form correspondence. Nevertheless, the conversion is still

extremely important for the lexical-syntactic flexibility (Liu, 2012). Conversion is a broad concept. It can refer to the conversion of parts of speech, composition, voice and so on.

Parts of speech conversion, also known as the parts of components conversion, is both a universal phenomenon within the language and a skill in bilingual translation. It is essential for the production of genuine translations. Through conversing parts of speech or components, and changing sentence patterns, a certain pragmatic purpose can be achieved in line with certain stylistic requirements (Fang, 2003).

It is not only a kind of lexical translation, but also a means of syntactic adaptation, and the latter is often achieved by the flexibility of the former. Any part of speech can be converted in the request of the bilingual semantic correspondence, resulting in the change of the sentence structure in the SLT. Therefore, parts of speech conversion has greatly broadened the conversion channel of bilingual semantic correspondence (Liu, 2012).

(10)

ST: 曾子说“慎终追远，民德归厚矣”，根深才可叶茂，厚德方能载物。

TT: “When they show proper respect towards the dead at the End and reverence continued towards their ancestors, the moral force of the people will gradually return to be upright and honest”, said by Tseng Tzu in *The Analects* (《论语》): only can deep root flourish leaves, and great virtue promote growth.

The quoted sentence is from *Book 1* in *The Analects* (《论语·学而》). “慎” is originally used as an adjective, “谨慎的, 慎重的” meaning “cautious”. It is now temporarily used as transitive verb, “谨慎地对待” which means “careful treatment” (Zhou, 2013). Therefore, it’s supposed to be changed into a verb phrase “show proper respect towards” in its specific context, which tends to be more natural and smooth. Meanwhile, “终” means “老死; 父母的死亡”, which can be translated into “the dead”, while the meaning of “远” has a difference in classical Chinese and modern one, it refers to “祖先” thus can be translated into “the ancestors”.

From the examples above, it can be seen that although the structure of the source text (ST) has been adjusted to match with the conversion of parts of speech, it does not weaken the effect of the original Chinese sentence, but still expresses the meaning its original author wishes to express.

The time noun in classical Chinese often acts as an adverbial, a modification of the time in the sentence (Xu, 2002). Therefore, time nouns can be directly converted into the adverbial part placed at the beginning of sentences in the C-E translation, playing an emphasis role. This phenomenon is called the composition conversion.

(11)

ST: 屈原的《离骚》是我国文学史上著名的抒情长诗,以神话的方式描述了一系列的幻境:“朝饮木兰之坠露兮,夕餐秋菊之落英。”

TT: His *Tales of Who* (《离骚》), a long and famous lyrical poem in the history of Chinese literature, describes a series of illusions in the mythological way: “At dawn the dew on Magnolia leaves I drain, at eve the petals of Chrysanthemum I dine.”

The quoted is from chapter 3 of *Tales of Who* in *The Verse of Chu* (《楚辞·离骚》). In *The Verse of Chu*, there are many metaphors of vanilla to honor the charity of a gentleman. Drinking dew indicates that he does not want to be polluted by the corrupted world by means of the allusion of Chinese phoenix (the king of birds in Chinese legend) that only drinks fresh and clear dew. “朝” and “夕” are both nouns acting as adverbial part thus can be translated into “at dawn” and “at eve” as time adverbials temporally at the beginning of the sentence. In the meantime, it conforms to the original syntactic structure to preserve its peculiar linguistic features, so as to recreate flour and tone of the ST.

Voice conversion is extremely important in the C-E translation. In contrast, the passive sentences are in a prominent weakness in Chinese (Liu, 2012). The motivation of voice conversion comes from the speaker’s use of the language symbols in order to communicate with others. It is firstly the conversion of the theme (known information)

and rheme (unknown information), topic and commentary. The passive voice in Chinese is less used in general, while more used when there is something that the speaker does not want to appear in the sentence (Fang, 2003). In a word, its passive form can either be retained or converted into active form in the C-E translation.

(12)

ST: 渔父说:“圣人不凝滞于物, 而能与世推移。…… 何故深思高举, 自令放为?”

TT: “ ‘A wise man is not confined, but adapted to the times he’s inclined ... Why should you have, embracing the thoughts profound, and stuck to lofty ideals, got exiled? ” remarked by the fisherman.

It comes from *A Dialogue with the Fisherman in The Verse of Chu* (《楚辞·渔父》). Compared with common preposition “被” in modern Chinese passive sentences, the usage of “于” is quite different and more complex in classical Chinese. The subject of “凝滞” is “物”, and the object is “圣人”, “the predicate verb + 于” belongs to the typical passive sentences, it can be retained in the C-E translation, namely “be+ past participle verb”. “自令放为” belongs to question sentences with object placed in front, putting “自” as an object of action in front of “令放” to strengthen “自”. It can strengthen the mood through a certain grammatical means of putting the object in front of the verb (Xu, 2002). While “放” means “被放逐”, so the whole sentence can be translated as “subject + link verb + past participle forms of the transitive verb”, that is, “you +have got+ exiled”. Therefore, the corresponding transformation of subject and object should be carried out sometimes in the C-E translation, which can not only preserve its original format and express the thought process of its original author, but also more authentic in line with the thinking ways of English readers.

4.2.2 Annotational and Explanational Translation for the Effective Conveying

Just as what Bassnett and Lefevere (1991: 23) have put it: “Language, then, is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy”. Through this simple metaphor, Bassnett explains to us the important relationship between language and culture, which are interdependent and cannot exist alone. “the study of translation is the study of cultural interaction” (2001: ix). Yang Shizhang (2000) proposes that translation is not just a bilingual communication, but a kind of cross-cultural one; the purpose of it is to break the language barrier and promote cultural exchanges; the essence of it is the cross-cultural transmission of information, a kind of cultural activity to reproduce the original text; cultural information is the object of translation.

However, the objective existence and the difference of cultural default in different languages often lead to the problem that people with different cultural backgrounds cannot build up semantic coherence in the communication due to the difficulties in understanding. Therefore, as translators of cultural exchanges, it is necessary to take culture as the unit of translation by making use of such proper strategies as annotational translation and explanational translation, so as to reconstruct the cultural connotations defaulted in the SLT that makes “sense vacuum” for the TL readers. The colorful ethnic cultures contained in the SLT should be displayed to the English readers, so as to help them eliminate “sense vacuum” when reading, establish semantic coherence to improve the acceptability of the translation and cultural equivalence.

4.2.2.1 Annotational Translation for Translating Culture-loaded Words

Annotational translation refers to the literal translation of cultural default within the text with the help of adding footnote, endnote, and etc. outside the text to make supplementary specifications. It is suitable for introducing the connotation of specific cultural phenomena and events to TL readers, including religious concepts, customs, diet,

clothing, historical allusions, manners and customs; it can also be used to introduce characters, geographical names, special terms and so on in order to help them understand the meaning of the SLT that is directly related to the content mentioned above (Xia, 2006). It can accurately convey the culture connotation of the SLT to the English readers as much as possible.

(13)

ST: 而“孔孟之道”诞生之初也并非像后来那样充满奴性，而是有刚健清新的一面。

TT: The “doctrine of Confucius and Mencius” at the beginning is not full of servility as later, but vigorous and fresh.

Note: Confucius (551B.C.-479B.C.) and Mencius (372B.C.-289B.C.), famous Confucian representatives, both advocate benevolence (“仁”) and humanity.

“孔” refers to Confucius; “孟” refers to Mencius; “道” refers to doctrines. Therefore, “孔孟之道” refers to Confucianism. Both Confucius and Mencius are representatives to Confucianism, known for those familiar with Chinese history and culture. However, Confucius and Mencius are famous Confucian characters, peculiar in China, and their doctrines “道” with profound philosophical connotation, which is often difficult to find the same expression with such abundant connotation in English. Meanwhile, it is hard for English readers to understand “天干地支” (Chinese era: Heavenly Stems and Earthly Branches) often used in ancient China. So it’s more convenient when converted into the Christian era, clear and concise for them. Therefore, annotational translation is used to compensate for the loss of meaning caused by literal translation so as to introduce Confucius and Mencius and preserve the multiple meaning of “道”.

(14)

ST: 王阳明 “知行合一” 思想最为后人推崇。

TT: Wang Yangming's theory of "the unity of knowledge and practice" is very popular with later generations.

Note: Wang Yangming's psychological thoughts on learning. Wang Shouren (1472-1529, his synthesizer Yang Ming), a famous ideologist, litterateur, philosophers and military strategist in Ming Dynasty, put forward it for the first time when he was giving an academy lecture in Guiyang Civilization College in 1508.

“知” mainly refers to the moral consciousness and ideology, and “行” refers to the moral practice and practical action. The so-called “知行合一” is not the general relationship of understanding and practice, but the relation between cognition and behavior, moral consciousness and moral practice, and ideas and practical action. Due to the character “王阳明” as a famous ideologist, litterateur, philosophers and military strategist in Ming Dynasty, and his doctrine are exclusive to China, using annotation cannot only help the TL readers understand its cultural background, but also ensure the consistency of context within the text.

The advantage of the annotation translation is that it can better reflect the artistic and aesthetic value of the SLT. In addition, a thorough explanation of the abundant cultural connotation defaulted within the SLT can not only help TL readers resolve the “sense vacuum”, but also establish coherence of discourse for it's relatively free from space restriction (Wang, 1997). The disadvantage is that the coherence and excitability of them will be affected, especially when the cultural defaults in the SLT are rather intensive.

4.2.2.2. Explanational Translation for Translating Sentences with Cultural Components

Explanational translation is to integrate the content that is about to be explained into the translation in order to make the translation coherent and clearly convey the meaning and style of the SLT (Fang, 2003). Understanding is the beginning of explanation, and the latter is the deepening of the former. Finally, the explanation facilitates the understanding

of the text (Sun, 2004). It is a kind of adding, which refers to add some words according to the semantics, syntax or rhetoric in the translation, so as to convey the ideological content of the SLT (Fang, 2003).

(15)

ST: 诗人的名句“路漫漫其修远兮，吾将上下而求索”是其执着精神的生动写照。

TT: “Although the road is endless and faraway, I still want to pursue the truth in the world”, Qu Yuan’s famous saying, is a vivid portrayal of his persistence.

The quoted sentence is from *Tales of Woe in The Verse of Chu* (《楚辞·离骚》) in which implicit coherence is emphasized. Although clauses are not connected by linguistic forms, implicit logic relationship is implied. While explicit coherence is attached more importance in English, it is necessary to add grammatical structure into the C-E translation acting as a adverbial clause of concession. To connect the clause by adding linguistic form of the related word “Although” in order to be more “hypotaxis” in the grammatical and logical relationship. In the end, the structure of the translation is more clear and natural, meanwhile, for the poet here refers to “Qu Yuan” that can be substituted for “诗人”. Thus, semantic coherence and cultural communication can be obtained by English readers.

When translating the SLT by using corresponding and equivalent words of TL, it is proper to add some necessary words, so as to translate some information that SL readers taking as a matter of course while those of TL not familiar with. This strategy is often used to provide TL readers with relevant cultural information explicitly to help understand the expressions with cultural connotations (Xia, 2006: 96).

(16)

ST: 《诗经》中就有“周虽旧邦，其命维新”的诗句。

TT: In *The Book of Poetry* (《诗经》), there is a saying: “Although Zhou (now in Shanxi Province) was an ancient state, it had a reform mission; only innovation could ensure the growth and vitality of a nation”.

The sentence comes from *The Book of Poetry·Major Odes·Lord Wen and Other Odes* (《诗经·大雅·文王》), there is the specific reference to Zhou (now in Shanxi Province) as the old state whose mission is to innovate, which implies that only innovation can maintain a country’s vitality and national strength, a inspiration that the author of SLT wants to bring to the readers. Due to the lack of background and relevant knowledge of the TL, if cultural components neglected or not paid enough attention to, it will result in the loss of culture, failure of the C-E translation and cultural exchanges. Therefore, adding “only innovation could ensure the growth and vitality of a nation” to convey the peculiar cultural connotation contained in the SLT to English readers.

(17)

ST: 在中国最古老的哲学著作《周易》中就有“观乎人文，以化成天下”(《贵·象辞》)。

TT: In *The Zhou Book of Change* (《周易》), the most ancient philosophical work of China, there is a saying: “By observing various phenomena of human society, the state governor can grasp the human relations (according to feudal ethics), enlightening human beings civilized to the whole world” (*The BiHexagram, the Twenty-second* (《贵卦·象传》)).

The quoted comes from *The BiHexagram, the Twenty-second* (《贵卦·象传》) in *The Zhou Book of Change* (《周易》), “人文” means various phenomena of human society, “以” expresses purposes as a preposition. In this sentence, the “state governor” is omitted as the subject, for which has appeared in the preceding text, and there is no need to repeat in the following text. However, English readers do not understand its background, so the subject of the action should be completed. In the meantime, the purpose of “观乎人文” is to make the state governor grasp the human relations, enlightening human beings so as to

make their behaviors civilized. English readers are not familiar with its deep reason as the components of social culture hidden in the SLT, which should be explained and added in the C-E translation to complete semantic coherence.

(18)

ST: 因此战略所谓的‘上兵伐谋，其次伐交’，需有博弈之上更高的高度，平等包容和沟通交流才是王道。

TT: Thus the so-called “the highest form of generalship is to yield the enemy by using tactics; the next best is to defeat them through diplomatic channels” said by Sun Tzu (545B.C.- 470B.C.), a Chinese famous strategist, in *The Art of War* (《孙子兵法》), which needs a higher level beyond the game playing. Equality, tolerance and communication should be our absolute principle.

“上兵”，refers to the highest form of generalship. “伐”，meaning credit or contribution as a noun originally, is made flexible use as a verb here temporarily. A preposition“于” is omitted in “伐谋”，that is “伐于谋”. The quoted sentence refers to win through tactics without resorting to the military forces, which is an important thought in *The Art of War* (《孙子兵法》) said by Chinese famous strategist Sun Tzu, whereas Western readers are not familiar with. Thus, it is necessary to make a brief introduction, including its source and original author. But the structure and length of the original sentence should be kept by the translator without too many adjustments, making translator’s identity not too obvious. In a word, explanation should be controlled in less than a sentence in order to ensure that there is no excessive change of the original structure.

The advantage of explanatory translation is that it allows readers of the TL to quickly establish coherence without affecting the excitement of reading. The disadvantage is that the space used for introducing of cultural components outside the discourse is limited within the text (Wang, 1997).

The aim of explanatory translation is to explain the relevant cultural information of the content, adding words rather than extra meanings. Components added cannot be too

much, which can be extended to be a sentence at most as a semantic component of the SL sentence integrated into the text ideally. Any addition of the content that does not exist in the SLT is the changes carried out by the translator on his own, which will inevitably affect the cohesion of the content, performance of the style, and even the expression of the ideas and thought processes. The more changes added into the translation, the farther it departs from the SLT. The translator should grasp the degree, minimize the traces of his intervention, conceal his identity, and take a suitable point between the faithfulness and understanding (Liu & Xiao, 2016).

5. CONCLUSION

In the context of cultural globalization and the “going global” strategy of Chinese culture, this report excludes *Chinese Culture and Strategy in the Context of B&R* as the simulated translation material to introduce and spread B&R. There are repeated cites from Chinese classics or classical works in the SLT that is a economic text. It contains the features of both informative and expressive text to be dignified, eloquent and far-reaching.

There are two steps in the C-E translation of classical Chinese expressions from Chinese classics: intralingual translation and interlingual translation, interlingual translation plays an important role in the comprehension and the expression stage of interlingual translation.

The author as a translator strictly followed the three procedures of translation in this project, which were pre-task preparation, the translation stage and post-task activities. Meanwhile, Peter Newmark’s semantic translation and communicative translation combined as principles are adopted to guide the solution of the key difficulties encountered in the translation practice. The semantic translation focuses on preserving the content of the SL and thought processes of the SL author. For the difficulty in expressing Chinese diachronic changes, the author should fully analyze and excavate its cultural background with reasonable application of research achievements of scholars through consulting relevant dictionaries on classical and modern Chinese, to help understand the SLT in detail, the exact meaning of each word in its specific context and its syntactic relation. Based on which, diction, omission and conversion are taken as strategies to achieve the accurate expression of SL information.

The communicative translation focuses on the understanding and response of TL readers with the emphasis on the “effect” of the translation. For the difficulty in conveying cultural connotation of classical Chinese, annotational translation and explanatory translation are adopted to achieve the effective conveying of SL information.

Under the guidance of semantic translation and communicative translation, correct translation strategies according to the specific context of the SLT are flexibly taken in this project. In order to realize the cross-cultural communication smoothly, the author tries to eliminate the sense vacuum of English readers by the means which are closest to the artistic effect of SLT, so as to realize the conversion between the languages, and conveying of the cultural connotation contained in the SLT to the greatest extent.

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APPENDIX I: THE SOURCE TEXT

梅花与牡丹：“一带一路”的中国气质

[1]中国全面现代化的进程使中国和世界经济都受益,中国人正在恢复梅花与牡丹般的精神文化气质,也将不断促进国人与各国人民深入融洽交往。中国“一带一路”合作倡议与中国精神文化气质之间,都深存着源自中华民族远古时期的纯朴心理,直至今天中华民族复兴时代依然展现熠熠光芒。本章试图在一定程度上阐释这种心理和光芒,与读者共同迅速穿越这一次历史,分享我们民族曾有的精神气质上的灿烂辉煌,并清晰地看到我们民族重新崛起后的伟大精神气质传承,让世界正确解读中国人血脉里最优良的禀赋和品格,欣喜、快乐地与中国人分别突破各自的“塔斯马尼亚岛效应”,展现更加开放的胸襟,积极响应和配合中国人造福各国的“一带一路”合作倡议,大家携手创造人类文明的美好未来。

注释:①本部分作者为姚余栋、商灏。商灏:华夏时报国际评论部主任。文章曾与2015年3月6日发表于《华夏时报》,原标题为《“一带一路”的中国气质》。

[2]“一带一路”要结合人民币国际化和对外投资,而以人民币形成对外投资,将为“一带一路”提供流动性,再辅之以“文化软实力”,这样才能真正“走出去”。

中国人的精神本原是什么

[3]当前我们必须面对的一个敏感现实是,在“一带一路”经过的国家和地区,那里的政府,那里的政治家、思想家和普通民众,他们或多或少对中国有所抵触和防备,包括对中国的制度,人民的品质、性格、禀赋等,都有疑虑。所以,我们一定要让对方很深入地了解我们。世界各国都知道日本人精神气质的象征是菊与刀,但却几乎都不太清楚中国人精神气质的象征是梅花与牡丹。这种精神气质源远流长,我们不能总是把自己这种宝贵的精神气质隐藏起来,否则别人就会因为不了解而害怕中国人。我们应当明白地告诉世人,我们就是梅花与牡丹,中国全体人民都是如此,我们是坚韧不拔、开放包容的。中国人内心深处,就是这种几千年积淀下来的精神气质。这种精神气质应当被别人认识和认同。从博弈论角度来说,博弈对方是什么就是什么,这样才便于合作。若让对方总处于猜测和猜忌之中,这非常不利于合作。

[4]这里有两方面的问题:一方面要让外界多了解我们;另一方面我们自己的精

神气质也有个恢复的过程，但我们应简明地告知外界：梅花与牡丹就是真正的中国人。太复杂的描述外界听不懂。

[5]当代中国人越来越多地走出国门旅行、经商、求学，其中少部分人由于各种原因给外界留下了比较负面的印象，与此同时，外国人仍继续欢迎中国人前往，因为能从中获得很实际的经济利益，他们需要中国人的消费和投资。而中国人在当地消费和投资之后，不能没有“软实力”的铺垫。因此，“一带一路”的文化战略必须受到高度重视。

[6]必须让世界知道，中国人原本是禀赋优良的，而不是他们看到的部分中国人的表象。那些所谓素质低者并非中国人的代表。而且即使那些所谓素质低的中国人，其内心深处的“梅花与牡丹精神”犹存。这种精神气质的外露，将是一个渐进的过程。外国人对于在当地消费和投资的中国人，也不应说三道四，毕竟中国人给当地带去了财富，这是个不言而明的公正道理。

[7]当代中国人一方面非常善良、坚韧不拔、开放包容；另一方面，也客观存在些许缺乏逻辑与僵化，但这只是数千年来封闭环境造成的负面或阴影，我们一定要把它消除掉，以全面恢复我们中华民族本原的精神气质。

源自先秦还是汉唐

[8]“一带一路”深刻蕴含着中国人的梅花与牡丹的精神气质，这种精神气质究竟源自先秦精神还是汉唐精神？(13)而“孔孟之道”诞生之初也并非像后来那样充满奴性，而是有着刚健清新的一面。春秋士人每以君王的师友自居，将自己所学之“道”凌驾于权势之上。合则留，不合则去。这一点，以儒家最为突出。(8)秦汉以下，在世俗层面，士人们遵守权力秩序，但是在精神层面，其中许多人却以“圣人”自期，追求“始乎为士，终乎为圣人”，保持着一定程度的人格独立。唐宋时的中国人，雍容文雅。但从唐到宋，中国人的精神气质发生了巨大转变：唐人豪放，宋人细腻；唐人热烈，宋人内敛；唐诗热烈，宋诗沉思。史学家们认为，这一切均源于宋皇室对武器的深深恐惧。宋朝使中国人的精神气质变得更文弱，而元明清三朝则将中国人的脊梁扭弯，俗文化首次取代雅文化成为主流。“中国人的灵魂被凌辱和消磨”。

[9]但贯穿中国人文明史的，却始终是在苦难中坚强不屈，在辉煌中光荣绽放的

“梅花与牡丹精神”。(1)(6)《诗经·標有梅》云：“標有梅，其实七兮！求我庶工，迨去吉兮……”梅花有着中国人所具有的坚韧不拔、高洁傲岸的品质。无论是白天和黑夜，梅花都于凛冽寒风和冰雪中顽强挺立，在经历严寒考验之后，人们才能够看到梅花的盛开。梅花象征坚忍不拔、不屈不挠、奋勇当先、自强不息的精神品质。牡丹在魏晋南北朝时期就已开始栽培。在唐代，素有国色天香之称的牡丹契合了盛唐的社会心理，被誉为“万花之王”。

我们不知自己的美丽

[10]当今中国，随着经济发展，其文化繁荣的大趋势为“中国立场，国际表达”创造了难得的历史机遇。中国文化还缺乏较有渗透力的形象化代表和国际化表达，陷入“阐释的焦虑”。毫无疑问，中国有条件、有能力为世界提供一个具有亲和魅力且低调谦逊的文化身份识别。这关键在于对自身文化的发展和创新。……

[11]中国发展与世界发展不可分割。中国要和平发展，协和万邦，就需要跨文化对话和沟通，就需要进一步增强文化的国际影响力。梅花与牡丹为理解中国“一带一路”合作倡议和中国文化提供了一个较低调且有魅力的身份代表，可以成为国际上了解中国的一个切入点。梅花与牡丹是对中国文化身份的认同，是“文化自觉”的需要。然而，“文化身份”远远不是中国文化的全部，仅仅是个“开胃菜”，尤其是中国文化如此博大精深又源远流长，将进一步呼唤对中国文化身份的更深层的理解。

[12]在中华民族伟大复兴之际，文化的复兴尤其重要。而文化的复兴，更需要“文化自觉”，在充分认识自身文明和文化模式之后，赋予一个民族独特的文化属性，确立自己在世界文化中的坐标，才能融入更加多元的文化之中，相融与共，实现自尊、自立和自强。

[13]我们之所以丑陋，就在于我们不知道自己的美丽。梅花与牡丹也给我们提供了重新审视自我的切入点。梅花与牡丹与其说是花的名称，不如说是中国文化符号。牡丹千姿百态，是个体化、多样化的代表。相对于观赏牡丹时的心灵品位，观赏梅花更多是一致性的审美体验。梅花象征自强不息、坚毅勇敢；牡丹则意味大气庄严、雍容富贵。梅花与牡丹，既是中国文化抽象性的代表，也是形象化代表。可以说，“梅花精神”早已成为中华民族凝聚力的重要源泉；而“牡丹精神”也早已

成为中华民族创造力的重要源泉。……

“一带一路”融汇古今辉煌

[14]中国汉唐时期开辟的陆上、海上丝绸之路，所传递的不仅有中国的丝绸和瓷器，西域、东南亚和欧洲的各种物产，还有各地的文化与中外交流创举，更有中国人梅花与牡丹的精神气质。当今中国的“一带一路”合作倡议，将传承古丝绸之路延续千年的经济、文化交流传统并赋予时代新内涵，也将继续传递中国人梅花与牡丹的精神气质。“一带一路”途经世界上典型的多类型国家和多民族、多宗教聚集区域，将为加强该地区不同国家、民族、宗教间的人文交流和相互理解，消除彼此的隔阂与误解，增强尊重互信，为共创人类文明繁荣局面创造有利条件。“一带一路”以经贸合作带动人文交流，将在各民族、宗教文化相互碰撞、融合中扮演非常重要的角色。尤为需要关注的是，中国人的文化传统将更大范围地走向世界，中国人梅花与牡丹的精神气质将更多地为世界所了解，这将增强各国与中国的相互尊重信任。

[15]谈论起中国人梅花与牡丹的精神气质，很多长期生活在国外的华人更是深有感悟。他们认为，当代内地中国人还是比较保守的。从这一点来看，中国人还要更强调突破“塔斯马尼亚岛效应”。“一带一路”是有伟大气魄和现实意义的宏大战略，但“一带一路”也面临很大风险。主要是政治上、文化上、信仰上的一些问题。将来是否可以用“梅花与牡丹精神”为“一带一路”扫清障碍中国没有这样的“软实力”不行。我们可以为别国搞建设项目，但如果光是搞些项目，那将不能持久，很难进一步巩固。“梅花与牡丹精神”却可以是人类共有的文化精神。……

[16] (14) 王阳明“知行合一”思想最为后人推崇。我们现在探讨这些，是因为我们不知道未来的结果。但马克思主义的实践理性非常重要。为人称道的摸着石头过河与实事求是相结合，其实正体现了解决中国改革与发展问题的一种实践理性。应该把“梅花与牡丹精神”引入“一带一路”。“一带一路”如果失败了，中国将来发展就会非常难，我们将不知道怎么“走出去”。而我们无论如何决不能困死在自己的“塔斯马尼亚岛”上。要为“一带一路”注入文化实力。……

注释：本部分作者为姚余栋，文字主体曾在《金融时报》和《金融博览》发表。原标题为《梅花与牡丹：中国文化身份表达》。

文化繁荣的历史性机遇

[17]文化是民族的血脉，是人民的精神家园。(5)在中国最古老的哲学著作《周易》中就有“观乎人文，以化成天下”（《贲·彖辞》）。可见，重视文化的力量在我国已有几千年的历史了。文化早已成为民族凝聚力和向心力的重要源泉。林语堂强调文化在中华民族的整体性作用，“所谓‘中国人民’，在吾人心中，不过为一笼统的抽象观念。撇开文化的统一性不讲——文化是把中国人民结合为一个民族整体之基本要素”。

[18]《中共中央关于深化文化体制改革的决定》对中国文化作了经典概括：“文化是民族的血脉，是人民的精神家园。在我国五千多年文明发展历程中，各族人民紧密团结、自强不息，共同创造出源远流长、博大精深的中国文化，为中华民族发展壮火提供了强大精神力量，为人类文明进步做出了不可磨灭的重大贡献。”……

[19]中华民族伟大复兴既是经济复兴，也是文化繁荣。《中共中央关于深化文化体制改革的决定》富有远见地指出，“中华民族伟大复兴必然伴随着中华文化繁荣兴盛”。……

[20]在历史上，中国产生了很多著名的诗人、文学家，他们身上也体现着中国文化的双重性。这里，我们仅以屈原为例。千百年来，屈原的人格始终散发着强烈而恒久的魅力，人们通过吃粽子、划龙舟等端午节传统，来纪念这位伟大诗人。一方面，屈原充满想象力和浪漫主义精神。屈原的《离骚》是我国文学史上著名的抒情长诗，以神话的方式描述了一系列幻境：(11)“朝饮木兰之坠露兮，夕餐秋菊之落英。”“驾八龙之婉婉兮，载云旗之委蛇。”全诗将神话、想象、历史和自然进行大胆揉合，以香草、美人等一个接一个的比喻寄托诗人的感情，想象力惊人，场面扑朔迷离，构成了一幅奇伟绚丽的浪漫画卷。另一方面，屈原具有坚忍不拔的毅力和坚贞不屈的爱国主义精神。(9)“亦余心之所善兮，虽九死其犹未悔。”表现了诗人坚如磐石的价值取向。《渔父》表现了屈原的高尚气节。(12)渔父说：“圣人不凝滞于物，而能与世推移。世人皆浊，何不涴其泥而扬其波？众人皆醉，何不哺其糟而歠其醪？何故深思高举，自令放为？”(2)(7)屈原回答：“吾闻之，新沐者必新浴者必振衣；安能以身之察察，受物之汶汶者乎？宁赴湘流，葬于江鱼之腹中。安能以皓皓之白，而蒙世俗之尘埃乎！”(15)诗人的名句“路漫漫其修远兮，

吾将上下而求索”是其执着精神的生动写照。既浪漫又坚贞，看似矛盾而不可能同时存在的两个特征，在屈原身上得到了完美的统一。

梅花与牡丹：中国文化的身份表达 ……

[21]绵延万年的中国文化，随着外界沧海桑田般的环境变化和冲击，历久弥新、与时俱进、创新包容，充分说明了“牡丹精神”。(16)《诗经》中就有“周虽旧邦，其命维新”的诗句。中国文化创新求变的精神，是从远古时期开始的。

[22]中国经济的发展，充分体现了“梅花与牡丹精神”的二重性，拥有强大的文化资本。中华民族吃苦耐劳，长期保持高储蓄率，这是支撑当前中国经济高速增长的重要因素。从这个特征来说，中国经济具有“梅花精神”。但另一方面，高储蓄率只是支撑中国经济增长的必要条件，人们越来越意识到多样化的需求和消费对经济可持续健康发展的重要性。特别是随着中国逐步进入老龄化社会，中国经济增长的动力会发生根本性改变，经济发展模式由过去以资本投入为主的增长模式，转向追求创新和以需求为导向的增长新路径，这就要求中国经济更加彰显“牡丹精神”。“牡丹精神”是创新求变和海纳百川的包容精神。中国经济在梅花与牡丹文化资本的交相辉映下，定能保持持续发展的生机与活力。

[23]随着中国经济的发展，中国文化繁荣发展的大趋势为“中国立场，国际表达”创造了难得的历史性机遇。中国文化还缺乏较有渗透力的、形象化的代表和国际化的表达，陷入“阐释的焦虑”。毫无疑问，中国有条件有能力为世界提供一个具有亲和力和魅力且低调的文化身份识别。这其中的关键在于文化发展和创新。

第二章“一带一路”背景下文化战略的价值基础和文化表述

[24]如果把“一带一路”战略构想和美国提出的“跨太平洋战略经济伙伴关系协定”(TTP)、“跨大西洋贸易与投资伙伴关系协定”(TTIP)以及“亚太再平衡战略”放在一起，这无疑是一种制衡，因为一个宏大的经济战略构想之中，必然有着政治、安全、文化等各种目标和因素的考量。但从文明和文化层面，“一带一路”除了是一种创造性战略设计，更是一种愿景。这种愿景表达了中国人对未来亚洲和世界的一种文明期许，是对复兴、和平和繁荣的一种承诺。

[25]《推动共建丝绸之路经济带和 21 世纪海上丝绸之路的愿景与行动》(以下简称《愿景与行动》)中指出：“政治互信、经济融合、文化包容的一个利益共同

体、责任共同体和命运共同体”的基本框架，其中文化包容是很重要的部分，实现文化包容的愿景，需要周密的战略设计，也就引出了这一背景下的文化战略命题。文化战略需从政治、经济、外交、产业、组织等多角度进行分析，本书其他章节对文化战略的其他部分做了充分阐述，敬请参考。本章在“一带一路”背景下重点探讨三个问题：一是文化战略的政治与文化两个视角及其关系；二是文化战略的价值基础；三是文化战略语境下的文化符号和叙事方式。……

“一带一路”：中国和世界共享繁荣

[26]2013 年倡议，2014 年完善，2015 年规划，从习近平总书记在哈萨克斯坦纳扎尔巴耶夫大学的演讲到《愿景与行动》的发布，“一带一路”战略成型仅仅用了一年半时间。中国人向来奉行谋定而后动，在效率推动之下，充分体现了正在崛起的大国的自信。同时，关于“一带一路”的官方表述，既有基于自身利益的诉求，更着重于对利益分享的构想，充满了中华文明的特质和天下一家的理想情怀。

[27]五通五路通，世界享繁荣。“一带一路”辐射范围内总人口约 44 亿，经济总量约 21 万亿美元，分别占全球的 63%和 29%，“一带一路”以“政策沟通、道路联通、贸易畅通、货币流通、民心相通”为主要内容，畅通五条经济线路。丝绸之路经济带重点畅通中国经中亚、俄罗斯至欧洲（波罗的海）；中国经中亚、西亚至波斯湾、地中海；中国至东南亚、南亚、印度洋。21 世纪海上丝绸之路重点方向是从中国沿海港口过南海到印度洋，延伸至欧洲；从中国沿海港口过南海到南太平洋。值得关注的是，五条路线中有三条线路直达欧洲，这是对欧亚更加紧密关系的一种期待。所谓“欧亚大陆”以往只是一种地址构造，从未成为政治、经济或文化的一个整体，也从未共同构建一种文明形态，在现代地球村中，这个理想并不遥远。

[28]“一带一路”在谋划中国，也期待与亚洲及世界共同谋划。面对复苏乏力的世界经济，真正的大国需有真正的胸怀和远见，谋划中国必须超越狭隘的利益羁绊，与各国指根本利益相容相通，与世界共享繁荣。《愿景与行动》的核心思想是“共建”，这明确表明“一带一路”战略具有兼容性，我们将与沿线各国的相关计划协同，共同建设繁荣社会。《愿景与行动》为此提出了“共建”的五大原则：恪守联合国宪章的宗旨和原则、坚持开放合作、坚持和谐包容、坚持市场运作、坚持互利共赢。

[29]《愿景与行动》包含“政治互信、经济融合、文化包容”的三个共同体框架，充分展示了中华文化的精神和理想。明确指出：“一带一路”是促进共同发展、实现共同繁荣的合作共赢之路，是增进理解信任、加强全方位交流的和平友谊之路。中国政府倡议、秉持和平合作、开放包容、互学互鉴、互利共赢的理念，全方位推进务实合作，打造政治互信、经济融合、文化包容的利益共同体、命运共同体和责任共同体。由此可见，“一带一路”是带着历史的沧桑和荣光重新走入人们视野的，这不是古老驼队和商船的穿越，而是新时代对历史的回应和对未来的期许，是一个曾经作为世界文明中心之一的中国对世界的一种承诺。

[30]“一带一路”战略构想将“文化包容”作为共同体的三大标志之一，顺应了世界多极化，经济全球化、文化多样化、社会信息化潮流。《愿景与行动》指出，民心相通是“一带一路”建设的社会根基。民心相通的本质就是文化的相互认同与和谐相处，是国家与国家、民族与民族、宗教与宗教、人与人之间的交流。民心相通的最终表征是文化融合。没有民心相通，没有文化融合，没有政治的妥协，经济的合作都缺乏长久的驱动力，这就是文化的力量。

[31]《愿景与行动》提出要“传承和弘扬丝绸之路友好合作精神，广泛开展文化交流，学术往来、人才交流合作、媒体合作、青年和妇女交往、志愿者服务等，为深化双多边合作奠定坚实的民意基础”。文化交流等6个方面的每个内容虽未深入阐述，却都是文化战略的重要组成部分。尤其值得重视的是教育和人才领域的合作，有时候一部书不如一个人的传播力。近百年来，中国的西学东渐大多是由留学生归国后完成，也极大地促进了东西文化的交流。当前我们已经具有为其他国家大规模培养留学生的条件，留学生对中国的了解和传播往往具有更强的能量。……

[32]改革开放后的中国，从20世纪80年代起就认识到这一点，但是仅仅拘于意识形态领域的挣扎并未收到很大成效。进入21世纪以来，将以价值观为核心的文化与文明作为战略领域得到重视，“文化软实力”也被上升到了国家战略高度，“文化软实力”的概念也在党的十七大之后走进了国家文件。十八大报告也指出，“文化实力和竞争力是国家富强、民族振兴的重要标志”。习近平主席强调，提高国家“文化软实力”，关系“两个一百年”奋斗目标和中华民族伟大复兴中国梦的实现。当前我国的“文化软实力”建设包括价值体系、道德素养、精神文化生活、文化整

体实力和竞争力四个方面。这种内外兼修的“文化软实力”表述，已经清晰地表达了我国文化战略的内涵。

[33]我国的“文化软实力”建设并非以文明冲突论为背景和理论依据，冲突论也显然不是“一带一路”战略的文化取向。从“一带一路”来看，所谓民心相通是各个主体间的民众相互理解和认同，需要敞开怀抱迎接文化的融入，具有双向性，而文化战略常常被认为是立足于本国主体文化的一种单向性的行动计划，因此，民心相通与文化战略似乎成为一种悖论。

[34]这种悖论只有在中华文化背景下的战略解读能够破题：民心相通和文化交融是目标而不是手段，文化战略是达到这一目标的路径，这一路径天然地排斥文化对抗和文化帝国主义。这种文化战略的逻辑，是以中华文化与文明的天下观和治理观为基础的。在中华文化背景下，所谓“天下一家”具有全球命运共同体理念，(18)因此战略所谓的“上兵伐谋，其次伐交”，需有博弈之上更高的高度，平等包容和沟通交流才是王道。

文化变迁：战略的文化视角……

[35]所以，对“一带一路”中的文化交流与传播不仅需要精巧的设计，更需要足够的耐心，从当前“一带一路”战略在相关国家有限热情的反响看，文化战略的实施更需要保持低调而虑远的态势。打开“一带一路”文化版图，我们可以看到，实际上我们面对的几乎就是全世界，中华、阿拉伯、印巴、欧洲（希腊-罗马）以及非洲各大平行文化系统都在其中，种族文化、民族文化、宗教文化差异巨大。我们和韩国、日本这样的同源文化国家的文化交流尚有困难，和印度、阿拉伯等在文化融合之前必然经过或长或短的冲突时期，所以对“一带一路”版图上的各国文化交流不可怀速达之念。况且在这一版图上，我们还要面对“经营”多年的欧美文化。事实上，我们了解远在大洋彼岸的美国、英国的文化似乎比了解周边邻近国家更多，这使我们和周边国家之间形成了一个文化地缘上的断层和“灯下黑”。且不说这种“灯下黑”不利于文化融合，从现实角度看，这甚至也不符合我们“与邻为善、以邻为伴”的周边外交政策。

[36]东西方文化论争一直是文化比较研究的主题，而所谓东西方文化正是基于接触、交流形成的相对性。这种相对性在“一带一路”沿线更加明显。“一带一路”

战略构想提出后，我们对文化的比较研究重心可能要发生转移，从眼睛紧紧盯住西方转移到“一带一路”区域内文化研究和文化交流的实践中来，深入到各个文化子系统中。“一带一路”事实上也会带来文化交流的巨大机遇。“一带一路”沿线很多国家不仅经济相对滞后，文化也近于“孤岛”。当政治、经济、交通、资本开始交互，文化的短暂冲突和长期交融，都必然带来区域性文化变迁，整个经济带范围内形成一种新的文化形态，所以，“一带一路”是文化变迁的一个新起点。

文化战略的价值基础：平等、进步、包容

[37]价值观是文化战略的核心，以共同价值观为基础的文化战略才能为世人所接受。一个令人深思的问题是，随着中国经济的飞速发展，中华文化与经济发展是否具有因果关系，我们的价值观是否在国际文化交流中具有真正的吸引力，当前，关于中华文明系统的价值观与西方文明的价值观比较常常陷于非此即彼的困境，谋求价值观的国际认同常常显得急功近利。笔者认为，中国这样的文化主体，防御、攻击、对立等思维都不符合中华文化精神和战略哲学，“一带一路”背景下的文化战略，需要在价值观之争外找到交流合作的基点。

平等：价值观的核心……

[38]在“一路一带”背景下的文化交流也需要最大公约数，需要共同的价值观作为基础。核心价值观若要取得世界的价值认同，一是需要较少的意识形态痕迹，注入更多的文明内涵；二是要代表人类的共同福祉和理想。在各个文明或文化中，平等的价值观具有世界普适性。中华文化也信奉平等，所谓“衡之于左右，无私轻重，故可以为平；绳之于内外，无私曲直，故可以为正。”当今中国，平等也是我国社会主义核心价值观的重要内容之一。所以，“一带一路”背景下的文化战略，需要一个争议不大的价值基础，那就是——平等。文化上的平等就是主张在尊重文化多样性的基础上进行文化交流，在这一点上，我们与印度、阿拉伯等文化区域具有相当多的共同语言，甚至与欧洲（欧盟）也有极其相近的价值诉求。……

[39]如果在百度输入“一带一路+文化”，共有近 3000 万条信息，在报道、论文、演讲等文本之中，弘扬、先进、优秀、引领、主导、领导、崛起等词汇频率极高。我们可以感受到意气风发的大国情怀，也可以认为这是中华文化长期被作为次等文化的一种反弹。但是，正如我们反对西方文明统治世界一样，我们也要警惕所

谓的中华文明主导世界思想可能带来的隐患。历史已经证明，大国沙文主义、文化帝国主义和文明优越论等极容易激起民族主义情绪，只会带来更大的冲突和矛盾，也为弱势文化和输入地带来了不可弥补的文化损失，中国本身也曾深受其害。所以，在“一带 一路”背景下，奉行文化平等、种族平等、民族平等、信仰平等原则，显得尤为重要。

进步：文化认同的内在逻辑

[40]进步是每个国家的追求，所谓“齐一变，至于鲁；鲁一变，至于道”。虽然每个文化主体进步的标准不同，但政治清明、经济繁荣、社会和谐都是进步的共同内容，每个国家都有一个国家梦、人民梦。不能带来国家富强和幸福生活的文化不一定没有魅力，但一定缺乏吸引力和融合度。古代中国文化长期为日本、朝鲜等周边各国所尊奉并引入学习，正是因为中国文化能够带来进步与繁荣。在文化的各层面上，是古代中国先进的物质文化和制度文化为精神文化的融入开辟了道路。

[41]文化的认同最重要的是带来经济的繁荣，并在经济与文化之间建立必然联系，或者说，文化首先要体现在经济当中。文化与经济的关系主要体现在文化是经济发展的一个重要因素。关于中国和亚洲的未来，国际战略家和经济学家们多数都寄予厚望，对人口结构、技术革命、城市化、资本、中产阶级增长等因素更加重视，但很少涉及文化因素。我国过去 30 多年来的经济奇迹必有深刻的文化动因，这需要我们更加深入的解析和研究。在这一点上我国很多学者都持肯定的观点。经济学家黄剑辉在接受和讯网的访谈时就指出：中国改革开放 30 多年发展取得的成就，要从中国的历史、文化、地理、国情多方面因素去分析，而不是光从引入西方的管理和技术来考虑。

[42]而在未来的“一带 一路”建设中，中华文化也应表现出成为经济发展要素的能量，当一国文化与经济进步紧密相连时，其文化才具有更强的影响力和扩散能力。2014 年，从土耳其首都安卡拉到伊斯坦布尔的高铁开通，这个由中国承建的新经济的象征引起了土耳其人对远方的中国的巨大热情，由此而来的文化交流和贸易机遇千载难逢。今后，在共建“一带 一路”背景下，高铁将延伸到巴基斯坦、哈萨克斯坦、俄罗斯，人民币可能在“一带 一路”沿线国家成为通用货币，中国将提供更多公共产品和服务，问题是：随着经济发展而来的中华文化是否匹配了现代

经济生活？我们传播的那些观念、理念和价值观是否会被认可可是支撑经济富庶和政治清明的因素之一？……

[43]在社会、宗教、民族等各个方面，中国处理这些问题时一直秉承了文化传统和新时代价值观，这些方面取得的成就得到了世界各国的肯定。总之，文化是否先进，首先就是要看这种文化能否“使其他人的需求和你的需求一致”，能否为其带来经济和社会的进步，所以进步是文化战略最重要的价值追求之一，是文化认同的内在逻辑。

包容：追求共同价值的保障

[44]即便有了平等作为核心价值基础，进步作为价值追求，但文化交汇之时冲突总是难免，如何避免冲突大概没有人能给出完美答案。但是，中华文化的特有文化禀赋却可能提供一个解决方案。

[45]纵观中华文明史，中华文化最优的禀赋是包容。中国西北是大漠群山，东南是浩瀚海洋，相对封闭的环境并没有造就封闭的民族。自中原发端，这块土地上的文化不断融合交汇，中华文明史就是一部文明融合史，这得益于中华文化具有极大的包容性。这块土地上的人民，利用了每一个学习和交流的机会，让各个民族、宗教、思想相互融合，兼收并蓄，求同存异，让古代中华文化一直延绵至今。很多士子学人满怀盛唐情结，只记得盛唐的强大和繁华，却也忘记了这盛世正是得益于唐文化的开放与包容。

[46]包容如水，具有最大的柔性和韧性，造就了中华文化，也造就了当今的中华民族。中华民族是以汉族为主体的多民族的整体，而作为主体的汉族，很难用某种所谓的具有汉族本源的具象的东西来描述它，文化特征主要存在于“人”本身。这一民族的历史远溯尧舜炎黄，近观明清民国，我们都能感受其特有的文化魅力，而这一文化魅力也正成为中华民族共有的魅力。

[47]具有“高势能”的文化，往往使我们对文化安全产生忧虑，文化对比研究的主题也主要是东西方之间的文化，但无论如何，百年来，是中华文化对西方文化的包容促成了一个现代国家的转型。“一带一路”背景下，包容又具有另一种意义。除了个别发达国家，大多数沿线国家都不具备对中国文化的所谓“高势能”，因而具有相当的警惕性。在这个背景下，文化要“走出去”，文化也必须“走进来”，

对所谓“低势能”的文化需放下身段，取长补短。对外来文化的最大的包容和尊重，甚至可以超越文化交流的对等原则。……

战略语境下的文化表述：符号与叙事

[48]在价值观基础上，文化战略需要通过创新和传播从内部发起行动。战略之所以称为战略，必然需要系统性设计，涉及政治、经济、社会、外交等各个领域和层面。这里主要阐述这一系统的重要内容——文化表述中的文化符号和叙事方式。在文化战略语境下，文化人类学的“文化表述”概念被赋予文化政治学和文化经济学意义，而文化符号被赋予战略工具意义。“一带一路”战略启动之际，人们开始急于讨论如何进行文化表达，人们常常说要“中国元素、国际表达”，但是真正的国际表达还是要根植于对自身的深切认知和反省。

中国文化符号的表述困境

[49]文化战略的重要内容之一就是对文化符号进行审视和设计。文化符号几乎可以涵盖一个文明主体的方方面面，是文化表述的载体，能够引起文化联想，能够提供文化认同的直接路径，在文化如何表述命题中至关重要。

[50]2008年奥运会之后，将中国元素和文化符号融入标志、建筑和器物之中，成为一种潮流，写意、气韵和内涵成为设计追求，而“北京奥运会”本身也成为中国符号。近年来，随着中国经济的发展和市场规模的壮大，美国电影频频出现中国元素，将其变为一种市场战略设计。当美国频频利用他文化符号成功实现全球市场战略时，我们可能会认为美国代表了一个文化的世界表述系统，美国似乎在承担世界表述的角色，但对于中国，审视中华文化表述、做好中国表述才是根本，没有所谓的孤悬于特定文化之外的世界文化表述系统。……

[51]第一，对中华文明和文化应具有足够的敬意。中华文明绵延不绝，世界所独有，对世界物质文明、精神文明、制度文明的贡献举世公认。5000年来，中华民族形成了开放性和稳定性兼具的价值观和社会观，没有开放性或没有稳定性，中华文明都不能延续至今。中华文化的各种优势自不必赘述，仅有强大的文字和语言系统就足以保证其屹立于世界文明之林。⑩曾子说“慎终追远，民德归厚矣”，根深才可叶茂，厚德方能载物。百年来的文化之争中，很多人往往将中国近现代文明进步统统归因于西方文明和文化的介入，却忽视了中国人能够创造奇迹也必然根源于

几千年来中华文化的滋养。(11,671 字)

APPENDIX II: THE TARGET TEXT

Plum and Peony: China's Temperament of "the Belt and Road" (B&R)"

[1]China & World economy have benefited from China's comprehensive modernization, which enable Chinese to recover their spiritual and cultural temperament of plum and peony, and will continuously promote Chinese to conduct in-depth exchanges with people of all other countries. B&R, the spiritual and cultural temperament of Chinese rooted in the pure and plain psychology from ancient times, still shining until the rejuvenation of Chinese nation today. In this chapter, we attempt to explain such psychology and light to a certain extent, share the brilliant splendor of our national spirit, clearly see the great spiritual heritage of our nation after its rise, make the world correctly understand the best endowment and character in the blood of Chinese, break through their respective "Tasmanian Effect" happily with Chinese to show a more open mind, actively respond to and cooperate with the B&R proposed by Chinese, with an aim to benefit the whole world and join hands in creating a bright future of human civilization.

Note:①The author of this part is Yao Yudong and Shang Hao. Shang Hao: Director of international reviews, *China Times*. The article was published on the *China Times* on March 6, 2015, the original title of which is *the Chinese Temperament In the Context of B&R*.

[2]B&R should be combined with the RMB internationalization and foreign investment. And the foreign investment in RMB will provide liquidity to B&R, so as to realize "going global" together with soft power of culture.

What is the Spiritual Essence of Chinese?

[3]A sensitive reality we must face now is that the governments, politicians, thinkers and ordinary people in the countries and regions along the line are more or less resistant and guard against China, or have doubts to Chinese system, the quality, character and endowment of Chinese. Therefore, we must let them have in-depth understanding of us. People all over the world know that the symbol of Japanese spiritual temperament is the chrysanthemum and sword, but few people know that the symbol of that of China is the

plum and peony. Such spiritual temperament has a long history. We should not always keep it hidden, otherwise people may be afraid of Chinese because of misunderstanding. We should clearly tell the world that we Chinese are of plum and peony's character, persevere, open and inclusive. Deep in the hearts of Chinese, there is such spiritual temperament which has a history of thousands of years that should be understood and recognized by others. From the perspective of game theory, we can facilitate our cooperation through seeking truth from facts. Guesswork and suspicion of the other party is not conducive to cooperation.

[4]There are two questions here: on the one hand, let the outside world know more about us; on the other hand, although a process for spiritual temperament recovery is needed, we should inform the outside briefly that plum and peony is the symbol of Chinese. Too complicated description are too hard for others to understand.

[5]More and more contemporary Chinese go abroad for traveling, business, or studying, and a small number of them have left a negative impression on the outside world for various reasons. At the same time, foreigners still show welcome to Chinese, for they can get economic benefits from them and need Chinese consumption and investment. However, Chinese cannot do shopping and investment in foreign countries without the "soft power". Therefore, the cultural strategy of B&R must be highly valued.

[6]It must be known that most Chinese are talent-gifted. Those of so-called low quality are not typical Chinese, and even in their hearts the "plum and peony spirit" still exist. The exposure of this spiritual temperament needs a gradual process. Foreigners should not make irresponsible remarks for Chinese who make consumption and investment in their countries for it is a self-evident truth that Chinese have brought wealth to them.

[7]On the one hand, Chinese people are kind-hearted, persevering, open and inclusive; on the other hand, some of them lack of logic and are a little rigid, which is caused by the thousands of years of closure and must be eliminated. Only in this way can we restore the original spirit of the Chinese nation as a whole.

From the Pre-Qin, or Han and Tang Dynasties

[8]The plum and peony spiritual temperament of Chinese deeply rooted in B&R, but does it originate from the spirit of pre-Qin or that of Han and Tang Dynasties? (13)The “doctrine of Confucius and Mencius” at the beginning is not full of servility as later, but vigorous and fresh. Scholars in the Spring and Autumn Period (770B.C. - 476B.C.) considered themselves to be the teachers and friends of their kings, and even put the doctrine they learned override the power. The doctrine of “stay if the condition is agreeable and leave if it’s otherwise” is performed most prominently by Confucianism. (8)After the Qin (221B.C. - 207B.C.) and Han (202B.C. - 220A.D.) Dynasty, the scholars adhered to order of power at the secular level, but many of them praised themselves to be “saints” at the spiritual level and pursue “the real purpose of learning is first to create a scholar and in the end to create a sage” so as to maintain personality independence to a certain degree. Chinese in Tang (618 - 907A.D.) and Song (960 - 1279A.D.) Dynasty were graceful and poised, elegant and refined. But from Tang to Song Dynasty, spiritual temperament of Chinese has undergone tremendous changes: people in Tang Dynasty were bold, unconstrained, and enthusiastic, while people in Song Dynasty exquisite and introverted. Poetry in Tang Dynasty were ardent, while were contemplative in Song Dynasty. Historians believe that all it stems from the deep fear of weapons generated by the royal family of the Song Dynasty. Chinese became frail in Song Dynasty, and their backbone were twisted in such three dynasties as Yuan (1271 - 1368A.D.), Ming (1368 - 1644A.D.) and Qing (1644 - 1912A.D.) Dynasty, in which elegant culture was replaced by vulgar culture as the mainstream for the first time. “The soul of Chinese was humiliated and consumed”.

Note (by the translator): Confucius (551B.C. - 479B.C.) and Mencius (372B.C. - 289B.C.), famous Confucian representatives, both advocate benevolence (“仁”) and humanity.

[9]But through the history of Chinese civilization, there is always the unyielding and glorious “plum and peony spirit”. (1)(6)As in *The Book of Poetry*:*The Plums said*: “I cast

you plums from the tree, lying on the way. If you want to marry me, you'd better not delay...". Plum has the same qualities of perseverance and nobleness as Chinese. Whether it is day or night, plum always stand in such tenacious cold wind and snow, people can only see them in full bloom after experiencing the cold test. It symbolizes perseverance, unyielding, braveness and self-improvement. Peony has begun to be cultivated in Wei, Jin, Northern and Southern Dynasties (222 - 589A.D.). In the Tang Dynasty, peony, known as the national beauty and heavenly fragrance, corresponds to the social psychology of Tang Dynasty thus be called "the king of flowers".

We Don't Know Our Beauty

[10]Nowadays, with the economic development, the trend of Chinese cultural prosperity has created a rare historical opportunity for "China's stance and international expression". Chinese culture still lacks the representation of more penetrating image and international expression, falling into "the anxiety of interpretation". There is no doubt that China is qualified and capable of providing the world with a cultural identity recognition of affinity and modesty. The key lies in the development and innovation of its own culture. ...

[11]China's development is inseparable from that of the world. China's peaceful development and harmony with all nations needs the cross-cultural dialogue and communication, and it is necessary to further enhance the international influence of culture. Plum and peony provides a relatively low-key and charming identity representative for the understanding of B&R and Chinese culture, serving as a breakthrough point for international nations to understand China. Plum and peony is the identity of Chinese culture needed by "cultural self-consciousness". However, the "cultural identity" is just an "appetizer" rather than the whole thing of Chinese culture. It, in particular, is so broad and profound with a long history that it will further call for a deeper understanding of Chinese cultural identity.

[12]In the great rejuvenation of the Chinese nation, the revival of culture is particularly important, which needs more "cultural self-consciousness". Only by endowing

itself with unique cultural attributes and establishing its coordinate in the world after full understanding of their own civilization and cultural patterns, can a nation be integrated into a more diverse culture to achieve self-esteem, self-reliance and self-improvement.

[13]The reason why we are ugly is that we do not know our beauty. Plum and peony also provides us with a breakthrough point to review ourselves. Plum and peony is not so much the name of flowers as symbols of Chinese culture. Peony is the representative of individuality and diversity in different poses. Appreciating plum is a kind of consistent aesthetic experience compared with the taste of that of peony. Plum symbolizes unrelenting self-improvement, fortitude and braveness; while peony means the solemn, grace and wealth. Plum and peony is the representative of both abstraction and image of Chinese culture. “Plum spirit” has long been an important source of cohesion of the Chinese nation, while “peony spirit” been that of creativity for the Chinese nation as well. ...

B&R: Integration of Ancient and Modern Glories

[14]The Land & Maritime Silk Road opened up in Han and Tang dynasties have transferred not only China’s silk and porcelain, various products from the western regions, southeast Asia and Europe, but also different cultures, achievements of Sino-foreign exchanges, and ethos of plum and peony of Chinese. B&R inherits the tradition of economic and cultural exchanges of the ancient Silk Road that has lasted for thousands of years and give new meanings to the times. It will also continue to transmit Chinese plum and peony spirit. B&R, covering typical multi-type countries and regions of coexistence of multiple ethnics and religions, will strengthen cultural exchanges and mutual understanding between different countries, nationalities and religions, eliminate estrangement and misunderstanding, enhance mutual respect and mutual trust and create favorable conditions for human civilization to create prosperity. B&R promotes people-to-people and cultural exchanges with economic and trade cooperation, playing a vital role in the collision and integration of various ethnic and religious cultures. It should be paid special attention that Chinese traditional culture will be more widely open to the

world, and Chinese plum and peony ethos will be more known to the world as well, which would enhance mutual respect and trust between China and other countries.

[15]When it comes to Chinese plum and peony ethos, many Chinese who have lived abroad for a long time are more aware of it. They believe that the contemporary Chinese are more conservative. From this point of view, Chinese should stress the breakthrough of the “Tasmania Effect”. B&R, a grand strategy with great verve and realistic significance, faces great risks, mainly inflecting on political, cultural and religious issues. In the future, we cannot use “plum and peony spirit” to clear the obstacle for B&R without such “soft power”. We can build projects for other countries, but it’s not a long-term policy. However, “plum and peony spirit” can be cultural spirit which be shared by all mankind. ...

[16](14)Wang Yangming’s theory of “the unity of knowledge and practice” is very popular with later generations. The reason why talking about that now is that we don’t know what the result will be. But the practical reason of Marxism is very important. The combination of “to cross the river by feeling the stones” and “seek truth from facts” is a perfect reflection of practical reason to solve the problems of China’s reform and development. We should introduce “plum and peony spirit” into B&R. If which fails, it will be very difficult for China to develop in the future and we will not know how to “going global”. Whatever, we must not get stuck in our “Island of Tasmania” and we should inject cultural strength into B&R. ...

Note (by the translator): Wang Yangming’s psychological thoughts on learning. Wang Shouren (1472-1529, his synthesizer Yang Ming), a famous ideologist, litterateur, philosophers and military strategist in Ming Dynasty, put forward it for the first time when he was giving an academy lecture in Guiyang Civilization College in 1508.

Note: The author of this section is Yao Yudong. The main body of the text was published in the financial times and the financial expo. The original title is “plum blossom and peony: Chinese cultural identity expression”.

Historic Opportunities for Cultural Prosperity

[17]Culture is the lifeblood of the nation and the spiritual home of the people. (5)In

The Zhou Book of Change (《周易》), the most ancient philosophical work of China, there is a saying: “By observing various phenomena of human society, the state governor can grasp the human relations (according to feudal ethics), enlightening human beings civilized to the whole world” (The BiHexagram, the Twenty-second (《贲卦·彖传》)). It can be seen that the power to value culture has been in our country for thousands of years. Culture has long been an important source of national cohesion and centripetal force. Lin Yutang stresses that culture is the integral part of the Chinese nation, “the so-called ‘Chinese people’, in our hearts, is a general abstract concept. Apart from the uniformity of culture, it is the basic element of integrating the Chinese people into a whole nation”.

[18]*The CPC central committee's decision on deepening the reform of the cultural system* (hereinafter referred to as *the Decision*) has made a classic summary of Chinese culture: “culture is the blood of the people and the spiritual hometown of the people. During the more than five thousand years’ development course of civilization in our country, the people of all ethnic groups have closely united and jointly created profound Chinese culture with a distant origin, providing powerful spiritual force for the development of the Chinese nation and making great contributions to the progress of human civilization.” ...

[19]The great rejuvenation of the Chinese nation is not only an economic revival but also a cultural prosperity. *The Decision* has pointed out that “the great rejuvenation of the Chinese nation must be accompanied by the prosperity of Chinese culture”. ...

[20]In history, there are many famous poets and writers who embody the duality of Chinese culture. Here, let’s take Qu Yuan for example. For thousands of years, Qu Yuan’s personality has been emitting a strong and lasting charm, people commemorate the great poet through such traditions of Dragon Boat Festival as eating dumplings, and rowing the boat. On the one hand, he is full of imagination and romantic spirit. (11)His *Tales of Who* (《离骚》), a long and famous lyrical poem in the history of Chinese literature, describes a series of illusions in the mythological way: “At dawn the dew on Magnolia leaves I drain, at eve the petals of Chrysanthemum I dine.” “Each drawn by eight dragon-steeds, cloud

banners spread like rising tide.” Myth, imagination, history and nature are blended together in the whole poem, expressing his emotions with such a series of metaphors as vanilla and beauty, which forms a gorgeous picture scroll, imaginative and whirling. On the other hand, he has firm and indomitable perseverance and unyielding spirit of patriotism. (9)“Even if a thousand times doomed to die, to the ideals I shall cling without regret”, indicating Qu Yuan’s value orientation as solid as rocks. *A Dialogue with the Fisherman in The Verse of Chu* (《楚辞·渔父》) shows his noble integrity. (12)“‘A wise man is not confined, but adapted to the times he’s inclined. Since all others are filthy, why not rout with them in the mire splash? Now that people around are drunk, why then from liquor do you shrink? Why should you have, embracing the thoughts profound, and stuck to lofty ideals, got exiled?’” remarked by the fisherman. (2)(7)“As the saying goes,” Qu Yuan answers, “one shakes his clothes and dusts his cap to rid the dirt, how can I blacken my body white? In Xiangjiang River I would rather wish, to drown myself in the belly of the fish. How can I darken my morality pure?” (15) “Although the road is endless and faraway, I still want to pursue the truth in the world”. Qu Yuan’s famous saying, is a vivid portrayal of his persistence.” Romantic and faithful, such two features seems contradictory to exist at the same time, which are perfectly unified in his body.

Plum and Peony: Identity Expression of Chinese Culture ...

[21]The Chinese culture has developed for tens of thousands of years, updated and inclusive, fully illustrating the “peony spirit” as the environment changes and impacts on the outside world. (16)In *The Book of Poetry* (《诗经》), there is a saying: “Although Zhou (now in Shanxi Province) was an ancient state, it had a reform mission; only innovation could ensure the growth and vitality of a nation”. The innovation spirit of Chinese culture began from ancient times.

[22]The development of Chinese economy fully embodies the duality of “plum and peony spirit” with a strong cultural capital. The Chinese nation has been working hard to maintain a high savings rate for a long time, which is an important factor underpinning the rapid growth of Chinese economy. From this feature, it has “plum spirit”. But on the other

hand, the high savings rate is only a necessary condition to support economic growth, people are increasingly aware of the importance of the demand diversification and consumption to the sustainable and healthy economic development. Especially with China gradually entering the aging society, and its dynamic economic growth changed fundamentally, the mode of economic development has changed from the growth model based on the capital in the past, to the new path of the pursuit of innovation and demand oriented growth, which requires its economy more highlight “peony spirit”, a spirit of innovation and inclusiveness. Chinese economy, in the combination of cultural capital of plum and peony, will maintain the vitality of sustainable development.

[23]With the development of Chinese economy, the general trend of prosperity and development of Chinese culture has created a rare historic opportunity for “China’s stance and international expression”. Chinese culture also lacks a more permeable, visual representation and an international expression, thus falling into “the anxiety of interpretation”. There is no doubt that China has the ability to provide the world with an intimate, charming and a low-key cultural identity. The key lies in cultural development and innovation.

Chapter II, Value Basis and Cultural Expression of Cultural Strategy in the Context of B&R

[24]If B&R put together with Trans-Pacific Partnership Agreement (TTP), Transatlantic Trade and Investment Partnership Agreement (TTIP) and Asia Pacific Rebalancing Strategy, there is no doubt this is a kind of balance, because of a huge economic strategy with the consideration of political, security, cultural and other objectives and factors. But from the perspective of civilization and culture, B&R is not only a creative design strategy, but also a kind of vision, which expresses the Chinese expectations for the future of Asia and the world, a commitment to rehabilitation, peace and prosperity.

[25]*Vision and Actions on Jointly Building Silk Road Economic Belt and 21st-Century Maritime Silk Road* (hereinafter referred to as *the Vision and Actions*) points

out the basic framework of building a community of shared interests, future and responsibility featuring mutual political trust, economic integration and cultural inclusiveness, among which the cultural inclusiveness is a critical component. The realization of it requires deliberate strategic design, leading to the proposition of cultural strategy in this context. Cultural strategy should be multi-angle analyzed from the perspectives of politics, economics, diplomacy, industry, organization and others, please refer to the other chapters of this book which give a full exposition on the other aspects of the cultural strategy. ...

B&R: China Share the Prosperity Together With the World

[26]B&R, initiated in 2013, developed in 2014, and planned in 2015, has taken just one and a half years to shape up itself from the general secretary Xi Jinping addressing in Nazarbayev University in Kazakhstan to the issue of *Vision and Actions*. Chinese are always pursuing to give full considerations before making any decisions, fully reflecting the confidence of a rising power promoted by efficiency. At the same time, the official statement on B&R is not only based on the demands of their own interests, but also focuses more on the concept of shared interests with ideal feelings full of Chinese civilization and the ideal that all under heaven are of one family.

[27]The countries all over the world share the prosperity together through five unimpeded ways of cooperation. The population within the radiation range of B&R totaled about 4.40 billion with aggregate economic volume about \$21 trillion, accounting for 63% and 29% of the world respectively, B&R promotes policy coordination, roads connectivity, unimpeded trade, currency circulation and people-to-people bonds as the five major goals to open economic routes. The Silk Road Economic Belt focuses on bringing together China, Central Asia, Russia and Europe (the Baltic); linking China with the Persian Gulf and the Mediterranean Sea through Central Asia and West Asia; and connecting China with Southeast Asia, South Asia and the Indian Ocean. The 21st-Century Maritime Silk Road is designed to go from China's coast to Europe through the South China Sea and the Indian Ocean in one route, and from China's coast through the South China Sea to the

South Pacific in the other. It's noticeable that there are three lines of these five directly to Europe, which is a kind of expectation of more closely relationship between Europe and Asia. The so-called "Eurasia", just a kind of address structure in the past, has never been a political, economic or cultural integration and never work together to build a civilization form; while in the modern earth village, the ideal is not far away.

[28]B&R is planning on China with the expectation of working jointly with Asia and the world. In the face of the weak recovery of world economy, the real big country needs an open mind and vision, to plan on China must go beyond the fetters of the narrow interests with the compatibility of the fundamental interests and share prosperity with of all countries. The core idea of *Vision and Actions* is the "joint development", clearly showing the compatibility of B&R. We will work jointly to build a prosperous society with relevant countries along the Belt and Road. Therefore, *Vision and Actions* proposes five principles: B&R should be open for cooperation, harmonious and inclusive, follow market operation and seek mutual benefit in line with the purposes and principles of the *UN Charter*.

[29]*Vision and Actions* includes three community framework of mutual political trust, economic integration and cultural inclusiveness, fully demonstrating the spirit and ideals of the Chinese culture. B&R is a way for win-win cooperation that promotes common development and prosperity and a road toward peace and friendship by enhancing mutual understanding and trust, and strengthening all-around exchanges. The Chinese government advocates peace and cooperation, openness and inclusiveness, mutual learning and mutual benefit. It promotes practical cooperation in all fields, and works to build a community of shared interests, future and responsibility featuring mutual political trust, economic integration and cultural inclusiveness. Thus it can be seen that B&R comes into people's view with the vicissitudes and glory of history, which is not transcending time and space of the old merchant caravans and ships, but the response of new era to the history and expectations for the future, and a commitment of China as one of the world's civilization center to the world.

[30]B&R regards cultural inclusiveness as one of three symbols of the community, embracing the trend toward a multipolar world, economic globalization, cultural diversity and greater IT application. *Vision and Actions* points out that people-to-people bond provides the public support for implementing B&R. Its essence is the mutual recognition and harmony of culture, and the communication between the countries, nations, religions and people. The final representation of it is cultural integration. Without the bond, cultural integration, and political compromise, economic cooperation will lack of long-term driving force, which is the power of culture.

[31]*Vision and Actions* proposes that we should carry forward the spirit of friendly cooperation of the Silk Road by promoting extensive cultural and academic exchanges, personnel exchanges and cooperation, media cooperation, youth and women exchanges and volunteer services, so as to win public support for deepening bilateral and multilateral cooperation. Although each point of cultural exchanges and other six aspects has not been made in-depth analysis, they are integral parts of the cultural strategy. It is, in particular, worth to pay attention to cooperation in the field of education and talent, and sometimes a book is not the same as a person's ability to spread. Over the past hundred years, western learning introduced into China is mostly completed by the returned students, which has greatly promoted the cultural exchange. At present, we already have the conditions for large-scale cultivation of foreign students in other countries, whose understanding and spread of China often have a stronger energy. ...

[32]Since 1980s, China has realized this point after the reform and opening up, but only depended on the ideological struggle that has not received great achievements. Since the 21st Century, strategic areas of culture and civilization with values as the core have been attached importance, "cultural soft power" has been risen to the national strategic level, the concept of it has also been listed in the national documents after the 17th National Congress of the CPC. The report of the 18th National Congress also points out that cultural strength and competitiveness was an important symbol of national prosperity, national revitalization. Chairman Xi Jinping, stresses that the improvement of national

“cultural soft power” has a close relationship with the realization of two goals of one hundred years, Chinese dream and great rejuvenation of the Chinese nation. At present, the construction of it includes value system, moral accomplishment, spiritual and cultural life, cultural strength and competitiveness as a whole. The expression on its internal and external cultivation has clearly expressed the connotation of our cultural strategy.

[33]China’s construction of “cultural soft power” is not based on the clash of civilizations as the background and theoretical basis, conflict theory is clearly not cultural orientation of B&R. From the perspective of it, the so-called people-to-people bond is the inter-subjective mutual understanding and recognition, which needs to embrace the integration of culture with bi-directionality. However, cultural strategy is often considered as a unidirectional plan of action based on the national main culture, therefore, people-to-people bond and cultural strategy seems to be a paradox.

[34]This paradox can only be solved by the strategic interpretation in the context of Chinese culture. People-to-people bond and cultural integration are the goals rather than the means, and cultural strategy is the path to achieve it, which naturally rejects cultural confrontation and cultural imperialism. The logic of this cultural strategy is based on the concept of world view and governance of Chinese culture and civilization. In the context of Chinese culture, the so-called “all under heaven are of one family” has the concept of a community of a shared future, (18)thus the so-called “the highest form of generalship is to yield the enemy by using tactics; the next best is to defeat them through diplomatic channels” said by Sun Tzu (545B.C.- 470B.C.), a Chinese famous strategist, in *The Art of War* (《孙子兵法》), which needs a higher level beyond the game playing. Equality, tolerance and communication should be our absolute principle.

Cultural Vicissitude: From the Perspective of Strategic Culture ...

[35]Therefore, the cultural exchange and dissemination of B&R require not only needs delicate design but also patience. From the limited enthusiastic response of it in the relevant countries at present, it needs to keep low-key and careful consideration to implement the cultural strategy. Open the cultural map of the line, it can be seen that it is

actually almost the whole world we face, include China, Arabia, India and Pakistan, Europe (Greece and Rome) and African parallel cultural systems, in which the cultures of ethnic, nation, religion different greatly from each other. There is difficulty in the cultural exchange with homologous culture nations such as Japan and South Korea, it is inevitable that there must be a a long or short period of conflict before cultural integration. Therefore, there is more haste, less speed in its integration of territory along the Belt and Road. Moreover, it is in this territory that we have to face European and American culture that have been run for many years. In fact, we know the United States, the British cultures far away on the other side of the ocean more than peripheral neighboring countries, which creates a cultural geo-fault and “Blackness” between us. Not to mention this “blackness” is not conducive to cultural integration, from a practical point of view, it does not even conform to our surrounding foreign policy to build a good-neighborly relationship and partnership with our neighbors.

[36]The cultural debate between East and West has always been the theme of cultural comparative study, and the so-called Eastern and Western culture is based on the relativity of contact and exchange, which is more obvious in the regions along the line. After the strategic concept of B&R was put forward, our focus on comparative study of culture may be shifted from the attention firmly on the West to the practice of cultural research and cultural exchange of regions along the line, deeply to each subsystem of each culture. B&R, in fact, will bring great opportunities for cultural exchanges. The economies of many countries along it are not only relatively lagging behind, but their cultures are also close to “Isolated Island”. When the politics, economy, transportation, capital begin to interact, together with cultural short-term conflict and long-term integration, then regional cultural vicissitude will inevitably take place, and a new cultural form will take shape in the entire economic zone, therefore, B&R is a new starting point.

The Value Basis of Cultural Strategy: Equality, Progress and Inclusiveness

[37]Values are the core of cultural strategy, and cultural strategies based on shared values can be accepted by the world. With the rapid development of China’s economy, a

thought-provoking question is whether China's culture has a causal relationship with its economic development, and if our values are truly attractive in international cultural exchanges. At present, the values of the Chinese civilization system and that of Western civilization are often caught in the plight of either one or the other. It seems that the pursue of the international recognition of values is often eager for quick success and instant benefits. The author believes that such cultural subjects as China, defense, attack and opposition, are not consistent with the spirit of Chinese culture and strategic philosophy. The cultural strategy in the context of B&R needs to find the basis for exchanges and cooperation in the dispute of values.

Equality: the Core of Values...

[38]The greatest denominator and common values are also needed as the basis of cultural exchanges in the context of B&R. If the core values want to achieve the world's recognition, on the one hand, it needs less ideological traces and the injection of more connotation of civilization; on the other hand, it needs to represent the common well-being and ideals of human beings. Among all civilizations or cultures, the values of equality are universal. Chinese culture also believes in equality as so-called "A scale does not fabricate the weight of the objects on both sides out of bias, therefore, it is fair in measuring weight. A carpenter's line does not change the shapes of object on both sides out of favoritism, therefore, it is fair in measuring length." Nowadays, equality is one of the important contents of socialist core values in China. Therefore, cultural strategy requires a less controversial value basis in the context of B&R, that is, equality. Cultural equality is advocating cultural exchanges in respect of cultural diversity, we have a lot in common with India, Arabia and other cultural regions, even similar value demands with the European (EU) at this point. ...

[39]If inputting "the Belt and Road + culture" in Baidu, there will be a total of nearly 30 million pieces of information, among which such words as promotion, advance, excellency, leading, rising appearing frequently in reports, papers, speeches and other texts. We can feel the emotion of being a great power in high and vigorous spirits, which can

also be considered as a rebound which Chinese culture has long been used as a secondary culture. However, just as we oppose Western civilization to rule the world, we should also be wary of the hidden dangers brought by the the so-called Chinese civilization that may dominate the world. History has proved that great-power's chauvinism, cultural imperialism, superiority of civilization and so on are likely to arouse nationalism, not only resulting in greater conflict and contradictions, but also bringing irreparable cultural losses for the weak culture and input regions, among which China itself has suffered as well. Therefore, it is particularly important to pursue the principles of cultural equality, racial equality, ethnic equality and belief equality in the context of B&R.

Progress: the internal logic of cultural identity

[40]Progress is the pursuit of each country with so-called “ Ch’i (“ 齐国 ”), by changing its ideology and superstructure, would come to the State Lu (“鲁国”). Lu, by one change, would come to a State where true principles predominated.” said by Confucius. Although the standard of progress of each cultural subject is different, the political clarity, economic prosperity, social harmony are the common content of progress, each country has its own dream on its nation and people. The culture that cannot bring prosperity and happiness to the nation is not necessarily unattractive, but certainly lack of attraction and integration. It is because the ancient Chinese culture can bring such progress and prosperity that was introduced to learn in Japan, North Korea and other neighboring countries for a long time. At all levels of culture, the material and institutional culture of ancient China have opened the way for the integration of spiritual culture.

Note (by the translator): “ 齐 ”, “ 鲁 ” refer to the States in the spring and Autumn Period in ancient China, the economy was developed so rapidly in State Ch’i that became most powerful state at that time. Compared with it, the economic development of Luis relatively slow, but the ideology and superstructure preserved were relatively complete.

[41]The most important thing for cultural identity is to bring economic prosperity, and establish an inevitable link between the economy and culture, that is, culture must first be reflected in the economy. The relationship between culture and economy is mainly

reflected on the fact that the culture is an important factor in economic development. Most international strategists and economists have high hopes for the future of China and Asia, pay more attention to such factors as population structure, technological revolution, urbanization, capital, and growth of the middle class, while less on cultural factors. China's economic miracle over the past 30 years must have a profound cultural motivation, requiring us to make in-depth analysis and research. At this point, many Chinese scholars hold positive views. Huang Jianhui, an economist, said in an interview of Hexun. com that China's achievements in the reform and opening up over the past 30 years should be analyzed from various aspects of Chinese history, culture, geography and national conditions rather than only considered on the introduction of Western management and technology.

[42]During the construction of B&R in the future, it should be shown that Chinese culture can be the energy of economic development, only when a country's cultural and economic progress are closely linked, can the culture have a stronger influence and diffusion capacity. In 2014, the high-speed rail opened from Ankara, the capital of Turkey to Istanbul, the symbol of the new economy built by China, arousing great enthusiasm for the distant China among the Turks, and resulting in rare cultural exchanges and cultural trade opportunities. In the future, in the context of co-construct B&R, the high-speed rails will be extended to Pakistan, Kazakhstan, Russia, perhaps making RMB common currency in the countries along the line, and China will provide more public goods and services, the question is: can the Chinese culture coming with economic development match the modern economic life? Whether the ideas, concepts, and values we propagate can be recognized as one of the factors that underpin economic prosperity and political clarity? ...

[43]In terms of social, religious, ethnic and other aspects, China has been adhering to the cultural traditions and values of the new era in dealing with these issues. These achievements have been affirmed by all countries in the world. In short, the culture is advanced, the first is to see whether it can make other people's needs and your needs

consistent and bring economic and social progress. Therefore, progress, one of the most important value pursuits of cultural strategy, is the inherent logic of cultural identity.

Tolerance: the Guarantee to Pursue Common Value

[44]Even if there is equality as the core value base, and progress as the value of the pursuit, the conflict is always inevitable in the cultural convergence, probably no one can give a perfect answer on how to avoid conflict. However, the unique cultural endowment of Chinese culture may provide a solution.

[45]Throughout the history of Chinese civilization, the best endowment of Chinese culture is inclusiveness. There are desert mountains in the northwestern part of China, the vast ocean in the southeast, a relatively closed environment did not create a closed nation. Originated from the Central Plains, cultures on this land have been continually converging. The history of Chinese civilization is that of integration, which is benefited from the great inclusiveness of Chinese culture. The people of this land have taken advantages of every opportunity of learning and exchange to integrate each nation, religion and idea, incorporate things of diverse natures and seek common ground while reserving differences, in order to make ancient Chinese culture stretched so far. Many scholars, full of complex of flourishing Tang Dynasty, only remember its power and flourish, while forget that it should thank to the open and inclusive culture of the Tang Dynasty.

[46]Inclusiveness like water, with the greatest flexibility and toughness, has created Chinese culture, but also today's Chinese nation. It is a multi-ethnic group with the Han nationality as the main body that is difficult to describe by means of so-called representational objects with Han's origin. Cultural features mainly exist in the human itself. During the history of this nation when traced back to Yao and Shun (legendary kings in ancient China), Emperor Yan and Emperor Huang (ancestors of Chinese nation), close to the Ming and Qing Dynasties, we can feel its unique cultural charm, which is becoming the common charm of the Chinese nation.

[47]The culture with "high-grade energy" often makes us worry about its security. The main theme of contrastive studied is the one between the East and West, but in any

case, the inclusiveness of Chinese culture on western one has led to a transformation of a modern country. In the context of B&R, inclusiveness also has another meaning. In addition to a few developed countries, most of the countries along the line do not have the so-called “high-grade energy” for Chinese culture and considerable vigilance instead. In this context, the culture needs to “going global” and “bringing in”, keep humble and learn from each other. The greatest inclusiveness and respect for foreign cultures can even transcend the reciprocal principle of cultural exchange. ...

Cultural Representations in Strategic Context: Symbol and Narration

[48]On the basis of values, cultural strategy needs to initiate from the inside through innovation and communication. The reason why it is called strategy is that it will inevitably require systematic design, involving political, economic, social, diplomatic and other fields and dimensions. Here mainly expounds the important content of this system - the cultural symbols and narrative methods in cultural expression. In the context of cultural strategy, the concept of “cultural expression” on the cultural anthropology is endowed with the meaning of cultural politics and economics, while cultural symbols with the meaning of strategic instruments. On the occasion of the start of B&R, people start to talk about how to express culture, and often say “Chinese elements, international expression”, but the true international expression should be rooted in deep cognition and self-reflection.

Difficulties in the Representation of Chinese Cultural Symbols

[49]One of the important contents of the cultural strategy is to examine and design cultural symbols. They can cover almost all aspects of a civilized subject as carriers of cultural expressions, arousing cultural associations and providing a direct path to cultural identity. Therefore, they are crucial in the propositions on the culture how to express.

[50]After 2008 Olympic Games, the Chinese elements and cultural symbols have been integrated into signs, buildings and artifacts as a trend, freehand brushwork (in traditional Chinese painting), the spirit, character, tone or style, and content as design pursuit, and “Beijing Olympic Games” itself has become a symbol of China. In recent

years, with the development of China's economy and the growth of the market scale, the Chinese film elements appear frequently in American films, turning itself into a market strategy design. When America frequently uses cultural symbols to successfully implement its global market strategy, we may think that it represents a world expression system for one kind of culture. It seems to undertake the role of world expression, but for China, it is fundamental to review and perform its own cultural expression, and there is no so-called world expression system lonely hanging out of a particular culture. ...

[51]First, there should be enough respect for Chinese civilization and culture. Chinese civilization is continuous and unique in the world. It is universally acknowledged that the contribution to world material, spiritual and institutional civilization. In the past 5000 years, Chinese nation has formed values and social outlook, open and stable, for without which, Chinese civilization cannot continue until now. There is no need to describe various advantages of Chinese culture in detail, for its superior language and language system can ensure its standing in the forest of world civilization. (10)“When they show proper respect towards the dead at the End and reverence continued towards their ancestors, the moral force of the people will gradually return to be upright and honest”, said by Tseng Tzu in *The Analects* (《论语》): only can deep root flourish leaves, and great virtue promote growth. During the hundred years of cultural struggle, many people often attribute the progress of modern civilization in China to the intervention of Western civilization and culture, while ignore that the Chinese people can create miracles which must be rooted in the nourishment of Chinese culture for thousands of years. (7209 words)

APPENDIX III: GLOSSARY

Chinese	English
“一带一路”	“the Belt and Road” Initiative (B&R)
塔斯马尼亚岛效应	Tasmanian Effect
文化软实力	cultural soft power
梅花与牡丹精神	plum and peony spirit
求同存异	seek common ground while reserving differences
开放包容	openness and inclusiveness
合作共赢	win-win cooperation
政治互信	mutual political trust
经济融合	economic integration
文化包容	cultural inclusiveness
利益共同体	a community of shared interests
命运共同体	a community of a shared future
责任共同体	a community of responsibility
丝绸之路经济带	the Silk Road Economic Belt
21 世纪海上丝绸之路	the 21st-Century Maritime Silk Road
中国立场	China’s stance
政策沟通	policy coordination

道路联通	roads connectivity
贸易畅通	unimpeded trade
货币流通	currency circulation
民心相通	people-to-people bond
文化自觉	cultural self-consciousness
文化身份	cultural identity
互学互鉴	mutual learning
互利互赢	mutual benefit
《推动共建丝绸之路经济带和 21 世纪海上丝绸之路的愿景与 行动》	<i>Vision and Actions on Jointly Building Silk Road Economic Belt and 21st-Century Maritime Silk Road</i>

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