

# A Study on the Translation of the *Tao Te Ching* from the Perspective of Cultural Confidence

*The Tao Te Ching is a representative book on Chinese culture written over 2,500 years ago and still resonates with readers today. It not only exerts a profound influence on China but also on other countries thanks to its multiple English translations. In order to find the relationship between cultural confidence and faithful translation, this study analyzed different English versions of the Tao Te Ching, comparing the ways in which translators from China and other countries embody their unique cultural inheritance and connotation in translation. The results of this study indicated that Chinese translators are more faithful to the spirit of the book than those from other countries, because Chinese translators gain a deep understanding of Chinese culture and have a strong sense of cultural confidence. As we can see, cultural confidence plays an important role in faithful translation, which presents Chinese culture to the world and promotes mutual learning and cross-cultural communication.*

**Keywords:** *the Tao Te Ching; English translation; cultural confidence; faithful translation; cross-cultural communication*

## Introduction

In the context of globalization and Chinese culture “going out”, Chinese classics, as the core of Chinese culture, carry important cultural promotion value. The translation of Chinese classics is one of the important ways to spread China’s excellent culture. It helps to break down language and cultural barriers, promote international exchanges and cooperation in Chinese culture, and enhance the influence and competitiveness of Chinese culture in the world.

First of all, the translation of classics is of great significance to the transmission of Chinese culture. Firstly, the translation of classics helps to break down language and cultural barriers, making Chinese culture easier to be understood and accepted by people from other countries. Secondly, the translation of classics can promote international exchanges and cooperation in Chinese culture and enhance understanding and respect between different cultures. Thirdly, the translation of classics can also promote the development of China’s cultural industry and enhance the influence and competitiveness of Chinese culture in the world.

Secondly, from the perspective of cultural confidence, the wide transmission of the English translation of the *Tao Te Ching* demonstrates the charm of Chinese culture. Through the transmission of the English translation, the world has a better understanding and recognition of Chinese culture, which has enhanced the international influence of Chinese culture. In particular, the English translations by Chinese scholars such as Gu Zhengkun, Lin Yutang, and Xu Yuanchong have helped to enhance the confidence of Chinese people in

1 the national culture, allowing people to cherish and inherit national culture, and  
 2 at the same time have inspired people to actively pursue cultural innovation  
 3 and cultural confidence.

4 Finally, from the perspective of translating classics, each excellent cultural  
 5 classic is the essence of an era. The English translation of classics can spread  
 6 excellent national culture to the world. Through the transmission of English  
 7 translations, the diversity of world culture can be enriched and the  
 8 communication and understanding between different cultures can be promoted.  
 9 The English translation of the *Tao Te Ching* provides an important  
 10 demonstration and reference for the English translation of other classics.  
 11 Through the study and analysis of its English translation, some effective  
 12 translation methods and strategies can be summarized, which can provide  
 13 useful references for the English translation of other classics. It is of great  
 14 significance for cultural communication, cultural confidence and translation of  
 15 classics.

16 This paper discussed the English translation of the *Tao Te Ching* by taking  
 17 two versions from Gu Zhengkun and James Legge as examples. Then,  
 18 comparing the cultural backgrounds of the two translators to analyze different  
 19 translation strategies adopted by the translators and why they adopted them  
 20 from the cultural background of the translators. This study found that James  
 21 Legge was deeply influenced by Christian culture, especially the language style  
 22 of *The Bible*, and he mainly adopted the translation strategy of domestication,  
 23 replacing the cultural image of Taoism with that of Christianity, so as to make  
 24 the translation carries Christian characteristics. It was concluded that classical  
 25 works were rooted in traditional culture, and that cultural confidence and  
 26 faithfulness to the original text are complementary to each other. It was  
 27 because of mutual exchanges between different cultures that the world became  
 28 more diverse.

29 Translation of classic books is not just a conversion of two languages, but  
 30 the indispensable medium for spreading cultures (Jingyi SUN, 2016: 33-37).  
 31 Translation is a deep exchange of cultural information, which is closely related  
 32 to the social and cultural background of the translation, and translators need to  
 33 choose the appropriate translation strategy according to the genre, style and  
 34 content of the work, so as to achieve the fidelity of the translation; from the  
 35 practical point of view, translators need to make more comparisons and  
 36 appreciate multiple versions of the book translated by different translators to  
 37 learn the translation strategies and techniques as a guidance of our practices.

### 40 ***Tao Te Ching* and Its English Translations**

41  
 42 The *Tao Te Ching* is an influential philosophical work in the world. It is  
 43 divided into two parts: the Book of Tao and the Book of Te. Containing only  
 44 about 5,000 characters, the *Tao Te Ching* covers subjects comprehensively  
 45 ranging from philosophy, history, politics, ethics, to cultivation of man's mind.  
 46 Philosophy is the chief concern of Lao Zi's thought with Dao as its core. Lao

1 Zi, the author, once lived in Qurenli of the town of Lixiang, the Ku County, the  
2 State of Chu.<sup>1</sup>His family name is Li, his personal name is Er, with the  
3 cognomen Dan. Li Er (571-500 BC) was a great philosopher of ancient China  
4 (Gu Zhengkun, 2022:9-13). This book has many English translations. Up to  
5 now, studies on the English translation of the the *Tao Te Ching* have mainly  
6 focused on cultural images and translation theories. There are relatively few  
7 comparative studies on different versions and their translation strategies as well  
8 as from a perspective of cultural confidence. Therefore, this study mentioned  
9 two versions to explore further: *The Newly Edited Book of Dao and De* by Gu  
10 Zhengkun and *The Tao Teh King* by James Legge. The key word “道” is  
11 phonetically transcribed as “Tao” or “Dao”. “In reality, the key word means  
12 law, divine law, natural law or truth (Xu, Yuanchong, 2018).” Zheng Dehu  
13 (2016) pointed out that in the translation of culture-loaded words, the  
14 translation strategy of foreignization-based translation should be adopted as  
15 much as possible, so as to maximize the meaning of Chinese cultural concepts,  
16 which was ultimately conducive to Chinese culture going out. In addition,  
17 Zheng Dehu (2016) proposed to take the form of adding annotations to  
18 supplement, and listed several translation methods for Chinese culture-loaded  
19 words.

20 Wu Bing (2019: 11-66) combined the socio-historical context and the  
21 actual situation of the development of the translation of Lao Zi, and divided the  
22 150-year history of the English translation of Lao Zi into three periods: the  
23 early period (1859-1933), the middle period (1934-1981), and the recent period  
24 (since 1982). He pointed out that the main body of translators in the early stage  
25 were missionaries and diplomats, and the native culture exerted a profound  
26 influence on them. In 1898, Paul Carus, a German-American author, editor, a  
27 student of comparative religion and philosopher, published *Lao-Tze's*  
28 *Tao-Teh-King: Chinese-English With Introduction, Translation, and Notes*,  
29 which was the first English translation of Lao Zi by an American. Carus (1898)  
30 annotated and illustrated his translation (Xu Li, Li Dejun, 2024: 102-110+150).  
31 In the middle stage, the works of Chinese specialists in Lao Zi studies also  
32 began to be translated abroad. In terms of translation methods, most of the  
33 translators adopted foreignization, trying to preserve the characteristics of the  
34 original works. However, some translators adopted domestication in  
35 consideration of the acceptance of the translation in the target language. In the  
36 recent stage, sinologists and Western philosophers have also become more  
37 conscious of respecting the original, and the translations have become more  
38 abundant.

39 Wu Bing (2023: 27-34) analyzed the interpretation and translation of the  
40 four core words of Lao Zi's ecological philosophy: Tao, Wuwei, Guanfu and  
41 Ziran by three translators from China and abroad. It was found that John  
42 Cham's interpretation incorporated some Christian ideas, Wiley paid more  
43 attention to the role of context in determining the meaning of words, and Chen

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<sup>1</sup>The earliest record of the authorship of the *Tao Te Ching* is seen in *Recordings of History* by Sima Qian (145 or 135 BC-? BC).

1 Rongjie focused on the interpretation from the perspective of traditional  
 2 Chinese culture and history. It can be seen that the different identities of the  
 3 translators and the different social backgrounds of the translators also make the  
 4 focus of their translations different.

5 Under the guidance of eco-translation theory, Peijie Yan (2021) and Yajun  
 6 Zeng (2021) took Chapter two of the *Tao Te Ching* as an example, selected Lin  
 7 Yutang's and James Legge's translations as the research objects, and analyzed  
 8 them from the perspectives of language, culture and communication,  
 9 respectively, to explore whether the eco-translation theory could apply to the  
 10 previous English translations of the *Tao Te Ching* (Peijie Yan; Yajun Zeng, 2021:  
 11 1-4).

12 Xiujuan Zhang (2023: 172-179) conducted a scientometric analysis of the  
 13 research trends in English translations of the *Tao Te Ching* in China, utilizing  
 14 data from research papers published between 1988 and 2023 retrieved from the  
 15 China National Knowledge Infrastructure (CNKI) database. This study  
 16 revealed that the current research landscape predominantly examines three  
 17 areas: translators, translation strategies and the key concepts like "Tao". This  
 18 analysis offered valuable insights into the evolving trends and focal points in  
 19 the study of the *Tao Te Ching* translations in China (Xiujuan Zhang, 2023:  
 20 172-179).

## 23 **Methodology**

24  
 25 This study aimed to conduct a comprehensive and in-depth comparative  
 26 study of multiple English translations of the the *Tao Te Ching* by  
 27 comprehensively using literature research, exemplification and comparative  
 28 analysis.

29 Firstly, this study used the literature research method to systematically sort  
 30 out the relevant results of previous studies on the English translation of the the  
 31 *Tao Te Ching*. By widely collecting and sorting out the research materials of  
 32 Chinese and foreign scholars in this field, this study was able to have a  
 33 comprehensive understanding of the development process, main characteristics  
 34 and existing problems of the English translation of the the *Tao Te Ching* at the  
 35 macro level. This method provided a solid theoretical basis and historical  
 36 background for the subsequent comparative analysis.

37 Secondly, exemplifications also played an important role in this study. In  
 38 order to specifically show the differences and characteristics between different  
 39 English translations, this study selected four representative translation  
 40 examples. Through in-depth analysis of these examples, it reflected the  
 41 translation strategies adopted by different translators in translating the *Tao Te*  
 42 *Ching* and the language characteristics of different translation versions, thereby  
 43 helping readers to understand the difficulties and potential innovations in the  
 44 translation process more specifically.

45 Thirdly, the comparative analysis method was the core method of this  
 46 study. After collecting a number of representative English translations of the

1 the *Tao Te Ching*, this study conducted a comparative analysis from multiple  
 2 dimensions such as vocabulary selection, sentence structure, and stylistic style.  
 3 In addition, it also covered deep differences such as cultural transmission and  
 4 expression of philosophical thoughts. Through comparative analysis,  
 5 similarities and differences between the translations and factors of these  
 6 differences could be revealed, which not only helped people to have a deeper  
 7 understanding of the dissemination and acceptance of the the *Tao Te Ching*, but  
 8 also provided valuable reference for future translation practice.

### 11 **Difference Strategies Adopted by Gu Zhengkun and James Legge in** 12 **Translating the *Tao Te Ching***

14 This part showed the analysis of sentences in the version by Gu Zhengkun  
 15 and its comparisons with other translations.

17 Example(1)道可道，非常道；名可名，非常名。(Chapter1)

18 Gu's Version(Gu Zhengkun, 2022: 5):

19 The Dao<sup>2</sup> that can be expressed in words

20 Is not the true and eternal Dao;

21 The Name that can be expressed in words

22 Is not the true and eternal Name.

23 James Legge's Version (James Legge, 2023):

25 The Tao that can be trodden is not the enduring and unchanging Tao. The  
 26 name that can be named is not the enduring and unchanging name.

27 “道”，as the key word of the book, must be considered according to the  
 28 whole text. In addition, it is a culture-loaded word with Chinese characteristics,  
 29 which should be accepted by readers from other cultures without losing its  
 30 meaning in the process of translation. Gu and Legge adopted foreignization and  
 31 translated the word into “Dao” and “Tao”, preserving the Chinese  
 32 pronunciation. James Legge interpreted “道” as “that can not be trodden”, but  
 33 the real Tao is intangible and can not be described in words. Arthur Waley  
 34 (1934) translated the word into “way”. Actually, in Chinese culture, the word  
 35 contains a meaning that is not equivalent to any word. “Dao” is the pinyin for  
 36 the Chinese character “道”，and it conveys Chinese philosophical concept to  
 37 the western readers. It is the highest level of Lao Zi's philosophy. It is  
 38 intangible and ineffable. It is the root of all things in the world and the criterion  
 39 for human behavior. Accordingly, the meaning of the *Tao Te Ching* on “Tao”  
 40 includes at least the following three aspects: (a) the total root of the creation  
 41 and development of all things in the universe; (b) the law of the occurrence,  
 42 existence, development and movement of all things in the universe; and (c) a  
 43 kind of guideline for human society. No matter how everything changes,

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<sup>2</sup>The Dao: a philosophical term first used by Lao Zi; also translated as Tao, logos, way, path, road, etc.

1 disappears or grows, the Tao will not be affected (ZHAO Chenhui, HUAN Rui,  
2 2022: 85-88). So Gu's version was closer to the concept of Tao, maintaining  
3 the subtle and profound meanings of “道”.

4 The essence of translation is cross-cultural communication, so  
5 understanding the culture behind the words is necessary for translation.

6 Example(2)无，名天地之始；有，名万物之母。(Chapter1)

7 Gu's Version:

8 The word Nothingness may be used  
9 to designate the state before heaven and  
10 earth began;

11 The word Existence (Being) may be used  
12 to designate the mother of all things.

13 James Legge's Version:

14 (Conceived of as) having no name, it is the Originator of heaven and earth;  
15 (conceived of as) having a name, it is the Mother of all things.

16 “Translation can be considered the communication of a foreign text, but it  
17 is always a communication limited by its address to a specific reading audience  
18 (Venuti, L., 1994: 19).” Gu adopted domestication, translating “有” into  
19 “Existence” and added note “being” to make it clear for the target readers,  
20 which reflected he had cultural confidence in Chinese culture and took Western  
21 readers into consideration. “Being” is the core notion in western philosophy  
22 (WANG Fangfang, 2023: 98) . As we can see, domestication offered  
23 significant advantages. Firstly, it enabled the translation to resonate more  
24 deeply with target language readers, and ways of thinking from the source  
25 language into those of the target language, facilitating comprehension and  
26 appreciation of the profound teachings of the *Tao Te Ching*. Secondly,  
27 domestication preserved the cultural characteristics of the source text while  
28 rendering them in a manner that is culturally relevant and accessible to the  
29 target readers. This was particularly evident in the case of the *Tao Te Ching*,  
30 where the use of domestication helped to convey the essence of Taoism and its  
31 influence on Chinese philosophy and culture. Thirdly, by promoting  
32 cross-cultural understanding and appreciation, domestication played a vital role  
33 in fostering a more inclusive global community. In summary, domestication  
34 exemplified in the translation of the *Tao Te Ching*, offered numerous benefits in  
35 terms of readability, cultural relevance, and cross-cultural communication.  
36 Christian thought could be seen in the James Legge's translation. For example,  
37 he did not translate “始” as the neutral word “beginning”. Instead, he translated  
38 it as “the Originator”, which echoed the story in *Genesis* (Li Fenglu, 2022:  
39 107-109). But the source text was not its equivalent, and thus was prone to a  
40 semantic loss.

41 Example(3)人法地，地法天，天法道，道法自然。(Chapter25)

42 Gu's Version:

43 Man takes earth as his model;  
44 Earth takes heaven as its model;  
45 Heaven takes Dao as its model;

1 Dao takes what is natural as its model.

2 James Legge's Version:

3

4 Man takes his law from the Earth; the Earth takes its law from Heaven;  
5 Heaven takes its law from the Tao. The law of the Tao is its being what it is.

6 First, “人法地”, that is to say, it is the land that man takes as his law.  
7 People live in the world, and different geographical situations provide different  
8 conditions for survival. People can survive and evolve by farming or hunting  
9 according to the conditions of the land. Secondly, “地法天”, that is, the earth is  
10 governed by heaven. The operation of the heavenly bodies leads to cyclical  
11 seasonal changes on the whole earth. Therefore, the operation of the heavens  
12 creates different geographical conditions. Thirdly, “天法道”, that is, what  
13 heaven follows is the Tao. The largest area that human can see is the sky, and  
14 human cannot see anything else outside the sky, so it can only be said that what  
15 the sky follows is the Tao. Tao is the root of heaven and earth, an existence that  
16 predates heaven and earth. Lastly, “道法自然”, which means that what Tao  
17 follows is its own state. Therefore, the “自然” of “道法自然” does not refer to  
18 the natural world or all things in the heavens and earth, but rather to “take the  
19 way they are” (Fu Peirong, 2023:175-177).

20 Example(4)道生一，一生二，二生三，三生万物。万物负阴而抱阳，  
21 冲气以为和。(Chpater42)

22 Gu's Version:

23 Dao begets the One(Being/ Existence);

24 The One(Being) consists of the Two  
25 in opposition(Yin and Yang);

26 The Two begets the Three(many);

27 The Three begets all things of the world.

28 All things connote Yin and Yang.

29 Yin and Yang keep

30 acting upon each other

31 And thus things keep

32 changing and unifying themselves.

33 James Legge's Version:

34

35 The Tao produced One; One produced Two; Two produced Three; Three  
36 produced All things. All things leave behind them the Obscurity (out of which  
37 they have come), and go forward to embrace the Brightness(into which they  
38 have emerged), while they are harmonised by the Breath of Vacancy.

39 Wang Yan (2017: 103-108) found great cultural differences between  
40 Chinese and Western countries in the use of numbers. The Chinese numerals  
41 have many cultural meanings. So translators must have a good command of  
42 bilingual cultural knowledge besides linguistic competence. The “一” “二”  
43 “三”are not numbers but philosophical concepts (Wang Yan, 2017: 106), so  
44 these two translators capitalized One, Two and Three to indicate their special  
45 meanings. Gu Zhengkun annotated these words to help readers understand the  
46 meaning better. Moreover, in Gu's version, “阴” and “阳” was indicated in

1 pinyin “Yin” and “Yang”, which preserved the connotation of the source text  
 2 and was faithful to the Chinese culture, while James Legge translated them into  
 3 Obscurity and Brightness, leading to cultural losses.

4 In the history of Chinese thought, Lao Zi was the first one to propose the  
 5 philosophical categories of “无” and “有”. “无” refers to the original state of  
 6 the Tao, i.e., the state before the existing universe, which is non-existent and  
 7 beyond the image, and is therefore “无”. “有” refers to the first stage of Tao’s  
 8 evolution from the original state to the existing universe, characterized by the  
 9 existence of entities without differentiation, in a state of mixed unity, i.e., the  
 10 “一” in “道生一”. Heaven and earth, or Yin and Yang, are the first  
 11 contradictory forms after the differentiation of “有”, which is the “二” in “一生  
 12 二”. The interactions between heaven and earth or Yin and Yang form a diverse  
 13 community of contradictions, from which all things arise, and this is the “三生  
 14 万物”. The balance between Yin and Yang is important in Chinese Culture. “负”  
 15 means “connote”. It can be seen that Lao Zi used the Qi of Yin and Yang to  
 16 illustrate change. “The Tao gives birth to One” means that the Tao reveals itself  
 17 as a unified whole, that is, Yuan Qi. “One is born of Two” also means that the  
 18 unified whole is revealed as the Qi of Yin and Yang. “Two begets Three,”  
 19 which means that the two Qi of Yin and Yang are exchanged to form the three  
 20 Qi of Yin, Yang and He. Later on, it is said that “the Qi is harmonized”, so “和”  
 21 is a state of harmony constituted by Yin and Yang Qi. The “三生万物” means  
 22 that the three Qi of “Yin, Yang, and He” produce all things. In other words,  
 23 everything in the universe comes from the Tao, which means that everything  
 24 comes from Tao, and Tao is the source and destination of all things. (Fu  
 25 Peirong, 2023: 271-273).

## 26 27 28 **Discussion on the Factors Leading to Different Translations**

29  
30 Through the above analysis, the factors leading to different translation  
 31 versions by different translators can be summarized in the following three  
 32 points: (a) different cultural backgrounds; (b) different translation purposes and  
 33 readers; and (c) different translation methods and strategies.

34 Gu Zhengkun translated the the *Tao Te Ching* in the 1990s, and the early  
 35 1990s was the peak period of cultural translation studies (Tang Ting, Zhang  
 36 Chunhui, 2018: 139-141). During this period, cultural exchanges between  
 37 China and the West became more frequent. This provided a favorable social  
 38 and cultural environment for Gu’s translation of the the *Tao Te Ching*. He had a  
 39 deep affection for traditional Chinese culture, which prompted him to devote  
 40 himself to spreading traditional Chinese culture to the West. He was deeply  
 41 influenced by the poetic style of the Chinese language, and in the process of  
 42 translating the the *Tao Te Ching*, he tended to use the translation methods with  
 43 poetic structure, and emphasized the neatness of the translation and the ease of  
 44 comprehension. The main purpose of his translation of the *Tao Te Ching* was to  
 45 promote traditional Chinese culture, introduce ancient Chinese philosophical  
 46 thought to Western readers, and enhance cultural exchange and understanding



1 between the East and the West. In his translation, he added pinyin to the  
2 Chinese text to make it easier for foreigners who do not know Chinese to  
3 understand the Chinese characters and thus better understand the meaning of  
4 the work. In the process of translation, he adopted a combination of  
5 domestication and foreignization translation strategy, which aimed at the sound  
6 introduction of Chinese culture into the West, so that it could be accepted by  
7 the readers of the target language.

8 Being in a Christian family and being educated in a seminary, James  
9 Legge tended to look at things from a Christian point of view. At the same time,  
10 his rich experience during his missionary work, especially his close contact  
11 with the Chinese people, changed his original perspective, and he gradually  
12 realized the uniqueness and value of Chinese culture. In order to help the  
13 missionaries to learn about Chinese culture, James used foreignization to  
14 preserve the original concept of Chinese culture (Wu Bing, 2019: p.46-54).

15 Foreignizing Translation and Domesticating Translation are two translation  
16 strategies created by Lawrence Venuti in 1995. “Any significance assigned to  
17 the terms “domestication” and “foreignization” or “fluency” and “resistancy,”  
18 any application of them to a specific translation project, must be treated as  
19 culturally variable and historically contingent, dependent on acts of  
20 interpretation that are informed by archival research and textual analyses and,  
21 like every interpretation, are subject to challenge and revision on the basis of  
22 different critical methodologies and in response to developing cultural debates  
23 (Lawrence Venuti, 2008:19).” “A good translation should be able to clearly  
24 convey the ideas in the original text and convey some of its literary beauty and  
25 power ( Philip J. Ivanhoe, 2022: 106 ) .”  
26  
27

## 28 **Conclusions**

29  
30 Chinese classics not only contain rich historical information, but also  
31 reflect the wisdom, values, artistic aesthetics and moral concepts of the  
32 Chinese people. However, the specific social environment determines the  
33 cultural background and knowledge structure of readers, which in turn affects  
34 their acceptance of the translation. Therefore, readers must be considered in the  
35 process of translating Chinese classics. Translators should adopt appropriate  
36 translation strategies and methods to improve the translation and transmission  
37 effect of Chinese classics, so as to achieve the purpose of maximizing the  
38 effect of Chinese classics and let more people understand China’s history,  
39 culture and thoughts.

40 The *Tao Te Ching* is the first complete philosophical work in the history of  
41 China. It is rich in meaning, all-embracing and profound. However, in the  
42 process of spreading Chinese culture, how to deal with the differences between  
43 Chinese and other cultures and how to retain Chinese cultural characteristics  
44 are questions worthy of thinking deeply by translators.

45 On the one hand, when the target readers lack information about the  
46 culture of the source language, or when the cultural habits of the target

1 language differ significantly from those of the source language, the use of the  
 2 domestication can help the readers understand the source text better. For  
 3 example, when translating a classical Chinese text such as the the *Tao Te Ching*,  
 4 Gu Zhengkun used expressions closer to the source text and added notes in his  
 5 translation, making it easier for Western readers to understand and accept.  
 6 Since the purpose of translation was to promote cultural exchange and  
 7 understanding, he used domestication to make the translation closer to the  
 8 culture of the target readers, thus increasing the readability and acceptability of  
 9 the translation.

10 On the other hand, when the source text had unique cultural features or  
 11 linguistic styles, the use of the foreignization could better preserve these  
 12 features and let the readers realize the cultural charm of the the *Tao Te Ching*.  
 13 For example, when translating “道”, which has a strong cultural background  
 14 and carries profound meanings, the use of foreignization can better convey the  
 15 cultural connotation of the source text. In translating the *Tao Te Ching*, both  
 16 translators chose the translation strategy according to the specific situation,  
 17 using domestication to make the translation closer to the modern English  
 18 expression, and using foreignization to retain the cultural characteristics and  
 19 philosophical ideas of the source text, so as to achieve the best translation  
 20 effect.

21 From the perspective of cultural transmission and communication, the  
 22 English translation of the the *Tao Te Ching* has become increasingly diverse in  
 23 the context of globalization, providing an important platform and bridge for the  
 24 exchange and understanding of Chinese and Western cultures. The transmission  
 25 of the English translation can help promote the exchange and integration  
 26 between different cultures and make Chinese philosophy, culture and history  
 27 known to the world. At the same time, the English translation of the the *Tao Te*  
 28 *Ching* spread Lao Zi’s philosophical thoughts, arousing the thinking of all  
 29 mankind on war and peace, promoted scholars’ thinking on natural philosophy,  
 30 and promoted the global common pursuit of harmony and sustainable  
 31 development.

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