

An Overview of Ku Hungming's Translation Thought -- A Case Study of the Ideas Embodied in the Translation of Analects of Confucius

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Abstract: Analects of Confucius, a classic work of Confucius, is the most direct manifestation of Chinese civilization and is highly sought after and widely circulated even today. In the process, the interpretation of Confucius's ideas in it, the translation has also become an important study. A good translation can better interpret Analects of Confucius. In the midst of the cultural storm in Europe at that time, Ku Hungming took on the cultural mission of spreading Chinese culture and translated the Confucian classic Analects of Confucius into English for the first time, alone and completely. Ku Hungming's conservative ideas were mainly influenced by Western Romantic thinkers such as Carlyle, Ruskin, and Arnold[1]. And thus the translation of Analects of Confucius is heavily influenced by Western Romantic ideas. There are many similarities between Western Romantic thought and Confucianism, and Ku Hungming completes the entire translation with such an ideological background. Therefore, this paper will focus on the ideological background of translation, including social and cultural backgrounds, that Ku Hungming wants to reflect in the translation of Analects of Confucius.

Keywords: Ku Hungming, Romanticism, translation of Analects of Confucius, translation thought

1. Introduction

Ku Hungming was a famous scholar and translator in China during the Qing Dynasty. He was also the first Chinese who was proficient in Western science, language and Oriental Chinese studies during the Qing Dynasty [1]. In his early years, Ku Hungming began studying abroad at the age of thirteen and received a formal English education, studying Western literature at the University of Edinburgh from 1873 to 1874, where he successfully obtained a master's degree. He was extremely gifted in the science of languages and was fluent in English, German, French, and Latin.

From the 18th to the mid-19th centuries, industrial revolutions and wars existed, turbulent social times, and political darkness. After the French Revolution, all social classes and intellectuals were deeply disappointed with the "kingdom of reason" established by the capitalists. The Romanticism of the late 18th century opposed not only the rationalism of the 18th century but also the classicalism of the 17th century [2]. During his studies in England, Ku Hungming became interested

in Romanticism. He was influenced by his mentor Thomas Carlyle (1798-1881) and entered the hall of Romanticism, which brought great changes to Ku Hungming's academic thinking.

Around 1882, Ku Hungming went to Hong Kong to study Chinese, shed his foreign clothes, regrew his braid, studied Chinese, and studied the Confucian classics.

In 1898, Ku Hungming's English translation of *Analects of Confucius* was published. With his fluent language and vivid narrative, he aroused a strong reaction in the West and broke the stereotypical image of Confucian classics in the West.

Analects of Confucius is a book that records the words and deeds of Confucius and his disciples, focusing on the moral concepts, political ideas, utilitarian values, and educational principles of Confucius and the Confucian school of thought. It was the primary book for Westerners to learn about Chinese thought, but due to the social conditions at that time, the development of cultural exchange between China and the West was extremely slow. After the late Qing Empire was closed to the outside world and forced open by the Western powers with artillery fire, Eastern culture was regarded as backward and despised by the West. And Western culture became advanced culture as a matter of course. In the late Qing and early Ming dynasties, there was the first wave of "Western learning to the east" (the introduction of Western academic thought to China), which laid the foundation of modern Chinese thought. Soon after, the wave of Western learning reached its peak, and the Chinese people even set off a wave of anti-traditional culture, taking Western culture as the leading benchmark of the times. When the "Western learning" had become mainstream, it was Ku Hungming who had the greatest influence on the introduction of Chinese academic thought to the West.

During this period, Ku Hungming firmly believed that Confucianism was the only way to save the Western spiritual world, and his commitment to "learning from the East and the West" earned him the names of "cultural conservative" and "late Qing Dynasty eccentric". He was also known as a "cultural conservative" and a "late Qing dynasty eccentric". He used his learning and understanding of Chinese and Western cultures to blend them together and used new translation techniques to translate Confucian classics that were eventually appreciated by Western scholars.

Despite this, however, there are problems with Ku Hungming's translation, which was founded on the idea of unique translation, leading to an inadequate examination of the context and personal factors of his translation of the unique translation, ignoring the influence of the contemporary Romantic context. This paper will therefore focus on what ideas Ku Hungming's highly naturalized translation of the Confucian scriptures contains and whether his translation successfully proves the idea of the essential cultural equivalence between East and West of the *Analects of Confucius*.

1.1. Purpose and Significance of the Study

Ku Hungming, as a Confucian scholar, devoted his life to synthesizing Eastern and Western cultures and promoting Confucianism. His innovative and unique highly-planned translation of *Analects of Confucius*, which spread to the West, was once referred to by Westerners as the "Oriental philosopher" and the "true Chinese". However, the scales of scholarship are not tilted to one side. In the case of Ku Hungming's translation, a large number of important Confucian cultural concepts, such as "ritual" and "Tao", have been removed from the translation, thus losing Confucian characteristics. There are two extreme evaluations of such a controversial translation in Chinese academia. In his book, Lin Yutang praises Ku Hungming's translation, saying, "Ku Hungming's translation is not just a translation of importance, but a creative translation, in which the light of the ancient classics is injected through a deep and tranquil philosophy. He in fact plays the role of a plater of Eastern and Western concepts". On the contrary, Wang Guowei criticized Ku Hungming's translation of *The Middle Passage*, saying, "To take such a meaning out of context, I steal it as a form of Koo not to be taken" [3].

We can understand this bifurcated evaluation in terms of its social context, the thinking of the social era. Likewise, the cultural factors, personal factors, social constraints, and late Qing dynasty factors behind Ku Hungming's translation choices are reflected to explore Ku Hungming's translation ideology.

The main research objectives of this paper include exploring how Ku Hungming's background of Romanticism and Conservative thinking influenced his translation thought. It also looks at Ku Hungming's cultural mission from the perspective of translation thought. The paper also examines how Ku Hungming, a scholar of Chinese culture who intertwined Chinese and Western thought, with his transcendent ideas and unique form of linguistic expression, translated the Confucian classics into Western thought, and whether Ku Hungming really changed the Western prejudice against Chinese Confucianism and proved the essential consistency of Chinese and Western culture.

Ku Hungming has been criticized for his cultural stance of promoting Confucianism by respecting Confucius's ideas, but this does not mean that his conservatism is without merit; rather, the transcendental aspect of his ideas can be seen in the form of his discourse. However, this is precisely the same as his cultural mission, which is also the significance of the study. In this stubborn "cultural eccentric", his explorations in the field of culture show us the transcendent side of the face of Chinese thought.

2. Background of Ku Hungming's Thought

2.1. Romanticism

In Europe in the late 18th century, during the years of social unrest, thinkers and critics of industrial society and Western civilization gave birth to an intellectual movement in search of a new spiritual anchor, and Romanticism was born. Romanticism in this context is not Romanticism literature or artwork in general, but a cultural trend, an idea that expresses strong tendencies toward the self. Romanticism was an argument against the Western classical of the time.

The characters of the French writers of the 17th century were literate and refined, puppets of their Western classical ideology, which ignored the original wildness of the characters. On the contrary, Romanticism promotes the concept of irrationality, which is contrary to the Western classical revered in 17th century Europe. In the 19th century, Romanticism became the mainstream of European literature and a far-reaching cultural trend.

Romanticism was developed in England after it moved to England. As the place where Ku Hungming entered the pantheon of Romanticism, it can be said that England showed an early preference for nature, spontaneity, liberalism, and for an open social structure. The famous thinker Croce called these two disciplines the "devil" and "secular" sciences [3]. During Ku Hungming's studies in Europe, England was in the Victorian period, and after the Industrial Revolution, it was the period of capitalist development. It was in this material, a scientific, and rationalistic ideological frenzy that the rapid development of material cities was followed by the direct destruction of traditional values due to technology, which led to social disorder and the collapse of the spiritual world. The British people were at a loss as to what to do in the rapidly developing and changing industrial age, and the industrial intensification deprived nature of its capacity. The commercialization of the social structure also weakened the interdependence between people and led to a nostalgia for a relatively simple and natural way of life. This is the reason why Romanticism was highly respected by the British in England. In the late 17th century, the French Revolution overthrew the feudal monarchy and the church and replaced them with the principles of liberty, equality, and fraternity. However, Romanticism not only inherits the main principles of "equality, liberty, and fraternity", but also has the tendency of Conservatism.

2.2. Background of the Late Qing Dynasty

The end of the Qing Dynasty was a period of great change in Chinese history, known as the "3,000 years of unprecedented change", which means that for the first time in thousands of years, the Chinese people questioned Chinese moral thinking[4]. The late Qing Dynasty was a very important period of cultural transition in China, and all of China since then has been influenced by this period. 1850 saw the end of the Qing dynasty, and the social situation was internally and externally troubled. Under the encroachment of European culture, China was involved in a global war in all aspects, from political, economic, cultural and intellectual reforms. Since the 16th century, Western societies had already begun to change dramatically, with capitalism, technological development, and the industrial revolution. It is easy to see that China did not have any social and technological changes in the same period.

The core of the cultural crisis of the late Qing Dynasty was the crisis of Confucianism[4]. Confucianism in the Qing Dynasty attached importance to the study of examination, in fact, inherited from the two Song dynasties Taoism, and concentrated on the great success of the Ming dynasty Xinxue. Since the Second Opium War, the crisis of Confucianism in China was the internal cause, and the intervention of Western civilization was the external cause. In the face of China's repeated defeats, many Chinese scholars began to question whether Chinese culture could save China. It was this fear of the imminent demise of Chinese culture that gave rise to the idea of cultural Conservatism.

The cultural conservatism in the late Qing Dynasty, unlike the Western cultural Conservatism, was a trend that arose to salvage China's cultural crisis and not as the antithesis of cultural radicalism in the West[4]. In the cultural Conservatism of the late Qing Dynasty, most of its participants were politically active, ideologically active people. In the camp of Conservatism, his obsession with biased Chinese cultural sentiments was particularly prominent. He defended polygamy, the three-inch golden lotus, eunuchs, and many other recognized national scum to varying degrees, and he was such a man who studied the West all night and was extremely "brainless" in favor of Chinese culture.

Looking back at Chinese thought in the late Qing Dynasty, it is easy to see that after the New Culture Movement the country was emphasizing Western learning, even to the point where it seemed that if they did not talk about Western learning, they did not deserve to be learned. After being forced to open its doors by Western powers with artillery fire, China went from being isolated from the world for survival to being dependent on the Western world. However, Chinese culture was taken for granted by Western society as a backward culture, and the Chinese cultural system suffered a huge blow, and China and Confucianism were in deep crisis. Modern intellectuals gradually lost confidence in traditional culture. The traditional education system, with Confucianism as its core, gradually collapsed, and Confucian values and ideology received fierce criticism. On the contrary, Ku Hungming has devoted his life to "The east learns west gradually", and has tried his best to preserve the dignity of Chinese traditional culture.

With the emergence of new ideas and culture, a large number of Chinese people cut off their long braids, which also signaled that the rule of the Qing Dynasty was about to falter. Although Ku Hungming was well versed in Western culture, he did not promote it, but spread Chinese culture to the West and advocated the value of Confucian civilization.

2.3. Background of Ku Hungming's Translation Ideas

After the Hundred Days Reform, various Western literary works were gradually translated into English, and a large number of translations of Western classics poured into China, opening up the horizons of Chinese people. In just half a century, the scientific systems of logic, philosophy,

political science, sociology, and the major Western thought systems were reconstructed on top of the broken Chinese traditional thought. In 1898, Ku Hungming, who was committed to "The east learns west gradually", published an English translation of *Analects of Confucius*, which was published overseas, causing a sensation in the Western world and successfully brought Chinese Confucianism to Europe. He also successfully introduced Chinese Confucianism to Europe and became a representative figure of Chinese culture in the eyes of the West.

However, Ku Hungming, who has been educated in the West since he was a child, has been called a cultural conservative because of his adherence to Confucianism in the midst of the Western learning frenzy[5]. In fact, most of Ku Hungming's Conservatism comes from Western Romanticism, which has the tendency of Conservatism, and this Conservatism is also inherited by Ku Hungming[5]. There are also many similarities between Western Romanticism and Confucianism. Ku Hungming's ideas are mainly derived from Western Romanticism thinkers such as Carlyle, Arnold, and Ruskin. Carlyle's view of hero worship, Arnold's view of culture, and Ruskin's view of society all directly influenced Ku Hungming's thoughts. Even Ku Hungming's appreciation of Confucianism is inseparable from his recognition and esteem of Romanticism at that time.

2.4. Ku Hungming's Inheritance of Carlyle's Ideas

Carlyle, as the central figure of the British Romanticism movement, cannot be considered the most typical Romanticist. Most of his works are critical, focusing more on the discussion of real problems, and it critiques and thinks about the real problems through history. Influenced by his Romantic mentor, the cultural view of Conservatism that Ku Hungming developed during his study in England is also tied to Romanticism, which can also be called Romantic Conservatism[5].

First, after Ku Hungming entered the University of Edinburgh, Carlyle, as his research supervisor, had a lot of influence on Ku Hungming's thinking, and he even called Carlyle "the greatest wise man living in those times [5]". Carlyle criticized capitalism as the loss of social morality, which led to the loss of the relationship of dependence between human beings and only the relationship of profit. As a mentor of Ku Hungming, Carlyle's criticism of his social capitalism had a profound impact on Ku Hungming, who was new to Romanticism, so it is easy to see from Ku Hungming's literature that he rejected Western capitalism and believed that "Europeans have no real civilization. He believes that "Europeans do not have a truly civilized name because the mark of true civilization is a correct philosophy of life". Carlyle regarded democracy as an insubstantial system and the ruling class as the first system. And the fact that democracy had failed in the French revolution reinforced Carlyle's ideas. Influenced by him, Ku Hungming believed that China should also promote monarchy.

In 1919, during the May Fourth Movement, the president of Peking University, Cai Yuanpei, received threats from the reactionaries and was forced to resign and go south. When the professors at Peking University held a meeting on June 5 to retain President Cai Yuanpei, Ku Hungming said, "President Cai is the emperor of our school, so he must be retained", however, the social system at that time no longer existed as a monarch. However, there was no longer any monarch in the social system at that time. This also showed Ku Hungming's idea of hero worship in a naked way. This idea of hero worship was also influenced by Carlyle. Carlyle believed that a society that could identify heroes and willing to honor those heroes was a healthy society. It can be said that Carlyle's doctrine of hero worship is one of the main reasons that constitute the doctrine of Koo's style of thought [6].

What is hero worship theory, Carlyle argues that the proliferation of materialistic desires in society and the prevalence of money worship is since humans are no longer in awe of God and God is no longer binding on them [7]. He criticized Descartes' atheism and skepticism, which he believed led

to the fact that human desires were no longer restrained and thus broke the bonds of morality. Carlyle argues, then, that a new faith needs to be rebuilt if the present Western world is to be saved. Carlyle calls for heroes, and moreover claims that the history of the world is the biography of a part of great men. In Carlyle's thinking, heroes and great men are the same concepts, and they can see the truth of things through all things and know the "eternal law", which is the law of morality. Ku Hungming, who was influenced by this idea, also called it "the fundamental law of the universe" (MORAL NATURE) [7]. For these Romantic scholars, the ultimate meaning of MORAL NATURE is a law in the sense of morality, which is a law that can manipulate both man and nature. In fact, according to Carlyle's logic, the person who can see society, the universe, and discern all things is actually the great man who has insight into the Tao Te Ching. This is the same trend as the idea of "knowledge of virtue" in Confucianism. In short, these great men, who are well versed in the Tao Te Ching, lead people by awakening in their hearts the feeling of worship.

3. Ku Hungming's Cultural Responsibility

In a society where European culture is prevalent, Ku Hungming insists on translating Chinese classics to the West, so that Westerners can understand Chinese culture and thus can respect it.

Ku Hungming's mixed-race identity and his experience studying in Europe have caused him to suffer an identity crisis. In his early years, when people were still wearing braids, Ku Hungming's short European hair was considered "not my race" by the Chinese. The world even gave him the title of "weirdo". It can be seen that the Chinese people do not recognize and reject Ku Hungming's identity, and regard him as a Chinese weirdo. The questioning of his identity, both at home and abroad, undoubtedly made it more difficult for him to spread Chinese culture. During the late Qing and early Ming dynasties, in the midst of the frenzy of "The west learns east gradually", Ku Hungming strongly promoted Confucianism, praised the moral values of the Chinese cultural machine, promoted Chinese culture to the Western world, and criticized Western culture. Such an extreme approach stood out from the tide of the Western society at that time, and it was to save the crisis of the famous culture [8].

3.1. Transmitting True Confucianism and Changing Western Stereotypes about China

Ku Hungming changed the title of his translation of Analects of Confucius to "A New and Special Translation with Quotations from Goethe and Other Western Writers". This was an innovative translation technique used by Ku Hungming when he translated Analects of Confucius. What he wanted to prove was that Confucius's ideas were consistent with those of the famous thinkers known in the West at that time, more than two thousand years ago in China. First, Ku Hungming strongly explains the value of Confucianism. Ku Hungming's complete translation of the Confucian classics to the West was also Analects of Confucius, Zhongyong, and Dao Xue. He also firmly expressed in his Western translation the idea that "educated and intelligent Englishmen may, after patiently going through our translation, cause a reflection on the existing stereotypes of the Chinese, not only to correct the falsehoods, but also to change their attitude towards the Chinese, both personally and in their national dealings"[8].

4. The Characteristics of Ku Hungming's Thought in the Translation of Analects of Confucius

In his translations, Ku Hungming emphasizes that translation is not only about translating the text, but also about accurately conveying its core values in English and restoring the style of the original work. The translator's task is to translate the culture of one language carrier into another language.

4.1. Basic Features

The use of vocabulary is related to the real meaning that the author wants to convey. In translation, the choice of vocabulary is influenced by time, society, politics, and other factors. The study of lexical equivalence is the primary issue in studying the equivalence of two languages. Usually, only professional terms are used to achieve full equivalence. Because of the difference in cultural meanings, the two languages can have unequal word meanings. When translating, it is necessary to find out the word that is closest to the Chinese meaning for translation [9]. Ku Hungming's translation is more faithful to the original than that of Richard, but Ku Hungming has his own view on Confucian culture, so traces of his thoughts can be found in the translation.

First, in the translation, Ku Hungming removes a series of words with Chinese cultural characteristics such as "phoenix bird", "river", "figure" and so on, and then chooses to use "Such action caused the lack of culture in the original text, but Ku Hungming uses more words with Romanticism in the translation, such as anarchy, disorder, and inaugurate. These words are a good expression of Confucius's sadness about social chaos. In the translation, Ku Hungming likes to add "true" in front of many words to express his conception and understanding of the text. For example, "true relations in friendship", "the truth in religion", and "a man of real culture ". It can be said that the word "true" fully demonstrates Ku Hungming's conception of the ideal world as a romantic, and his criticism and irony of the real world. Ku Hungming's translation of "faithful lover and his sweetheart" is a strong reflection of the Romantic school of thought. According to Romantic writers, one of the strongest expressions of human emotions is love [9].

Secondly, according to Naida's translation theory, the translation should not only consider the equivalence of words, but also the equivalence of sentences and paragraphs, that is, the functional equivalence [9]. It is necessary to translate the meaning of the text mainly first, without being bound by the original text, so as to bring the original author's meaning to life. Compared with other translations, Ku Hungming's translation has its own unique style. Although Ku Hungming has a high level of English attainment, he does not use obscure words in his translation, instead, he uses more informal expressions, and verbal language, and adds more tone words to it, such as, "no", "Yes ", "Ah, woe's me", etc. Compared to the more formal expressions used by James Legge, Ku Hungming's translation is more flexible and relevant to life.

4.2. Logical Features

An obvious feature of ancient Chinese is the way in which words are composed, with emphasis on meaning and less on the formal structure. Chinese expressions use few or no conjunctions, and the relationship between words is in unspoken. The use of cryptic expressions emphasizes the "meaning beyond the words", the logical connection, and the grammatical meaning of the implied language between the words and lines, leading the reader to think and understand the meaning. In contrast, English expressions focus on the use of related words, show articulation, and emphasize formal structure.

The original phrases of Analects of Confucius are clearly respectful of the characteristics of ancient Chinese, and the whole text is concise without any superfluous words. In contrast, Ku Hungming's translation adds the words greater, still, of congenial minds, because of your attainments, but etc. [9]. In addition, the language of the article is fully consistent with the logic of English expressions, and the intention of the article is clear and concise, which can quickly resonate with Western readers.

Second, the original text of Analects of Confucius contains many dialogues in the form of debates, not just single statements. Thus, Ku Hungming uses "but, well" and other articulated words to highlight the different viewpoints of the two sides of the argument, and the logical thinking process

of the argument, clearly showing the positions of both sides of the debate. (Examples of Ku Hungming's translation are as follows):

Confucius, speaking of a famous statesman (the Bismarck of the time) re-marked, "Kuan Chung was by no means a great-minded man! "

"But," said somebody, "Kuan Chung was simple in life: was he not?"

"Why," replied Confucius, "Kuan Chung had that magnificent Sansouci Pleasaunce of his Besides, he had a special officer appointed to every function in his household. How can one say that he was simple in his life?"

"Well," rejoined the enquirer,"but still, Kuan Chung was a man of taste who observed the correct form: was he not?"

"No," answered Confucius, "The reigning princes have walls built before their palace gates. Kuan Chung also had a wall built before his door, when two reigning princes meet, each has a special buffet. Kuan Chung also had his special buffet. If you say Kuan Chung was a man of taste, who is not a man of taste?"[9].

From the above translation, we can see that the whole logical process of the translation is clear, and the ideology is progressive.

Again, most of Analects of Confucius is a dialogue between Confucius and his disciples, and the names of different disciples appear from time to time, including some names of people and places that are unique to traditional Chinese culture. Ku Hungming has removed most of the names of people and places to remove the sense of strangeness and eccentricity of these names for Western readers. The deletion of Min Zi (536 BC-487 BC), for example, has weakened Western scholars' understanding of Chinese "filial piety culture [9]. This may be the helplessness of Ku Hungming under the strong language of the West if there is no abandonment and how to get it.

Of course, Ku Hungming has also done a good job of remedying this problem by using the names or quotes of famous Western philosophers, thinkers, or politicians to draw analogies with the characters and situations in the original text. For example, the famous Chinese "legalist pioneer" Guan Zhong (? -645 BC) to Otto Eduard Leopold von Bismarck, the first chancellor of the German Empire in the 19th century. Their identities, times and histories are unrelated. However, they both advocated the rule of law. Thus, Ku Hungming is drawing an analogy between Chinese and Western figures who have "commonalities", which tend to be similar in political and ideological ideas.

When translating the names of places and times, Ku Hungming innovatively used familiar Western countries as analogies. He removes the names of some countries and keeps only some important ones for analogy. For example, Lu State is described as a British or British Empire in ancient China; it is first and foremost the birth state of Confucius and the vassal state that preserved the most rituals of the Zhou Dynasty. Likewise, Britain was the country that focused on speaking about cultivation, paying attention to easy-going attitudes and following traditions. Such a translation is undoubtedly more intuitive and allows Westerners to quickly understand the cultural ideas of these countries, thus creating a sense of familiarity.

5. Conclusion

Throughout his life, Ku Hungming's academic background, social background, and translation ideology reveal that Ku Hungming used translations of Chinese Confucian classics to seek to understand and highlight Chinese culture. He saw Confucianism to save the world's spiritual civilization and to promote Confucianism as a way to resist the cultural contempt of the West. Looking at Chinese society in the context of the late Qing Dynasty, the crisis of traditional civilization came not only from the impact of Western culture but also from the ills of traditional culture itself. In order to counter the Western misunderstanding of China, Ku Hungming's

indiscriminate bias and defense were "unreasonable" in a society where "The west learns east gradually".

However, such favoritism went in the wrong direction. However, such a biased approach led him to misunderstand of the progress of human civilization: abandoning all material civilization and overly advocating spiritual civilization and moral values.

However, it is worth mentioning that although Ku Hungming favors Confucianism, he does not worship it blindly and criticizes the destruction of Chinese civilization by the "Confucianism of the Way of Chaos". This is also a misunderstanding of Ku Hungming's thinking by some people. It is undeniable that Ku Hungming, like all responsible intellectuals of his time, wanted to save Chinese civilization and thus took up the cultural mission given to him by the times [10].

Ku Hungming's research and interpretation of Chinese and Western cultures do not treat Chinese and Western cultures as two isolated individuals, but rather look at the entire human civilization and view the issue from a global perspective. In terms of social transformation, Ku Hungming has to a certain extent contributed to the development of China from traditional culture to modern culture.

Ku Hungming's translation of *Analects of Confucius* became famous in the West, and many scholars were displeased by Ku Hungming's innovative translation at the time, which deleted a large number of words and phrases representing Confucian classics. The author thinks that the world says that there is no diplomacy in a weak country. So, how could the West, in its strong position, bow down to understand the "culturally backward" China? It was due to the social background that Ku Hungming was forced to use famous Western figures as analogies to Eastern figures. He used quotations from the most famous Romanticist writers of the time to testify to the value of Confucianism. The result of such a controversial translation was undoubtedly good, creating Ku Hungming's cultural status in the West and indeed changing to some extent the Western prejudice against Chinese culture.

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