

On Co-working of Tao and Xiang and the Translation of Chinese Classics

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Abstract: The essay focuses on the discussion of the cognition paradigm of traditional Chinese philosophy of Xiang Thinking Mode, which bears unique charm and research value in the field of Chinese translation studies in epistemology and methodology. Under the impact of traditional Xiang Thinking Mode, the Chinese classics are considered to be un-exclusively falling into the categories of its products. With the Xiang Thinking Mode theory, translators will need to mobilize their Xiang Thinking Mode to appreciate the spirit of the original works, and then apply it to the reasonable and grounded translation performance so as to convey the spirit of the original text.

Key words: Xiang, Xiang thinking mode, conceptual thinking mode, Co-working on Tao and Xiang

Introduction

Xiang Thinking Mode, as a philosophical and intellectual pattern of traditional Chinese culture cultivated by a civilization of five-thousand-years, is a way of thinking featuring rationality as well as spiritual comprehension. Serving as the critical media between words and meaning, Xiang Thinking Mode plays a very important role for the Chinese people in pursuing the truth of the world, in exploring the wisdom of life and in conducting literary creation. As the special cognition mode of our traditional culture, not only has it exerted a great impact on Taoism and other philosophical schools, it also on various types of literature included Chinese poetry, lyrics and songs for more than one thousand years.

Chinese people have created a splendid civilization in the long river of their history. As the essence of Chinese civilization, its classics are just like a boundless ocean. If we can

translate these classics into English, we can provide a better access for the foreigners to knowing more about China; and meanwhile, Chinese culture can better take part in the global cultural exchanges. However, since today's Western culture, especially English culture, has exerted a greater impact on Chinese culture than the converse, the majority of Chinese scholars are seen as to only use the rational way of thinking in reading and interpreting traditional Chinese classics, thus enlarging the difficulty of delivering the spirit of the original works.

This thesis tries to present the current situation about the research on Xiang Thinking Mode at home, and to emphasize the significance of combing this research with translation activities. To convey the essence of Chinese classics to readers of other nationalities, there is no doubt that translators should mobilize their Xiang Thinking Mode to appreciate the spirit of the original works, and then re-use it to conduct translation so as to convey the spirit of the original context. By retaining the cognition mode of the Chinese culture, rationally understanding Xiang Thinking Mode and consciously employing it, translators are given a better chance to produce more authentic translations, which hopefully could help massively to present in a more feasible way the Chinese intellectual system and value to the alien groups in other countries.

Xiang, Xiang Thinking Mode and Co-working of Tao and Xiang

'Xiang' and Xiang Thinking Mode

'Xiang' serves as a symbol to simulate objects in the reality. It can be used to refer to images, astronomical phenomena, signs, imagination, and a vast number of phenomena. The ancient Chinese' understanding of 'Xiang' can be found extensively in many Chinese classics, such as, for example:

'Xiang depicts the sun, the moon, and stars; Xing depicts mountains, trees, and rivers (象, 况日月星辰, 形, 况山川草水)' (Han Shu¹)

¹ Han Shu, by Ban Gu(32-92AD), an ancient Chinese scholar of Han Dynasty of China, is widely accepted to be the 1st book to record early Chinese history between the period of 25 – 220 BC.

‘Xiang is the process that people employ imitation of what is like in nature (象也者，像也)’
(The Book of Changes²)

‘All that people imagine could be regarded as Xiang (诸人之所以意象者，皆谓之象也)’
(Han Feizi³)

‘Anything that can be described is You, which can be described as Xiang ’(凡可状，皆有也；
凡有，皆象也) (Zhang Zi Zheng Meng)

‘Xiang’ is basically regarded as the counterpart of the English word ‘image’ or ‘imagery’ (although it is not very appropriate). These two words originate from the Latin word ‘imago’, whose original meaning is ‘portrait’ or ‘image’, referring to the vivid representation of the reality. Expressions such as ‘detailed image (具象)’, ‘outward appearance of things (表象)’ and ‘artistic conception (意象)’ are all used to specify and visualize things in order to give readers the special feeling of being at the scene. The reason why the Chinese character ‘象’ is used is because from this Chinese character, people can easily find out the trunk, ivory and feet of the animal ---- ‘an elephant’, which is obviously a vivid representation of the animal itself. Figure 1 shows the evolution of the Chinese Character of Xiang (meaning elephant as noun), which maintains the similarity between the shape of the Character itself and the image of the animal.

Figure 1: Evolution of the Chinese character ‘象’



‘Xiang’ is by no means a static entity or a fixed concept that can be prescribed by an explicit definition. On the contrary, it is non-available, non-conceptual, holistic and

² The Book of Changes, debated to be developed and written down 3000 years ago by more than one authors including the Wen Emperor of Zhou Times and the disciples of Confucius. It is considered to have had a huge impact on the shaping of the Chinese society in regarding to philosophy throughout the ages.

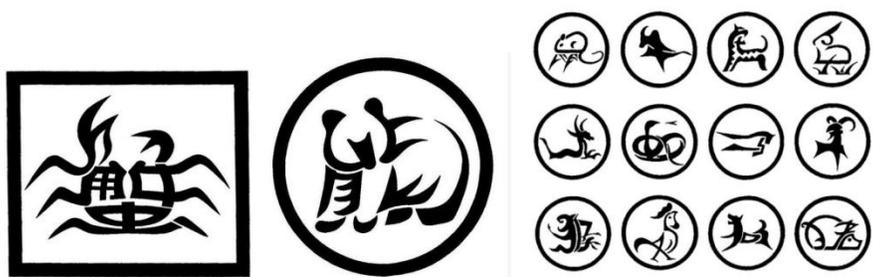
³ Han Feizi, by Han Feizi(280-233BC), is one of the ancient Chinese philosophical classics that has great influences upon the governing policies and governmental behaviors of ancient China.

extremely dynamic. It is not only a symbol that can be transformed fully and freely, but also a vivid representation of both concepts and the vital body. Hao (2008) mentioned ‘Xiang’, together with the real object it refers to, forms a unified whole in which all that involved are closely interrelated. ‘Xiang’ is the symbol and carrier of universal principles and the way it symbolizes a unified whole is always direct and intuitive, rather than through making analysis of every single part before its integration into a whole. Therefore, ‘Xiang’ is characterized by a holistic, intuitive and comprehensive nature.

Xiang Thinking Mode is a kind of method to visualize and comprehend things by employing imagination and association during their thinking process. Xiang Thinking Mode, as a way of thinking featuring rationality as well as spiritual comprehension, is the essence of spiritual wisdom of Chinese culture as well as a reflection of the living ways of ancient Chinese. Ancient Chinese employ ‘Xiang’ and Xiang Thinking Mode to interpret their opinions towards the universe, life and spirit ---- ‘The wise minds, in order to find out the true of the universe, employ imitation of what is like in nature, which is then to name ‘Xiang’ (圣人以见天下之赜，而拟诸其形容，象其物宜，是故谓之象)’ (The Book of Changes, Chapter 8).

As a recognizing system of oriental wisdom, Xiang Thinking Mode is distinguished from the western Christian civilization and with its poetic thinking pattern, it can simplify and abstract complex things and turn them into living forms. Wang (2006) discussed in terms of the developing history of human beings’ thinking mode, perceptive Xiang Thinking Mode is more primitive and creative when compared with the rational and logical thinking mode and it is the ultimate root of human civilization as well as foundation for people’s creation. He even believed in today’s modern world, when Xiang Thinking Mode has been alienated and overshadowed by the rational forms of instruments, it still plays a significant role quietly as the ideological foundation for the development of human civilization.

Figure 2: The Chinese character ‘蟹’ and ‘熊’ and The pictures of Chinese zodiac



Chinese people's flexible employment of Xiang Thinking Mode is perfectly embodied by the creation of Chinese characters. Since time immemorial the Chinese characters enjoyed the name 'pictographs', meaning every single Chinese character created in this method is an image or a group of images referring to the objects in the real world, such as the Chinese character '蟹' and '熊', we may find the most original Chinese characters indicating these 12 animals, which are also vivid representations of these animals themselves. We can see the Chinese people really have a perfect command of 'Xiang' and Xiang Thinking Mode and through this cognitive method, they are able to comprehend the complex world truly and progressively. Zhang (2004) pointed out characters in ancient Asia is a magical and mysterious land of graphics, and Chinese characters ---- pictographic characters, are full of allegory, analogy and metaphor. Another example is put forward by Frye who believes that ideograms such as Chinese characters themselves are metaphors; Chinese characters are actually a kind of implicit metaphor of juxtaposition of images, thus interpreting the Chinese characters needs metaphorical thinking. Such kind of opinion offers us some inspiration to comprehend the classics created by our ancestors.

Tao

'Tao' is an important category of ancient Chinese philosophy. In Taoism, 'Tao' is ontological and metaphysical, and used to illustrate the ontology and principles of the world. In late Spring and Autumn Period, Laozi, as the initiator of Taoism, was the first person who regarded 'Tao' as the ontology and general rules of the universe. 'One generates two, two generate three and three generate everything in the world (道生一，一生二，二生三，三生

万物)’ (Laozi⁴). ‘Tao is hidden deeply in all things (道者万物之奥)’ (Laozi, Chapter 62). ‘Tao’ is invisible and imperceptible; it exists in everything in the universe and runs throughout their whole developing process. Everything originates from ‘Tao’ and finally returns to ‘Tao’. Everything is subject to the domination and constraints of ‘Tao’, which is irresistible and cannot be violated. Otherwise, the violation of ‘Tao’ will be punished by ‘Tao’.

Although ‘Tao’ is ubiquitous, it is different from specific and visible things, instead, it is invisible, imperceptible and without beginning and ending. Laozi characterizes ‘Tao’ as Yi (夷), Xi (希) and Wei (微): ‘Looked at but cannot be seen ---- it is beneath form; Listened to but cannot be heard ---- it is beneath sound; Held but cannot be touched ---- it is beneath feeling; These depthless things evade definition, And blend into a single mystery. In its rising there is no light, In its falling there is no darkness, A continuous thread beyond description, Lining what cannot occur; Its form formless, Its image nothing, Its name silence; Follow it, it has no back, Meet it, it has no face. Attend the present to deal with the past; Thus you grasp the continuity of the Way, Which is its essence.’ (视之不见名曰夷，听之不闻名曰希，搏之不得名曰微。此三者，不可致诘，故混而为一其上不徼，其下不昧，绳绳兮不可名，复归于无物。是谓无状之状，无物之象，是谓惚恍。迎之不见其首，随之不见其后。执古之道，以御今之有。能知古始，是谓道纪) (Laozi, Chapter 14)

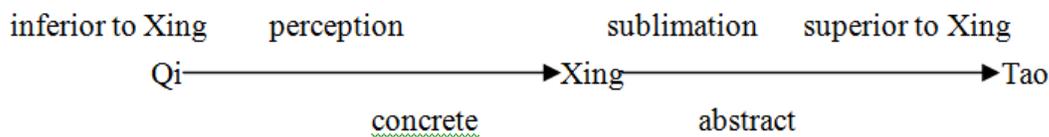
The famous western philosopher Martin Heidegger endows ‘Tao’ with a very high position. He believes only by reflecting on ‘Tao’ can people seriously think about the dominant concepts of Western philosophy for the first time. In Heidegger's view, China's ‘Tao’ represents the origin of all the philosophical thoughts. As a master of hermeneutics, Heidegger (in Cui&Zhang,2005) explains ‘Tao’ in this way: ‘Tao’ is likely to be an ancient and original word in a language, calling people to ponder over it. In the poetic view of Laozi, ‘Tao’ originally means ‘Road (Way)’... The Road can open up the way for everything in the universe. And by pondering over ‘Tao’, people are able to think about what spirit, meaning, logos and rationality really mean for the very first time. It is very possible that ‘Tao’ hides the secrets all kinds of thoughts try to deliver.’

⁴ Laozi, other popular version of translation is Daoism

‘Co-working of Tao and Xiang’

Laozi said: ‘In vague and insubstantial ‘Tao’ there is ‘Xiang’ (惚兮恍兮，其中有象)’ (Laozi , Chapter 21), which explains ‘Tao’ could be realized by resorting to a metaphorical way ---- ‘Xiang’ and Xiang Thinking Mode. It can be said that the emergence of ‘Xiang’ and Xiang Thinking Mode dates back to Chinese ‘Tao’ advocated consistently since time immemorial. Actually, it is a thousand-year-long tradition of Chinese language and rhetorical devices as well as the philosophical thinking mode to expound meanings, symbolize thoughts and preach ‘Tao’ through ‘Xiang’ and Xiang Thinking Mode. To expound ‘Tao’ through ‘Xiang’, ‘Tao’ is virtual and ‘Xiang’ is real. To set off the virtual by relying on the real is the methodology of traditional Chinese aesthetics.

Figure 3: The relationship among Qi, Xing and Tao



‘Tao’ is different from the highest spiritual standard of God in the west with regard to the cognitive modes. ‘Tao’ not only embodies the real nature of the world, but also represents the essence of spiritual understanding and the ultimate objective of intellectual development. There is a famous saying goes like this ‘Tao’ is what is superior to Xing (the objects perceived by people), while Qi (the objects per se in the world) is what is inferior to Xing (形而上者谓之道，形而下者谓之器)’ (‘The Book of Changes’, Chapter 3). When Xing surpasses Qi ---- the concrete ‘Xiang’, it is sublimated to the superior ‘Tao’. We can find the Chinese people, when confronted with the complex world, can simplify difficult things and turn life forms into images transcending the concrete objects per se. Meanwhile, we can see that Chinese philosophy does not exclude or show indifference to rationality, instead, it is pursuing a higher realm, a kind of Taoist and philosophical ideology basing on ‘Xiang’ and further transcending ‘Xiang’. As a kind of spiritual comprehension evolving from Qi to ‘Tao’ and from experience to logic and induction, it is not only poetic and virtual but also logic and real. Just as what is said in the first chapter of ‘Laozi’: ‘Perceivable Tao, unperceivable Tao, permanent Tao; speakable name, unspeakable name, normal name (道可，道非，常道，名

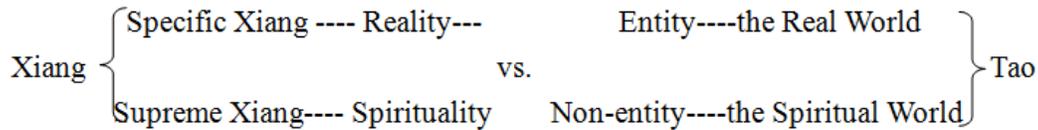
可，名非，常名) ‘Laozi , Chapter 1). Here Laozi utilizes Xiang Thinking Mode and highly represents the combination of abstract and rational thinking as well as logic and demonstration.

Wang (2006) once mentioned the differences between the traditional Chinese thinking mode and the western conceptual one lies in the domain of Chinese ‘heaven’ is sustained by the theory of generation rather than constitution. ‘Tao’ is the primary source of original creation, as Laozi said, ‘One generates two, two generate three and three generate everything in the world (道生一，一生二，二生三，三生万物)’ (‘Laozi’, Chapter 42). As the primary source of the original creation, ‘Tao’ has been continuously in the dynamic state of generation. Actually, the essence of this ‘generation’ can be boiled down to Wu (the mental being that controls and guides the broad sense beings), as it is said ‘everything in the world comes from You (extensive being includes essential substance that produces everything in the world), while You comes from Wu (天下万物生于有，有生于无)’ (Laozi , Chapter 10). The Chinese way of thinking, basing on the profound Wu, is different from the western one from the beginning, which naturally shows its unique charm.

Basing on the entity theory as well as non-entity theory that ‘everything in the world comes from You and You comes from Wu’, the ultimate spiritual pursuit of ‘Tao’ is not only target-oriented, but also non-target-oriented and non-readily-available. Similarly, ‘Xiang’, on the one hand, refers to the outward appearances of an entity which is readily available. On the other hand, just as Laozi described ‘the supreme Xiang is invisible (大象无形)’ (Laozi, Chapter 41), ‘Xiang’ is endowed with the abstract spirituality which surpasses ‘Xiang’ itself. From above, we can see that both ‘Xiang’ and ‘Tao’ have dual properties of entity and non-entity, thus complementing each other and cannot be separated. ‘Tao’ is the essence of ‘Xiang’ while ‘Xiang’ is the interpretation of ‘Tao’. The struggle between words and meaning in the history indicates that ‘Tao’ cannot be expounded by words from a certain angle and only through the poetic and comprehensible ‘Xiang’ and Xiang Thinking Mode can we see through ‘Tao’ ---- the highest concept in the traditional Chinese classics and the most primitive energy in the universe ---- which generates and controls everything in the world. Wang(2006) interprets the theory as: Xiang Thinking Mode which boasts of its poetic

comprehension, with its fuzzy and ambiguous features, can fully enter the realm of 'harmony between man and nature' through 'forgetting oneself and the outside world'.

Figure 4: Co-working relationship between 'Tao' and 'Xiang'



'Xiang' and Xiang Thinking Mode in China

Xiang Thinking Mode is the essence of the spiritual wisdom of Chinese culture, a reflection of the living ways of ancient Chinese and a cognitive mode of philosophical thoughts. For more than one thousand years, ancient Chinese use the intellectual form of Xiang Thinking Mode to interpret their opinions towards the universe, life and spirit. Xiang Thinking Mode not only has exerted a great impact on Taoism and other philosophical schools, but also on various types of Chinese literature including Chinese poetics, lyrics and songs for more than one thousand years.

'Xiang' and Xiang Thinking Mode have been given great attention to since ancient China and one of the most typical research in this regard is the Theory of Language, Xiang and Meaning put forward by Wang Bi in Wei and Jing dynasties. In his 'Expounding Xiang - --- a common writing skill in 'The Book of Changes' (《周易略例 明象》): 'Meaning is the mother who gives birth to Xiang; while language is the symbol which interprets Xiang. There is nothing like Xiang that can better deliver meaning and there is nothing like language that can better display 'Xiang' (夫象者，出意者也；言者，明象者也。尽意莫若象，尽象莫若言。言生于象，故可寻言以观象；象生于意，故可寻象以观意。意以象尽，象以言著).' Confucius says, 'To set up 'Xiang' to explicate meaning (立象以尽意)'. Liu Xie also emphasizes the importance of 'Xiang' in aesthetic appreciation. He believes the employment of 'Xiang' and Xiang Thinking Mode is the most important skill in writing. From above, we can see that serving as the critical media between words and meaning, Xiang Thinking Mode plays a very important role for the Chinese people to pursue the true in the world, to explore

the wisdom of life and to conduct literary creation. It is the thinking mode that shall be activated by Chinese intellectuals during their consideration or creation process.

‘Xiang’ and Xiang Thinking Mode in Chinese culture have been fully discussed and studied by Wang Changling, Jiao Ran, Liu Yuxi, Si kongtu in Tang Dynasty and became mature in Ming and Qing Dynasties. For example, Liu Xie, a renowned literary theorist of Northern and Southern Dynasty, first mentioned the word ‘image’ in his masterpiece ‘The Literary Mind and The Carving of Dragons’ (《文心雕龙》) ---- ‘to carry out literary creations by the employment of images (窥意象而运斤)’. He holds the viewpoint that emotion and content are of equal importance; ‘emotion are aroused from objective matters and objective matters are perceived under the influence of people’s subjective feelings (情以物兴, 物以情观)’; objective ‘images’ can trigger personal feeling, and then the individual will produce a subjective and poetic ‘image’ by relying on this personal feeling (神用象通, 情变所孕). This process is a typical theoretical induction of Xiang Thinking Mode. Since different people perceive the same thing in their respective brains and have different associations and imagination, so eventually they will display different subjective ‘images’. We can see Xiang Thinking Mode plays a very significant role for authors to express their emotions and stimulate sympathy with readers during the process of their literary creation.

Si kongtu, a poet of Tang Dynasty, fully explored his Xiang Thinking Mode in his masterpiece ‘Twenty-four Categories of Poetry’ (《二十四诗品》), which depicts twenty-four kinds of miraculous and enlightened ‘Xiang’ and presents readers a variety of fantastic scenes. He induced and summarized the theory of poetry by utilizing lots of images to make analogy and contrast among different styles of poetry, vividly demonstrating the aesthetic essence of ‘External Xiang’ of poetry; he pointed out the key of creating artistic conception of poetry is to set off the virtual by relying on the real, instead of rigidly adhering to the specific descriptions of the real. Although we live in a concrete and realistic world, the artistic conception pursued by poetic aesthetics is vacant and wispy. The author believes that ‘only by transcending external ‘Xiang’ can people comprehend the underlying essence (超以象外, 得其环中)’ (‘Twenty-four Categories of Poetry · Xionghun’). As long as people can seek help from ‘Xiang’ and surpass it, the objective world will be infiltrated with an unreal

beauty of artistic conception just as the scenery unfolded by ‘Xiang’ on the one hand; and the beauty of art will be no longer confined to the level of form; instead, it will become real and vivid on the other hand.

However, their discussion is mainly related to the poetic and aesthetic paradigm of aesthetic appreciation. Actually, during a long period of time, Xiang Thinking Mode have an impact far beyond the scope of literature in our common sense, and become a unique form of our wisdom and philosophy.

Xiang Thinking Mode and the Translation of Chinese Classics

Chinese people have created splendid civilization in the long river of its history and as the quintessence of this civilization --- its classics --- are just like a boundless sea. The classics like ‘Laozi’, ‘Zhuangzi’ and ‘The Book of Changes’ fully reflect the cultural spirit, cognitive mode and wisdom system of Chinese culture, therefore, through proper translation, we can present our cultural spirit to western countries so that people there can fully recognize and appreciate the glamour of traditional Chinese culture.

However, since today’s western culture, especially the English culture, has exerted a greater impact on Chinese culture than the converse, so the cultural exchanges between the east and the west is quite unbalanced and the number of the western works translated by the Chinese is far more than that of the Chinese works translated by westerners. Chen (2005) comments that, be it passive acceptance or active choice, perhaps excluding Japan, there is no nation like China that introduces the ideas, theories, methods, paradigms and concepts of a variety of western literature and art in such a large scale and in all dimensions. Statistics show that: During the 100 years from 1900 to 2000, Chinese people translated nearly 10 million works of the western literature, history, philosophy, politics, economics, law, mathematics, physics, and so on, while westerners translated less than 500 works of Chinese works. Guan Hanqing, a 13th century playwright, considered to be the most outstanding Chinese literature figure, produced more works than Shakespeare did (the former composed 60 plays, more than 10 pieces of scattered songs and more than 50 short lyrics; the latter, 37

plays, 2 long poems and 54 sonnets), while people who know about Shakespeare are much more than those who know about Guan Henqing. In 2004, Zhao Qizheng, the director of the State Council Information Office, visited the Exhibition of the achievements of Chinese translation and pointed out when interviewed by China's network: as regard to the copyright of foreign trade, the deficit between China and the west is 16:1. (quoted in Wang, 2009)

Such a situation is really shocking and worrying. What's worse, the Chinese scholars prefer to use the rational way of thinking to read and interpret traditional Chinese classics, thus enlarging the difficulty of delivering the spirit of the original works. Today China's achievements are almost dependent on the culture of western ideology; the entire Chinese education system becomes westernized, and Xiang Thinking Mode, what we were expert in the past, has been obscured. Traditional Chinese philosophy and culture is of profundity and rich resources, and it is worthwhile for us to inherit and carry forward this precious spiritual wealth. During the process of continuous interaction, infiltration and convergence of Chinese culture and western culture, we shall always bear in mind the fine cultural traditions of our own and the cognitive mode of Xiang Thinking Mode, which is of far-reaching significance to break the communicative boundaries between the east and the west and to spread and carry forward the Chinese cultural spirit.

Xiang Thinking Mode and its Translation in China

In spite of the frequent attention paid to Xiang Thinking Mode at home and abroad, people rarely combine the research of Xiang Thinking Mode with the translation of Chinese classics. We shall be aware of the fact the research integrating Xiang Thinking Mode and the translation, diffusion and recognition of the spirit of Chinese culture is of great significance and research value.

Xiang Thinking Mode is indispensable for the translation of Chinese classics. It not only reflects translators' insistence of the principle of 'fidelity', but also reflects their cognitive ability and innovative ability to ensure the spirit of the target texts is the same as the original one. Chinese people attach great importance to intuitive feelings, so if translators ignore the important role of Xiang Thinking Mode during the translation process and only utilize conceptual thinking mode to translate and interpret Chinese classics, western readers

will hardly appreciate the spiritual pattern, the aesthetic value and the special charm of the original works. Therefore, Xiang Thinking Mode shall be attached great importance to by translators, especially when they translate the classics like ‘Laozi’, ‘Zhuangzi’ and ‘The Book of Changes’, there is no doubt they shall mobilize their Xiang Thinking Mode to appreciate the spirit of the original work, and then re-use it to conduct reasonable translation to convey the spirit of the original. Only by retaining the cognitive mode of Chinese culture, rationally understanding the ontological and epistemological system of Xiang Thinking Mode and consciously employing it in translation can translators produce perfect works, which will facilitate the spreading of traditional Chinese culture as well as our intellectual system and values. By doing so, people in western countries will have a better chance to appreciate the infinite charm of oriental culture.

Modern scholars on translation theory (Li, 2008; Wang, 2008; Zhang,2008) believes that in the process of translation, translators shall employ their Xiang Thinking Mode to create images, artistic conception and beauty of the original works. According to him, western people highly advocate logic thinking mode, while Chinese people mainly employ imaginative thinking mode (mentioned as Xiang Thinking Mode in this article).

The abstract thinking mode in translation according to He (2008), refers to such a process: a translator employ grammar and syntax to judge the relationship among words, sentences and the whole text as well as the implied meaning of the word in a certain context, and try to construct a semantic framework... the imaginative thinking mode in translation is the process of reproducing images by images. On the basis of integrating his correct understanding of the original context and the aesthetic experience of his own, the translator extracts the image from the original writer’s mind and tries to reproduce the image by using suitable expressive ways in the target language... In the sense of innovation, intuition may be more advanced than logic. Since the imaginative thinking mode is non-linear, and its understanding of things is leapfrogging, so it is much easier to break traditional thinking method and habits as well as the original combination of knowledge; it will also break the shackles of one’s recognition towards things, thus providing an easy access to new understanding of things.

He (2008) also believes that a translator's thinking ability and thinking mode have a direct impact on the quality of the translation. The imaginative thinking mode can inspire translators directly and suddenly and help them break the frameworks laid down before and grasp the nature of problems to better achieve the artistic conception and beauty of the original works.

From above, we may find out there is no single successful translation that does not skilfully reproduce the unique charm and beauty of literary works on the basis of employing 'Xiang'. Actually, in literary translation, translators employ Xiang Thinking Mode to retrospect the original thinking process of authors, and then re-use Xiang Thinking Mode to reproduce the intention, sentiment, typical characters and artistic conception of the original text by artistic language. By employing Xiang Thinking Mode, translators are just like being planted with a pair of wings of imagination, and their inspiration sprout out like fountain. Admitting the implementation of such a state is also dependent on many other factors, including the author's own artistic accomplishments and tastes, but Xiang Thinking Mode is an indispensable component.

The whole process of translation is bound to use 'Xiang': the first stage of understanding the original text before translation and the second stage of re-using Xiang Thinking Mode during the translation. Therefore, translators shall actively employ Xiang Thinking Mode to be fully aware of the cultural spirit and the artistic images in the original works and the creation process through which Xiang Thinking Mode is utilized as well and then try to present the same cultural spirit and artistic images in the target language to ensure the readers of the target language and the source language have the same experience of cognitive pattern, artistic images and aesthetical appreciation. By doing so, the profound meaning of the original works and the rich culture of the source language can be displayed vividly and flexibly, thus carrying forward Chinese culture, promoting cultural exchanges and enabling other cultures to recognize and follow our intellectual pattern.

Conclusion

Under the influence of traditional Xiang Thinking Mode, almost all of Chinese classics are its products. In the process of translation, translators shall actively employ Xiang Thinking Mode to be fully aware of the cultural spirit and artistic images in the original works and the creation process through which Xiang Thinking Mode is utilized as well and then try to present the same cultural spirit and artistic images in the target language so as to ensure the readers of both the target language and source language have the same experience of cognitive pattern, artistic images and aesthetical appreciation. By doing so, the profound meaning of the original works and the rich culture of the source language can be displayed vividly and flexibly, thus carrying forward Chinese culture, promoting cultural exchanges and enabling other cultures to recognize and follow our intellectual pattern. If translators abandon their Xiang Thinking Mode during the translation process and follow the original works slavishly and purely from the rational point of view, there is no doubt the translated works will lose the cognitive paradigm of the original. If the spirit of the original does not exist, there is no sense discussing the soul and beauty of the original.

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