Auto-Communication in English-Chinese Translation:A Case Study of Yan Fu's Translation of *Evolution and Ethics*

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Abstract:*Yan Fu's translation of Huxley's Evolution and Ethics, known as Tian Yan Lun (天演论), is a seminal work of intellectual enlightenment in modern China that contributed significantly to the cultural shaping and political changes of the late Qing society. Despite its importance, Yan's translation was not a direct rendering but rather a cultural translation that took into account the cultural context and audience's receptivity. The strategies he adopted to achieve communication with readers included intextuality and setting communicative threads, enabling the translation to integrate into the cultural context of the target language and achieve auto-communication. The evocative and poetic functions of the target text attracted a wider audience and were influential among several political factions in modern China. As such, this paper aims to analyze in detail the auto-communicative process of Yan's translation and the strategies he employed to achieve cultural integration, which remain significant today.*

Keywords:*auto-communication; Yan Fu; Evolution and Ethics*

1. INTRODUCTION

Tian Yan Lun（天演论） is a translation of Huxley's work *Evolution and Ethics* by Yan Fu, a famous translator, educator and ideologist in modern China, to meet the needs of the country, and it had a great impact on the process of intellectual liberation in the late Qing society. In China, There are various perspectives on the study of it, such as the translation variation (Huang, 2016), the narrative theory (Li Ke, 2011), the translation ethic (Chen, 2021), and communication perspective (Wang, 2019), so it is evident that the content of *Tian Yan Lun* is still very inspiring to scholars today. From the history of human communication and cultural transmission, translation is communicative in nature, while Yan's translation is more equipped with the characteristics of auto-communication, which is worthy of reference for contemporary translators.

2. AUTO-COMMUNICATION AND TIAN YAN LUN

Language is an important communicative tool used for interpersonal communication and exerts different effects in the relevant space and time. And translation is the main means of transferring one set of languages, texts, and cultures to another. As a result, the language discipline has long viewed translation as a intercultural communicative activity. In order to understand the different aspects of translation activities, translation studies have constantly created new descriptive languages so that the

same phenomena are characterized by different meta-languages at different times. However, with the development of translation studies, the research within each branch has gradually become more and more detailed, losing its uniformity and creating a variety of interpretations of the relationship between translation and communication. Therefore, to consider translation as communication requires viewing the process as a comprehensive one that includes two aspects: interlinguistic, intra-linguistic, and inter-symbolic communication on the one hand, and human social activities such as language, culture, economy, and ideology on the other.

Viewing translation as a communicative activity means emphasizing the role of culture. As an indispensable part of communication, translation needs to be integrated into the culture in order to achieve its communicative function and communicative purpose. The process of integration is divided into two steps: first, the target text (TT) has to be a meta-text with cultural identity, and second, the TT has to be endorsed in the cultural context. To achieve cultural integration, it is necessary to make the communicative process automatic, that is, the process is constantly driven by the cultural momentum. This impetus comes from the translator's creativity and adaptation strategies in cultural re-writing: culture will accept the suitable meta-language. After the translator's re-writing, if the TT conforms to cultural conventions and is rich in cultural identity in terms of the cultural space of the target language (TL), this meta-text will have the characteristics of automatic communication, and its language can be wrapped in the cultural context and widely disseminated; this auto-communicative process can also enhance cultural coherence, and is both cultural self-shaping and metacultural integration. The process of auto-communication, or cultural communication, is based on a dialogue between the translator and the audience of the same culture, which, in another way, is a self-communication of culture. The text can create its own context. Translations that have cultural dynamics in the TL context are no longer simple texts because they can generate new expressions to describe the foreign culture, integrate the heterogeneous content into the native one and renew it to achieve cultural shaping. Self-shaping is a powerful means for culture to regulate itself and to give unity to the cultural system. The task of the translator in achieving cultural shaping through cultural interchange is to enhance a culture's ability to accept and engage in conversation with foreign things, thereby increasing the internal diversity of that culture. Yan's translation of *Evolution and Ethics* is a case of cultural shaping through auto-communication. Therefore, combining the theories and traditions of translation and linguistics, this paper will analyze how the TT achieves auto-communication from five dimensions: the cultural context, the translator's communicative ability, the communicative strategy, and the communicative function.

Cultural Context

Context is important for the whole communicative process, because "the need for dialogue, the dialogic situation, precedes both real dialogue and even the existence of a language in which to conduct it" (Lotman, 2000). Context is a mental structure, a subset of the listener's assumptions about the world. These assumptions influence the interpretation of discourse. （Sperber & Wilson, 1995a）
Cultural context, on the other hand, pertains to the cultural background of the communicative activity and is a product of the social structure and environment of the entire linguistic system (Hu, 2005). After the First Sino-Japanese War, Yan Fu had to re-examine the world around him as his personal future was unpredictable and Qing Dynasty was in peril. Recognizing that learning Western artifacts alone was insufficient to save the country, Yan searched for new ideological weapons to promote social change and prosperity. However, traditional cultural context influenced the scholar-bureaucrats who adhered to the Confucian School's *Spring and Autumn Gong Yang Thoughts*, which believed that

the Three Legitimacy was cyclical and that the Tao could not be changed if there were no signs of calamity in the world. While this helped stabilize the unified regime and preserved traditional culture, it also created a tendency for retrogression and hindered social change. Therefore, Yan decided to translate *Evolution andEthics* with the purpose of saving the country and people from impending danger.

Context constrains form and meaning, while form and meaning also express context. The cultural context requires Yan's transliterated discourse to conform to the literary communication paradigm of the late Qing Dynasty, so he absorbed the Tongcheng style and inherited the pre-Qin period's syntactic features. According to Vermeer, translation is a communicative act to satisfy the needs of the readers of the target language and to achieve the communicative purpose of the translator ", the needs and aesthetic preferences of readers are shaped by cultural contexts. Within cultural contexts, people tend to share the same behavioral patterns and regulate their communicative behavior according to the perceptions; cultural contexts often prescribe a specific genre preference and specify a certain cultural paradigm as a " fine style". Culture is a hierarchical framework system, consisting of a hierarchy of consistent and interrelated beliefs, values, and behavioral strategies that govern the ideas, content, and forms of expression within the framework. For traditional Chinese culture, derived from agrarian civilization, obedience to the heavens is preached. If Yan Fu wanted the evolution theory, which preaches " 与天争胜(competing with the nature)", to be conveyed to the readers through auto-communication, he must seek a style of writing favored by the TL readers. Because, to a large extent, the dominant literary style in the TL culture determines the scope of readers' expectations of translated works (Tian, 2004).

However, in the Qing dynasty, the literary style centered on the ancient literature school, and the Tongcheng school was the mainstay of it, known for its elegance and pithy style (Guo, 1999), which focused on "the meaning of words and the order of narration" (Guan, 2015) and was a popular literary style in the Qing Dynasty. Therefore, in order to achieve his communicative purpose, Yan absorbed the Tongcheng style in his translations. In addition, his transliterated discourse also inherited the lexical and syntactic features of the style in pre-Qin period (Fan & Huang, 2017a). There are two reasons: First, some Scholar-bureaucrats engaged in literature discrimination studies in the late Qing Dynasty believed that the burning of books and Confucianism in the Qin Dynasty and various interpretations of the classics in each dynasty had led to the loss of the classics and the impurity of their contents. Therefore, the original "Thirteen Classics of Confucianism" completed in the pre-Qin period had the real knowledge. Secondly, the ancient and elegant words of that period made the translation clear and fluent, which was in line with the scholar's pursuit of " 尔雅（elegance）". Yan Fu also hoped to use such a style to reform the deteriorating Chinese language, rather than to use the shallow words. (Fan & Huang, 2017b) Therefore, , this style of translation had the persuasiveness in the TL cultural context   and is more conducive to the auto-communication of the text.

Contexts are not social situations, but mental constructs (Van Dijk, 2008). The translation not only conveys the communicative intention of the source text (ST) but also constructs or produces the "original text" in the heart of the TL readers. Cultures and communities construct self-awareness in relation to others by regulating the channels of contact with the outside world. Achieving auto-communication requires the translator and the TL reader to have the same cognitive background, so it is the readers' cultural cognitive background that requires Yan to conduct cultural communication. According to Relevance Theory, communication intends to expand the mutual cognitive context of both sides so as to more accurately convey the communicative intention of the speaker and achieve

"mutual intelligibility" instead of copying the speaker's ideas exactly (Sperber & Wilson, 1995b). According to the cognitive perspective of the theory, the human cognitive tissue makes certain perceptible objects or events particularly salient. On the one hand, the quotations of the TT served as a reminder, allowing the readers to recall some of the previously acquired classical content and to construct the assumptions needed to understand the allusions; the multiple references to the traditional classics in the TT form a coherent intertext that can lead the reader to believe that the western classics can equally make sense as the Chinese ones. By establishing a cultural communication between the translator and the TL reader, the shared cognitive context is expanded. On the other hand, the communicative threads of the translation also help to coordinate the shared perceptions of the translator and the TT reader, through which the Western content is revealed. Communication requires a certain degree of coordination between the translator and the text. Through the design of communicative threads, Yan is in charge of leading the readers' thinking, and the latter just needs to follow along, without requiring a complete symmetry between the cognitive levels of both sides. This asymmetrical cognitive coordination between them is often easier to achieve because the communicative process itself is not symmetrical, too. The translator needs to do this leading process by providing sufficient contextual information, as well as making explicit easily understandable codes; the translator gradually mediates so that readers accept the communicative intent. The Western content is gradually revealed and enters the readers' cognitive context without their awareness, providing sufficient arguments to support its credibility and authenticity in the shared context of both parties, becoming explicit information in the readers' eyes.

In the cultural context, Yan chooses the genre of the TT according to the cultural conventions of the late Qing Dynasty and translated the book in an appropriate ancient language of the pre-Qin period. In addition, he reached harmony with his readers through cultural communication and expanded shared perceptions. The book catered to the expectations and aesthetics of the anticipated readers, and thus possessed the ability to auto-communicate and attract more intellectuals, spreading his enlightenment thoughts to the entire hierarchy and attempting to "开民智，强国基（enlighten people's wisdom of the and strengthen the country's foundation）" through top-down reforms, thereby contributing to the fulfillment of his communicative purpose.

3. COMPREHENSIVE COMMUNICATIVE COMPETENCE

The communicative competence of the translator is an essential factor for auto-communication. Roger Bell (1991) proposed the communicative competence of translators, including grammatical competence, sociolinguistic competence, strategic competence, and discourse competence. Comprising these four aspects, translator's communicative competence is often positively correlated with the standard of the TT and the degree of achieving communicative function; it requires both the grammatical coherence and the social adaptability of the TT. In a time when relevant knowledge was not yet ready, the translation of such a scientific but elegant work required Yan's comprehensive communicative competence.

Grammatical competence emphasizes the knowledge and skills necessary for the translator to understand and express the literal meaning of discourse. Yan had a good knowledge of Confucianism from his Chinese private school education in childhood; then he enrolled in the Shipbuilding School in Mawei, which used original English textbooks, taught in English, and had a special English class, laying the linguistic foundation for his future translations; at the same time, the curriculum reflected the value orientation of "中体西用(Chinese essence and Western utility)" (Gu, 1981). In addition, his overseas education experience also exposed him to many advanced foreign ideas. Yan's excellent

grammatical ability enabled him to understand the communicative intention of the ST and to express the TT accurately in the form of Classical Chinese. Sociolinguistic competence refers to the translator's knowledge and ability to produce and understand language appropriately in context. Yan created a unique genre of "logical literature" (Qian, 2011), which inherited the lexical and syntactic features of the pre-Qin style, absorbed the style of the Tongcheng school, and drew on the precedents of Buddhist sutra translation, while combining the requirements of the Eight-part essay for writing with logical thinking, achieving a genre shift. This genre is more in line with the knowledge and expectations of readers and plays a key role in auto-communication. Discourse competence emphasizes the structure of the translator's discourse is structurally consistent with the context in a convenient way to achieve the combination of form and meaning. In order to coordinate the shared cognition between the translator and his readers, Yan translated *Evolution and Ethic*s by transforming the ideas of "与天争胜(fighting with heaven)" into the repeated occurrence of the Chinese characters "争(compete)", "竞(compete)", "胜(win)" in the TT, making readers feel the urgency of "compete" and to lead readers to agree with the core view of evolution. It is his carefully designed form of discourse, which unfolded linearly along his writing and leaded the audience into his thinking; the more intensive it is, the easier it is for readers to understand his communicative intention.

In summary, Yan has comprehensive communicative competence, which comes from his education experience and is reflected in his translation, forming the basis for auto-communication. While Yan Fu's strategic ability is mainly reflected in his communicative strategies.

4. COMMUNICATIVE STRATEGIES

4.1. Mediating the Eastern and the Western Cultures

The role of the translator is that of a communicative mediator between the ST and the TL readers. Unlike communication based on shared knowledge, participants in translation communicate on the basis of assumptions.The content of the communication is the assumptions about the cognitive environment shared by the author of the ST and the audience. Communicative strategies are usually oriented toward meeting the needs of the TL readers. Translators who translate with a communicative approach focus on the intended audience, the communicative purpose, and the object. They view the TT as more than a string of linguistic units, recognizing that it has a different meaning and function from the ST. Vermeer (1987) points out that, translation has to generate a text that serves a specific purpose in the TL context and for the TL audience. Therefore, Yan Fu's communicative purpose determined his strategy. His communicative strategy of mediating Chinese and Western cultures is mainly reflected in two parts: First, to realize the intercultural communication through intertextuality; second, to add communicative threads.

Intextuality: Sparking Association

Each culture has its own literary technical environment and tradition of analyzing cultural texts, and intextuality can trigger readers' associations. Yan Fu took the imperial examinations several times and was well-versed in the *Four Books and Five Classics*. Taking into account the cognitive contexts of both sides of the communication and readers' cognitive habits, he adopted the strategy of intextuality. Yan assumed that he and his expected readers share the same cognitive context and adopted the intertextual approach to translation. The Scholar-bureaucrats were a group of people who were well-versed in the classics and then took the officials examination, so Yan interpreted evolutionary ideas with Chinese classics in TT. There are a lot of quotations from *Mencius*, *Li Sao*, and *Shi Ji* in the translation, which can trigger the relevant memory and intertextual association of the readers.

Intertextuality establishes contextual associations through recontextualization and activates intertextual memory in the cognitive context of the TL readers, while also helping to retain the communicative intentions of the original authors (Chen, 2019). This strategy interprets another language through other textual symbols within the language, which forms a meta-language that is complementary to culture. The meta-language can interpret the heterogeneous language with the help of culture, while culture is renewed through the meta-language. It is evident that the translation is both in the world and constructs the world. Through intextuality, the exoticism of the TT can be minimized, while promoting cultural updating and reshaping.

Example 1：

ST: They **clear away the native vegetation**, extirpate or drive out the animal population, so far as may be necessary, and take measures to defend themselves from the reimmigration of either.

TT: 此数十百民者，<u>筚路褴缕，辟草莱，烈山泽</u>，驱其猛兽虫蛇，不使与人争土，百里之周，居然城邑矣。（The outsiders, about a hundred people, <u>worked hard in the land, clearing the wildland, burning the mountains and forests,</u> driving away the beasts and snakes and insects so that these species would not compete with humans for a place to live, so that a hundred miles around was like a city.）

In this example, Yan substitutes the expressions in the ST with corresponding allusions from the TL context, which is a relatively high degree of cultural transposition (Hervey & Higgins, 1992), forming a cultural adaptation. It can also be regarded as contextual equivalence. He used the word "筚路褴缕" in his translation, which is from "*ZuoZhuan*" , describing the story of King Xiong Yi of Chu in the Western Zhou Dynasty, who was wearing ragged clothes, pulling a crude carriage, leading his tribe to work hard in wild land and establishing their state. This story was used to express the meaning of "the outsiders opened up the wildland". The phrase "辟草莱"and "烈山泽" is taken from *Mencius*, where "辟草莱，任土地者次之"and"舜使益掌火，益烈山泽而焚之，禽兽逃匿". "辟草莱" means "reclaiming wildland and weeding" and "烈山泽" refers to the primitive production method of slash-and-burn farming. The three quotations are vivid cultural equivalences of "clear away the native vegetation". Yan used three ancient Chinese classical allusions to form the intertext, which showed his profound knowledge of ancient literature. By reading the TT, readers would find that they are just like reading a traditional Chinese classic, and it was accurate in its meaning and fully conveyed the communicative intention of the ST author. Take a look at another example,

Example 2.

ST: The **thief and the murderer** follow nature just as much as the **philanthropist**.

TT: 若本天而言，则<u>尧、桀、夷、跖</u>，虽义利悬殊，固同为率性而行、任天而动也，亦其所以致此者异耳。

（According to the evolutionary perspective, the <u>Tang Yao, Xia Jie, Bo Yi, and Dao Zhi</u> are all behaving according to their nature and the rules of evolution, although they have huge differences in morality.）

Yan Fu did not make any additions or deletions to the ST in this example, but his expressions were different. In this way, he minimized the inevitable communicative losses. The words "thief", "murderer" and "philanthropist" in the ST are used to denote both evil and good people in general, while the ancient Chinese prefers to use a specific character to represent a type of person, such as "Confucius" for a saint. Therefore, Yan used Tang Yao and Bo Yi, which are commonly used in

ancient Chinese books to refer to the moral ones, and Xia Jie and Dao <u>Zhi</u>, the evil ones, to translate the ST. Such a TT conforms to the principle of fidelity, that is, fidelity to the ST while taking into account the cognitive context of the TL readers. This communicative strategy of loyalty to both sides facilitated the expected communicative effect of Yan Fu. Thus, the intralingual imagery of the source language (SL) was transformed into that of the TL, achieving the communication of extra-verbal intentions.

Example 3

ST: That there is a '<u>soul of good in things evil</u>' is <u>unquestionable</u>; nor will any wise man deny the <u>disciplinary value of pain and sorrow</u>. But these considerations do not help us to see why the immense multitude of irresponsible sentient beings, which <u>cannot profit by such discipline</u>, <u>should suffer</u>.

TT: 盖谓<u>恶根常含善果，福地乃伏祸胎</u>，而人常**生于忧患，死于安乐**，夫宁不然。但忧患之所以生，为能**动心忍性，增益不能**故也；为操危虑深者，能获德慧术知故也。而吾所不解者，世间有人非人，无数下生，虽<u>空乏其身，拂乱所为，其能事决无由增益</u>。

(This is how it is said that the root of evil often produces the fruit of good and that the land of blessing often contains misfortune. <u>Death comes from ease and pleasure.</u> No one will deny it. But troubles arise for the purpose of <u>inspiring the mind, making it resilient, and developing abilities he does not possess</u>; and also for the purpose of increasing the virtue and wisdom of those who worry deeply about danger. But what I do not understand is that there are many people and countless reincarnations in this world, who, although they <u>suffer from poverty and things always not act as they wish</u>, <u>do not grow in ability and capacity</u>.)

In this example, Yan Fu quoted the "生于忧患，死于安乐" of Mencius as the cultural equivalent to translate "soul of good in things evil". He took into account the adequacy of the TL situation and context, as well as the acceptability of the TT readers, and carries out the re-creation of the culture of the TL. The translation illustrated that "忧患", which is "things evil" in ST, has the function of "动心忍性，增益不能", and translated "suffer" as "空乏其身，拂乱所为". Discourse is a self-contained cultural system whose meaning and value derive from the interaction of the system's own components. Yan used the words of the Confucian classics to form the translated passages, explicating the connection between good and evil in ST, thus communicating with the anticipated readers. By using several well-known phrase, readers would feel like seeing the original text of *Mencius*, and it argued that optimism cannot explain the various difficulties people encounter in real life based on the adequacy of cultural context. So the TT dominated its readers, and the readers voluntarily chose to be subjugated. Through cultural re-creation in the TL context, Yan evoked the intended readers and raised doubts about the existence and authority of "天(Heaven)".

Example 4

ST: what constitutes the sempiternal attraction of Hamlet but the appeal to deepest experience of that history of a no less blameless dreamer, dragged, in spite of himself, into a world out of joint; involved in a tangle of crime and misery, created by one of the prime agents of the cosmic process as it works in and through man?

TT:罕木勒特，孝子也。<u>**乃以父仇之故，不得不杀其季父，辱其亲母，而自剚刃于胸。**</u>此皆历生人之至痛极酷，而非其罪者也。而谁则尸之？

(Hamlet, the filial son. <u>In order to avenge his father, he had to kill his uncle, insult his own mother, and then cut himself on his chest</u>. These are the most painful things for a man, not his own sins. While

who caused such a misfortune?)

The communication process often encounters the case that some cultural elements of the ST have no counterpart meaning in the TL context. The communicative load resulting from such cultural omission affects the readers' smooth comprehension of the content, so Yan Fu had to interpret these Western culture element in detail to reduce the readers' rejection caused by unfamiliarity with the SL culture. Hervey and Higgins (1992) refer to this method of translation as exegetic translation, which means that the translation expresses or illustrates additional details that has not been explained or conveyed explicitly in the ST. The ST didn't describe Hamlet's life too much, because Hamlet is a famous Western drama, which is an explicit cognition in the SL culture, so readers of the ST could naturally remind themselves with the storyline; on the other hand, the previous part also described the tragic story of Oedipus, which was in line with Hamlet's tragic consciousness. However, for readers of the Qing Dynasty, this tragedy was an implicit cultural element. So without the translator's analysis, readers of the TL would not be able to understand the communicative intention. In addition, the incestuous story of Hamlet contradicted the traditional Chinese culture, so if it was not introduced in detail, it would easily cause resistance among readers in the TL. Yan translated the book after the Opium War, just when "Gong Yang School" was popular, which believed that "臣不讨贼非臣，子不复仇非子(a minister is not a competent minister if he does not crusade against a rebel, and a son is not a responsible son if he does not revenge for his father)", and that "national enmity" deserves a hundred generations to revenge. It encouraged the use of extreme means to get back the justice due in the orderly state and to give the guilty the punishment they deserved." (Zheng, 2013) Many of the anticipated readers were the Scholar-bureaucrats who believed in the above viewpoints, and the interpreted translation could imply to readers the legitimacy of Hamlet's revenge.

4.2 Setting Threads: Leading the Audience

Yan Fu also set up multiple communicative threads to facilitate the establishment of the trust relationship, so as to promote auto-communication. The readers' willingness to communicate plays an important role in both text conversion and translating it into meta-language. The subtext is a free space for the translator in the communicative domain, and Yan added prefaces by Wu Rulun and himself there, as well as a series of titles written by himself. Through this, he attempted to achieve cultural intervention, guiding the reader to follow the communicative threads in reading the TT, to understand his extra-verbal intentions and communicative purposes, and to realize his expected post-verbal behavior. These threads were interrelated and together contribute to the desired communicative effect. They located in a prominent place in the book, so had a primacy effect on the process of communication in psychology, which means that the first impression formed by the communicating parties has a distinct and solid influence. If a good impression is left at the first meeting, the communicating parties are more likely to accept and trust each other. Therefore, the communicative threads in the subtext actually played a fundamental role in determining whether the reader would be willing to enter the communication dominated by the translator.

The preface of Wu Rulun is the first communicative thread. The expressive production of individuals is in an interconnected social network, and thus the approval of authorities in the same network can enhance readers' trust of the text. Wu Rulun, a representative figure of the late *Tongcheng* School and a literary leader in the late Qing Dynasty, inherited the elegant and condensed characteristics of that school, yet his magnificent writings also broke down set practices. Wu's writings were quite famous among the upper class, also represented the literary aesthetics of many scholars at that time. Therefore, the preface written by him was the most effective way to induce the "authority effect" and

"acquaintances effect" in communication. The core of community identity is the awareness of the boundaries between self and others. In communication, people tend to prefer people who are in the same community as themselves and consider the words of "members" more trustworthy, while the endorsement of authority can satisfy people's security and approval psychology. In order to establish a trusting relationship with his readers, Yan invited Wu to give a preface to ensure that the book could achieve its communicative function under the endorsement of *Tongcheng* School. In the preface, Wu explained to other readers the meaning of "天演(Evolution)" and briefly introduced the core ideas of the book, and he affirmed the scientific and innovative nature of the text from both the broad scope of the text and the benefits to himself, then affirmed Yan's exquisite writing skills, which could give new life to the ST. Wu's evaluation is of great significance to the target audience. It mentioned that we should "与天争胜(fight against the nature)", which changed the attitude of readers who trusted him from resistance to curiosity towards evolution, and had the psychological inclination to enter the field of communication. So it was an important beginning of successful communication. While Wu's words like "其书乃骎骎与晚周诸子相上下(His articles are as smooth as the classics of the philosophers in the pre-Qin period)" gave a very high evaluation of Yan's works, which makes scholar-bureaucrats who were familiar with the classics trust the quality of the translation and looked forward to the main text after the preface. And when they speculated on the translator's communicative intentions, they could take the initiative to compare Yan's translation with ancient Chinese classics.

In addition, Yan's *译<天演论>自序* and 译例言(both are the Translator's Preface) also constituted a communicative thread. The former mainly explained the necessity of translating Western books, while the latter mainly introduced Yan's translation standards, methods, and reasons for taking such methods. The former argues that it is difficult for later generations to understand the traditional classics fully because of "简牍沿讹，声音代变(inherit fallacies in the process of publishing and the pronounce also changed during the several dynasties)" and "风俗殊尚". However, since the Western classics are roughly the same as the Chinese traditional doctrines, it is possible to use Western doctrines "反以证诸吾古人之所传，乃澄湛精莹 (to prove the ancient Chinese ones are right)". Yan proved that Western learning do have similar connotations with traditional Chinese classics. Meanwhile, he refuted the view that western learning originated from China and believed that its essence should be taken to make up for Chinese culture's defects. He argued for the usefulness of Western learning and the necessity of translating Western books, convincing readers that the thought of the book was in line with that of Chinses classics. In the next preface, Yan first proposed his own standard of translation: "信,达,雅(faithfulness, expressiveness, and elegance)". He said that his translations were mainly about the philosophy of the ST, so he did not pursue literal translation, but adopted adaptation, named as "达旨术（method for the translation purpose）". Yan Fu also explained the reasons for his cultural adaptation: first, the difference between SL and TL grammar is obvious; second, the pre-Qin style makes it easier for the audience to accept; and third, the large number of new academic terms - these three points actually show that the translator was proficient in SL and TL lexicography and syntax and had the intellectual pursuit of elegance. The reader can understand the translator's profound knowledge and rigorous attitude from these self-reports, and thus trust the content of the translation. In addition, he also proposed that the translator will list other books' viewpoints if they were similar or opposite to the ST for the readers' reference, and also give some comments of himself, which not only gave the translator the power to explain but also introduced sufficient knowledge for the readers.

Hence, Yan's two prefaces constitute communicative threads that lead receptors to recognize the

content of the translation and the translator's communicative ability. They also strengthened the acquaintance effect and reinforced the trust relationship with readers, which was complementary to Wu's preface; these two communicative threads were located in the most conspicuous position at the beginning of the book and thus had the most direct and obvious influence on the purchase and reading of the translation.

The titles also constituted a communicative thread. There are 24 articles in the ST, but Yan Fu re-divided them into 35 ones and gave them different titles. Each title is a summary of the article, and he tried to reconstruct the internal connection between these titles to lead the audience's minds. Those titles have two effects: (1) the preceding connected the afterward titles closely so that the narrative logic of the whole book was clear; (2) those titles had classic features of the pre-Qin period, which was quite elegant and showed the translator's academic pursuit. These titles made the TT more coherent in cultural context so that the intended readers could understand the TT based on their own cultural context.When reading the titles, readers first saw the title of each article and presume that they constituted a thread of the whole text; they also thought about the connection between the article content and its title according to their first impressions; and when reading the preceding and following articles, they would automatically think about the implied connection between the adjacent articles.

For example, the first three essays in the 2nd volume of the TT described the relationship between human beings and evolution, which was named "能实，忧患，教源". The first one is the essence of evolution, the second one means the evil things that will happen in the evolutionary process, and the third is caused by the second. In these titles, the former can lead to the latter through a detailed explanation in the article, and the latter is the continuation of the discussion; the connection implied by the titles is reflected in the articles. As keywords, they expressed the communicative intention in a striking and elegant form, helped readers obtain the communicative clues, reduced the difficulty of reading biological texts, and conveyed the communicative intention of the translator to the readers completely and coherently.

Tian Yan Lun conveyed communicative intentions and established trust and relationships in the text through two communicative strategies, intertextuality and setting communicative threads. The communicative threads prompted readers to enter the text and dialogue with the translator on their own initiative, and the intertextual strategy helped readers obtain the maximum contextual cognition with minimal effort, thus making the TL text not only contain traditional Chinese cultural features but also be recognized by readers in the cultural context. The language integrated into the culture was used by readers and widely disseminated in the TL cultural context , with the text achieving auto-communication.

5. COMMUNICATIVE FUNCTION

Through auto-communication, *Tian Yan Lun* achieved a vocative function that promoted cultural self-formation. The function is the application of the TT in a specific context and is the concretization of the communicative purpose. The realization of the communicative function rests on the entry of the TT into the TL cultural system, namely, auto-communication. The function of the TT should be confirmed within the context: the dominant function of the text is the most prominent one in the cultural context, which is the central part of the translation guided by the communicative purpose. The dominant one predominates, determines, and transforms the rest of the TT and exists as a key factor to ensure the structural integrity of the whole translation. *Evolution and Ethics* was an informative text, and as a loosely structured speech, it also balanced with expression and evocative functions. However, since Yan Fu's communicative purpose was to save the nation from subjugation, and the quaintexpressions were used to attract the readers, the main purpose of TT was to emphasize the

evocative function. In addition, elegant genre were used to fulfill his predetermined poetic function, while the informative function, which was dominant in the ST, become a secondary one. Yan used lots of exclamations and rhetorical questions and designed questions, such as "嗟夫", "悲夫", "耶?" and "何则", which enhanced the inspiration of the text. Besides, the TT was elegant and organized according to the cultural paradigm, so that it conformed to the poetic norms in the cultural context of the late Qing Dynasty. It could be seen that the dominant function of the TT had changed from informative to evocative one.

The evocative function of the TT inspired a shift in thought and action in society. Yan Fu was influenced by Confucianism's statecraft thought, so the communicative function he sought was to expand the perlocutionary effect to society. In his translation, there were many assertions that come from the theory of evolution, for example, the nation should unite and work together to fight against the invasion of foreigners, should learn from advanced Western thoughts and proactively seek changes, and should believe that man will prevail over God. These assertions shook the foundation of the feudal philosophy of "天人合一(man is an integral part of nature)". Through the communication between the text and the readers, *Tian Yan Lun* brought out the audience's reflections on society. They saw the novel ideas, scientific methods, and precise arguments, which produced strong reactions among Chinese intellectuals. The scholar-bureaucrats, such as Wu Rulun and Xia Zhenyou, appreciated the precise arguments and the elegant rhetoric. And the leaders of the New Culture Movement, like Lu Xun, also praised that Yan have sharp mind and insight. Under the guidance of evolutionary ideas, Sun Yat-sen delineated the linear historical development of human society and formulated the revolutionary programme of "Three People's Principles" (Wu, 2005). Function is the landing point of purpose in the real world, and it is clear that the auto-communication ultimately achieved its anticipated purpose.

6.CONCLUSION

This paper offers a communicative perspective to the study of cultural translation, which pays attention to historical and cultural contexts and social demands. Although some communicative translation strategies were mentioned before in other studies, this paper first analyzes the whole process of auto-communication, it reveals Yan Fu's efforts to determine the communicative purpose, choose the genre, and expand the shared cognition in the cultural context of the late Qing Dynasty, it also comprehensively elaborates his communicative competence and analyzes the two major strategies that helped to realize the auto-communication, and discusses the socio-cultural shaping effect of auto-communication in the light of historical data. The study finds that the communicative strategies considered the audiences' cognitive and receptive psychology, cultural habits, social networks, and other factors, which was an attempt to reconcile the foreign culture with the local one in a specific context. Hence, the TT is a product of adaptation and cultural accommodation. In modern society, cross-cultural communication still requires translators to consider the above-mentioned factors for cultural adaptation, which enables the text to integrate into the TL culture and realize auto-communication. A retrospective look at Yan's translation provides clues to analyze the translation process and is helpful for rethinking the relevant translation studies today.

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