


Rewriting of Text and Paratext: Reception of “Bushido: The Soul of Japan” in a Chinese Context

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ABSTRACT

Bushido: The Soul of Japan is an influential sociology work for the world to study Japan. Drawing primarily upon cultural translation studies and Gerard Genette’s paratext theory, this article investigates how the 10 Chinese translations of *Bushido: The Soul of Japan* make meaning through rewriting of both text and paratext. The authoress contends that the cultural self-complacency, typical of “Escape from Asia” mentality in the wake of the Meiji Restoration, has been filtered by the dominant nationalist ideology in the target setting. Specifically, the affirmation of Chinese culture in the texts tends to be over-translated, while those paratexts that run contrary to the interest of the Chinese nation are either omitted or rewritten in conformity to Chinese nationalist thinking. As a result of the ideological rewriting of both text and paratext, *Bushido* has acquired a new meaning of war machine of modern Japanese militarism, which is a far cry from those intended by Inazo Nitobe in the wake of the first Sino-Japanese War.

KEYWORDS

Gerard Genette, Inazo Nitobe, Peritext, Skopos, Text

1. INTRODUCTION

This article contains a descriptive investigation on how Inazo Nitobe’s *Bushido: the Soul of Japan* (1905) (shortened as *Bushido* below) has been received in Chinese context. This case is of importance to Translation Studies for a number of reasons. First, *Bushido* presents “the cause of Japan” (Nitobe, 1969, publisher’s foreword: x) to promote Japan’s position in the world right after its victory over China in 1895. Since its publication in 1899, *Bushido* has been well received across the world as an influential sociology work on Japan. Second, in the memory of the Chinese people, the victims of Japanese war crimes, however, *Bushido* represents the horrors of war and the humiliation of the entire Chinese nation. Much of its China-related content comes in direct conflict with Chinese nationalist thinking and is restated to varying degrees in conformity with China’s official ideology in the 10 Chinese translations. The corpus of Chinese translations of *Bushido*, therefore, provides a vivid case of how the translation strategies are shaped by its skopos and how the translator tampers with the ST

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for ideological reasons. Up to the writing of this thesis, however, there is little research on this corpus of these Chinese translations. Third, the corpus collected first hand for this research, the ten Chinese translations of *Bushido*, will be of referential value for future study of *Bushido*.

2. THEORETICAL BASIS

Theoretical resources for this research are a combination of paratext theory and several schools of cultural translation studies.

What is borrowed from paratext theory is its concept and part of its classification. “Paratext” is a concept of literary interpretation proposed by the French literary theorist Gerard Genette (1997, p.1-3). It refers to the linguistic and non-linguistic materials attached to the text, which supplement or even strengthen the text. The peritext and epitext were the most important types of paratexts. Peritext, the text inside the book, includes author’s name, subtitle, cover, title page, inscription, preface, postscript, annotation, etc.; epitext refers to the information about a text, normally provided by the author and publisher outside the book (Genette, 1997, p. 4-5). As paratextual elements contribute to reconstruction of meaning in both source and target setting, peritext subtypes are adapted, in addition to text, to provide the framework for the analysis of the 10 translations of *Bushido*.

Other important sources of inspiration for the writing of this article are the schools of cultural studies, which provide theoretical perspectives for the case study. The Manipulation of Literature, edited by Theo Hermans in 1985 and later publications (Lefevere, 1992; Bassnett and Lefevere 1990; Toury 1995 among others) argued the idea of translation as a fact in the target setting that reflects a certain ideology and manipulates literature for a certain purpose. Andre lefevere, the representative of the manipulation school, once mentioned the concept of “metatext”, which is an academic comment or criticism of the original text in the form of interpretation (Lefevere, 1970, p. 78). A functionalist approach (Nord, 1997) likewise emphasize the intended function of the translated text as the basis for the translator’s decision.

Since the paratext provides sufficient space for translators and publishers to convey their intentions, ideological manipulation of the source text via paratext is not uncommon. As is known, translated works are derivative in nature. Any changes to the original text violate translation ethics and are liable to criticism. The making of meaning through the use of paratext, however, is no violation of publishing ethics, although the message conveyed in the paratext can be as ideologically motivated as the text itself. And the anonymity of some paratext only works to make it a more convenient tool to influence the reader’s reception of translated works. As Baker points out: “Introductions, prefaces, footnotes, glossaries and—to a lesser extent, since translators do not normally control these – cover design and blurbs are among the numerous sites available to translators for repositioning themselves, their readers and other participants in time and space” (Baker, 2006. p. 133).

A variety of paratext normally takes into account the commercial interest as publishing of a translation work is first and foremost a commercial operation that aims at profit. Secondly, the choice of paratext strives to conform to the mainstream ideology of the receiving environment. Compared with the text itself, the paratext participates in the construction of the meaning of the translated text in a more perceptible way, which impacts the readers and affects their reception of the translated text. For the above reasons, supplementary materials attached to the text as ideological markers have attracted scholarly attention from Feminism, deconstructionism and post-colonialism. Feminism (Godard, 1990; Simon, 1996), deconstructionism (Venuti, 1998) and post-colonialism (Baker, 2006; Robinson, 1997) all emphasize respect for difference as the basic translation ethics. One of the important means to show the differentials is to add prefaces, annotations, note and glossary to the translation.

It must be noted that although the paratext can complement and extend the text, it cannot completely replace the text. In translation studies, it is difficult to discuss the text in isolation from the paratext or vice versa as the latter is a natural continuation of the former. Consideration of paratext and

text together will facilitate a comprehensive and balanced assessment of the translated text. Therefore, the object of this paper includes not only the text, but also the paratext, of the Chinese translations of *Bushido*, and the investigation will focus on the ideological consideration behind the choice of both the text and the paratext, including the preface, the postscript, the inscription, the annotation, the publisher's instructions and so on.

3. CHINESE TRANSLATION VERSIONS OF *BUSHIDO*

First published in 1899, *Bushido* was reprinted in many different editions since. The most notable of them was the 10th revised edition published in 1905 by G. P. Putnam's Sons in New York, USA. This edition incorporated some significant changes and was the most important source for subsequent editions and translations into many languages until today. The first Chinese translation of *Bushido* was published by Shangwuyinshuguan (the Commercial Press) in 1993. Up to Now there are 10 Chinese translations (by translators), some of which have witnessed multiple prints and reprints. As the table below indicates, three Chinese versions have seen reprints, some of them by different publishers. Of the ten Chinese translations, the version prepared by Zhou Yanhong has been published 8 times by 5 publishers, as follows.

Close reading of some translator's foreword reveals that revised 10th edition of *Bushido* (1905) or its subsequent editions is the primary source text for the 10 Chinese versions. Zhu Keren, for example, has indicated clearly that his text was translated from the 13th edition (1908), while the source texts for Zhang Junyan's version was a Japanese translation (1972) as well as the 10th edition (1905). Li Gang and Chen Gaohua parallel the original text with Chinese versions, the original text being the 10th edition (1905).

Table 1. Ten Chinese translations of *Bushido*

Translator	Publisher	Year of publication
Zhang Junyan	Beijing: Shangwuyinshuguan	1993,2005,2009
Fu Songjie	Beijing: Qiyeguanlichubanshe	2004
Chen Gaohua	Qunyanchubanshe	2006
	Jilinchubanjituanyouxianzerengongsi	2010
Zong Jianxin	Shandonghuabaochubanshe	2006
Zhou Yanhong	Shanghaianshianshudian	2007,2008,2011
	Beijingligongdaxuechubanshe	2009
	Wenhuichubanshe	2010
	Yilinchubanshe	2011,2014
	Bejinglianhechubangongsi	2013
Li Gang	Wuhanchubanshe	2009
Xu Yin	Shanxirenminchubanshe	2012
Pan Xinhan	XInshijiechubanshe	2013
Jia Ning	Yilinchubanshe	2015
Zhu Keren	Zhejiangwenyichubanshe	2016

4. IDEOLOGICAL REWRITING OF TEXT AND PARATEXT: MAKING OF NEW MEANING

4.1. The Background for the Creation of *Bushido*

Ideology is a complex and controversial concept. As a sub-set of culture, it “consists of the set of ideas, values and beliefs that govern a community by virtue of being regarded as the norm” (Maria, 2003, p. 6). Ideology reflects different lines of thought specific to diverse epochs and community and is normally reproduced through discourses. The discourse dimension of ideologies explains why and how texts produce and reproduce ways of thinking, which in turn can be manipulated via choices in every aspect of language.

Bushido was created in the wake of Meiji Restoration when Japan had realized “Escape from Asia” in politics and culture and embarked on the road of modernization. Since the beginning of Meiji Period, Japan was actively seeking the recognition of the Western world in order to enter the ranks of the West. Japan’s surprise victory in the First Sino-Japanese War in 1895 attracted worldwide attention. However, the profile of Japan in the Western world was widely questioned after the atrocities of the Japanese army in the “Lvshun Massacre” in 1894 were disclosed by Western journalists. *Bushido* is a timely response of Japanese intellectuals to the general questioning from the Western world about the image of Japan. Comparing Chinese and the Western culture, Inazo Nitobe systematically expounds the origin, connotation, essence and system of Bushido, demonstrating the uniqueness and superiority of Bushido ethics and morality as well as its profound influence on the character of the Japanese nation. On the one hand, the book expresses deep respect for traditional Chinese philosophy, which is the moral root of Bushido. On the other hand, the book identifies Bushido with the western chivalry system and quotes extensively from western cultural and historical classics, especially the Bible, to prove that Bushido is compatible with western civilization in terms of spiritual origin. On the whole, *Bushido* expresses the cultural value of “rejecting the old (Chinese) and embracing the new (Western)” and “Escape from Asia for Europe”. The book occupies a prominent position in the international academia for its wide-ranging academic perspective and unique thinking on Chinese and Western cultures. Part of the book, however, deals with the extremity, bigotry and cruelty of Bushido and is highly controversial.

Originated in the times of war in feudal Japan, Bushido is the moral code of conduct of the samurai, the retainers of daimyo. Under Inazo Nitobe’s pen, however, *Bushido* was generalized as the universal morals of the entire Japanese nation. Since Japan embarked on militarism, Bushido found its foothold in the increasingly fascist national army and became a tool of imperialist aggression. After World War II, Bushido provided impetus for Japanese corporate culture and contributed to the miraculous rise of Japanese economy. Nowadays, the spirit of Bushido has been deeply entrenched in the soul of the Japanese people, who are proud to attribute Japan’s success to this spiritual tradition. However, in the memory of the Chinese people, the victims of Japanese war crimes, Bushido represents the horrors of war crimes, national humiliation, self-torture and brutal slaughter. Many of its China-related contents directly conflict China’s mainstream ideology and are restated in the 10 Chinese translations. This article mainly explores how the ideology of *Bushido* is received in China through a detailed textual comparison. Specifically, this paper mainly discusses how the Chinese translations utilize the means, textual and paratextual, to create a new cultural product in line with Chinese mainstream ideology in the target context.

As stated above, *Bushido* is a systematic exposition on the spirit of Bushido from the comprehensive comparison between Eastern (Chinese) and Western cultures. In line with the ethos of post-Meiji Period, the purpose of the comparison is twofold: to absorb the essence of both Chinese and western traditions and surpass them; to identify with the western culture represented by Christianity and chivalry. An interesting research question is: in comparison with western culture, what is the image of Chinese culture in the original text and how is this image represented in the Chinese versions?

4.2. Ideological Rewriting of Text

Bushido is a small book and the Chinese translations of *Bushido* contain no more than 70,000 Chinese characters in average. In the book, Chinese culture has 43 mentions in *Bushido*, among which Confucius has 16 mentions, Wang Yangming 9 mentions, Mencius 8 mentions, Lao Zi 1 mention, Buddhism 4 mentions and Zen 5 mentions. The book directly quotes Confucius 5 times, Mencius 6 times and Lao Zi 1 time, often in comparison with the Western culture. In most cases, the author expresses his deep respect for Chinese ancients, addressing them with such epithet as “sage”, “philosopher”, “master”, “teacher”, etc. Every affirmation of Chinese culture in the source text is treated with consist faithfulness across the 10 Chinese translations. When Chinese culture is mentioned in comparison with the Western, the Chinese translators tend to enhance or elevate Chinese culture.

Example 1

From Chinese ideogram for Sincerity, which is a combination of “word” and “perfect”, one is tempted to draw a parallel between it and the Neo-Platonic doctrine of Logos---to such height does the sage soar in his unwonted mystic flight (Nitobe, 1969, p. 62).

This paragraph expounds on the importance of “sincerity” [誠] for the spirit of *Bushido*. In order to compare the Chinese notion with the concept of “logos” of Neo-Platonism, Nitobe looks into the formation of the Chinese character 誠. Literally, this sentence means that Chinese character of 誠 “sincerity”, one of the basic Confucian virtues, is the combination of 言 “words” and 成 “perfect”, which is compatible with to the “logos” of Neo-Platonism. The author’s admiration of Confucius is obvious in the use of such words as “the sage”, a respectful title for Confucius, and “the unwonted mystic flight”, meaning spontaneous leap of fantastic imagination. Most Chinese translations tend to overstate the singularity of Confucius. The exclamation marks, for example, are employed in some translations to heighten the marvel at Confucius. For example, “... Confucius’ thought has reached such a height!” [.....孔子的思想达到了这样的高度!](Pan, 2013, p. 59) “... Confucius reached such a height with his extraordinary mysterious leap!” [.....孔子以他那非凡的神秘的飞跃达到了这样的高度!](Zhang, 2002, p. 42; Li, 2009, p. 24) Other than punctuation marks, the original wording is more or less exaggerated to emphasize the greatness of Confucius. For example, “Confucius reached such a culmination with his unrivalled leap of imagination.” [孔子以他那非比寻常的飞跃达到了这样的高度。] (Xu, 2012, p. 48) “... with his incomparable wisdom, Confucius...” [.....孔子用自己无与伦比的智慧.....] (Jia 2015: 51) Another notable departure from the original wording is that 9 out of 10 translations render 圣贤 [“the sage”] with 孔子 [“Confucius”] and 1 translation parallels the literal translation of the sage with Confucius as in “Confucius the sage” [孔子这位圣贤](Chen, 2006, p. 60). In the context, the referent of “the sage” is unambiguous, but Confucius, as a symbol of Chinese culture, is of more distinguishable value than the generic term “sage”, particularly so in comparative analysis of world philosophy. The substitution of “the sage” with “Confucius” is all for the purpose of advertising the identity of Chinese culture. Although translating pronoun with full name is not uncommon, the substitution is statistically significant in that it indicates the Chinese translator’s ready identification with representative figure of his home culture. As Verschueren aptly put it, “the ways in which beliefs, ideas, or opinions are discursively used, i.e. their forms of expression as well as the rhetorical purposes they serve, are just as important for ideology as the contents of thinking for which these three terms serve as labels” (2012, p. 7).

In addition to Confucius, Mencius also had an important impact on *Bushido*. In *Bushido*, there is a restatement of Mencius’s thought on honor. Most of the Chinese translators who are familiar with Confucian classics have supplied Mencius’ original words to the translated text, obviously out of their enthusiasm to disseminate Chinese culture.

Example 2

Mencius had taught centuries before, in almost the identical phrase, what Carlyle has latterly expressed, ---namely, that “Shame is the soil of all Virtue, of good manners and good morals (Nitobe, 1969, p. 74).

This chapter expounds on honor as the highest value of Bushido and the sentence above quotes Carlyle in comparison with Mencius to argue for the universality of the spiritual source of Bushido. Of the 10 translations, 4 added Mencius’ original quote “羞恶之心，义之端也” meaning literally “the sense of shame is the root of righteousness” in the text (Fu, 2004, p. 53; Zhang, 2002, p. 48; Pan, 2013, p. 69) or in the translator’s note (Jia, 2015, p. 62). One translation went further by supplying the source of Mencius’ quote in translator’s notes in addition to Mencius’ original words in the text (Pan, 2013, p. 69). Although not all Chinese translators went to such length as to provide what Mencius said exactly before Carlyle on the topic of honor, additions by these 5 translators are significant enough to reveal that the Chinese translators’ cognitive makeup and love of home culture contributed to rendering of the target text. As Bassnett & Lefevere observe, ideology is associated with “the society in which the translator lived, i.e. the conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach texts” (2001, p. 48). In this case, the Chinese translators tend to approach the source text from what they know about ancient Chinese classics and represent what they understand from what they wish Chinese readers to know about Chinese culture, i.e., what did Mencius said exactly is comparable to Carlyle? With these additions in the translated text and translator’s notes, the Chinese ancient Mencius, who predates Carlyle, is paralleled with Carlyle for Chinese readers to judge and compare. What is at play behind these additions is the translator’s enthusiasm to disseminate his home culture when he is translating for the readers of his home country.

4.3 Ideological Rewriting of the Paratext of Bushido

As mentioned earlier, paratexts are divided into linguistic and non-linguistic, which complement each other and work together to create a new image of the translated text. According to Genette, the preface is a typical linguistic peritext. Normally proceeding the body text, the preface often directly conveys the intentions of the translated text, which is time-bound and serves commercial purpose or political function in a given context. When translated for a different audience in a different space and for a different time, these intentions have changed and the original preface is often altered or deleted, very often intentionally.

4.3.1 Alteration and Deletion of Griffis’ 1905 Introduction

As mentioned above, *Bushido* was first published in 1899. The tenth edition published in 1905 was finalized after incorporating considerable changes. What is remarkable about the 1905 edition is that it includes a new preface written by William Elliot Griffis (1843-1928), an American orientalist, at the invitation of the publishing house. At the publication of the 10th edition of *Bushido*, the position of the book had been firmly established in the international academia and Japanese society was already enjoying the achievements brought about by the Meiji Restoration. Griffis was a vigorous supporter of the Japan’s Escape from Asia for Europe as well as a strong advocate of Japan’s social progress since Meiji Period. His remark on China and Chinese culture, however, was more or less disparaging. When speaking of the influence of Nitobe, the preface in the 1905 edition contains the following sentence:

Example 3

In Formosa, the Empire’s new accretion, as in Kioto, he is the scholar and a practical man, at home with newest science and the most ancient diligence (Nitobe, 1969, Introduction: XXi).

In the above sentence, Formosa, literally “Beautiful Island”, is the name given to Taiwan by Portuguese colonists. This ancient and romantic name has spread all over the world with the travels of Portuguese navigators and is popular with Western world. For Chinese readers, however, the word carries with it a sense of humiliation associated with colonialism. “The Empire” refers to Japan, while “the new accretion” refers to the historical event after the 1895 Sino-Japanese War that Taiwan was ceded to Japan and entered the Japanese occupation era. The word “accretion” is of Latin origin, and the Latin verb root *accrē* means “increase” and “acquire”. “New accretion” expresses apparent acclaim for Japan’s recent expansion into China’s territory. Griffis’ way to address Taiwan and his attitude towards Taiwan’s cession to Japan are difficult for Chinese people to accept.

As a paratext, preface is added to the body text as a supplement. If considered in conflict with the target ideology, it is often the first to be removed, altered or rewritten in conformity with the target ideology. As mentioned above, although there are many editions of *Bushido*, the Chinese translations are made out of the 1905 edition with Griffis preface and its subsequent editions. A faithful Chinese translation should retain the Griffis Preface as it is. However, 5 in 10 Chinese versions deleted the entire Griffis Preface. In 1 of the other 5 versions that retained the preface, “Formosa” was translated with Tokyo, obviously due to the translator’s carelessness: “no matter in Tokyo or Kyoto” [不论是东京还是京都] (Fu, 2004, p.10). In the other 4 translations, significant changes are made on the wording. “Formosa”, for example, was invariably rendered into “Taiwan”, which is Chinese way of calling the island. Although “Formosa” and “Taiwan” refer to the same place, the choice of word is not merely a mirror of the translator’s idiosyncrasy. It is a deliberate choice on the part of Chinese translators to remove Taiwan’s colonial past and assert its Chinese identity. Closer reading of the four Chinese translations of the same sentence yields more interesting results. Two translations, for example, render the sentence into “From China’s Taiwan under Japanese occupation to Kyoto” [“从日本占领下的中国台湾到京都”] (Pan, 2013, p. 003; Jia, 2015, p.14). Not only is “Formosa” renamed “Taiwan”, two facts also get emphasized: Taiwan was occupied by Japan and Taiwan belongs to China, which is a far cry from what is meant in the original Griffis Preface. The other two translations do not emphasize China’s sovereignty over Taiwan, but only the fact that Japan has taken Taiwan from China, as in “in Kyoto and Taiwan newly occupied by the Japanese Empire” [“在京都和日本帝国新占领的台湾”] (Chen, 2006, p. 8) and “in Japan-occupied Taiwan and Kyoto” [“在日本占领下的台湾, 以及在京都”] (Zhang, 2002, p. 11). As these translations were adulterated with Chinese translators’ nationalist thinking, they are incongruous with Griffis’ pro-Japanese position throughout the preface. This incompatibility, nevertheless, points to the fact that the translated text is a hybrid product of conflicting ideologies and that clashing aspirations are formulated, reproduced and reinforced through manipulation of paratexts. The purposeful deletion and alteration again attest the body of opinion of “the Manipulation School” that all translation implies a degree of manipulation of the source text for a certain purpose.

As an attached text, paratext is more vulnerable to motivated deletions and alterations than the primary text itself in the translation process. Removal of a preface by a social celebrity is not considered an impair of the integrity of the intentions of the original author. Griffis’ pro-Japanese position in general, and his Taiwan remark in particular, only give the Chinese translators better excuse to remove it entirely from the translation. As mentioned above, *Bushido* was created in Japan’s apology not long after Japan’s war crimes were publicized on world media. Despite Nitobe’s efforts to popularize, purify and eulogize *Bushido*, Japan’s foreign aggressions in modern times exposed the barbarism and brutality of *Bushido*, which is still branded on the memory of the Chinese readers. On the whole, the Chinese translators have shown a high degree of consistency in the treatment of Taiwan remark. Ideological rewriting of Griffis’ Taiwan remark in the interest of Chinese national sovereignty is a vivid illustration of the ideological conflict at play. Patriotism is a core social ideology. China’s patriotism originated from the distinction between Chinese and non-Chinese in ancient times and formulated clearly by Confucius. It contributed to China’s unified political system based on a shared Chinese cultural tradition over 2,000 years of feudal China. After a long period of feudal society, this

concept has been deeply rooted, and has become the stereotyped thinking of Chinese people in the face of foreigners. Patriotism, as the mainstream ideology, has a surprisingly consistent influence on the translation of this Taiwan remark, which more or less re-narrates the western, heterogeneous version of the event to create a nationalist narrative for its acceptance in the target setting. What we know for sure is the translators' radical stance to exert their textual authority in place of the original, which blatantly and consciously contravened the original intentions. This example makes a strong case for what Barker and Galasinski has commented on ideologies as "define and produce the acceptable and intelligible way of understanding the world while excluding other ways of reasoning as unintelligible" (2001, p. 66).

4.3.2 Other Paratexts: Translator's Preface and Postscript and Publisher's Inscriptions

In addition to original preface, paratext comes also in the forms of the translator's preface, translator's postscript, inscriptions, subtitles and so on. The inscriptions and subtitles are placed on the cover, inside cover, or jacket flap and their authorship is sometimes unclear. These paratextual elements are written in a greater variety of personal style and can provide ample room for the maneuver on the part of the translator or the publisher. Genette believes that titles have four functions: designating or identifying works, describing the content and genre of works, conveying connotations and attracting readers (Genette, 1997, p. 93). And these four functions are mutually reinforcing and do not have very clear boundaries. This is true not only of book title, but also of other paratextual materials, such as subtitles, inscriptions, translator's preface and translator's postscript, etc. As a supplement to the body text, these paratexts embody a new image and make a new meaning of the translation as translations are generally meant for a fundamentally different audience in a new cultural situation. As mentioned above, feminism (Godard, 1990; Simon, 1996), deconstructionism (Venuti, 1998) and post-colonialism (Baker, 2006; Robinson, 1997) attach importance to the use of paratext as a means to show respect for difference between source and target texts. In feminist translation, for example, prefacing and footnoting have practically become routine. Barbara Godard once explained the intentions of the original text and outlined her own translation strategies in the preface to her translation. Simon also acknowledged the value of the paratextual intervention into the translation process: "prefaces and footnotes draw attention to the translation process, at the same time as they flesh out the portrait of the intended reader." (Simon, 1996, p. 13)

The recount of the paranoia and cruelty of Bushido and the praise of Japanese militarism in the book can easily disgust Chinese readers, who still live in the shadow of war crimes of Japanese aggression. The 10 Chinese translations of *Bushido* make use of flexible combination of the translator's preface, translator's postscript and publisher's inscription to express the complex feelings of Chinese people as victims of the spirit of Bushido. In the un-authored preface to the translation, the translator's preface or the translator's postscript, Bushido is denounced as degenerate into war machinery and the translator's hatred for the spirit of Bushido is evident.

Example 4

In the Second World War, Bushido, together with Shinto, served as a spiritual weapon in the Japanese fascist war of aggression. [在第二次世界大战中, 武士道同神道一起, 充当了日本法西斯侵略战争的精神武器] (Zong, 2006, Translator's Preface)

Example 5

Because of its indifference to life and obsession with reputation, Bushido can easily become a tool of war. [由于对生命的漠视以及对名誉的过分执着, 武士道很容易成为战争的工具] (Li, 2009, Translator's Preface)

Example 6

... some of the ideas in the book are out of date. Because of the author's position, some viewpoints in it are even reactionary. [.....书中某些观点已经不合时宜。由于作者立场的原因,有的观点甚至至是反动的] (Jia, 2015, Translator's Preface)

For Billig et al. (1988), discourse is a site of power struggle in which the ideologies implicated by discursive choices are the subject of struggles for dominance within and between social groups. *Translation and Conflict* demonstrates that translators and interpreters participate in circulating as well as resisting the narratives that create the intellectual and moral environment for violent conflict (Baker, 2006). It also assumes that "translation and interpreting are part of the institution of war and hence play a major role in the management of conflict" (2006, p. 1-2). A well-motivated discourse or narrative, translator's preface in this example becomes an ideological battleground between the two groups of people with incompatible interest. The highly charged denounce of the Bushido "as a spiritual weapon in the Japanese fascist war of aggression", "a tool of war" and "reactionary" amounts to a linguistic declaration of armed and ideological conflict. In this recount or re-narration, translation has become a political and cultural practice to create a new understanding of the war in the target setting in order to stimulate patriotic sentiment, spread national consciousness and reconstruct national identity.

The wording of some other translators' preface is relatively moderate. They function primarily to describe the content and genre of the work, but the connotations between the lines are more or less judgmental and serve obviously to guide and influence the readers' disapproval of the author. The didactic value of the translator's prefaces below is evident: they draw the readers' attention to the limitations of the book and urge them to use their judgment despite the author.

Example 7

Although he has run for peace under the influence of the advanced ideas of Europe and the United States and has contributed to education, Nitobe has played a negative role in guiding the Japanese to the right track. [虽然新渡户稻造受到欧美的先进思想的影响为和平奔走呼号过,而且在教育方面也有过功劳,但在引导日本人走正路问题上,起的作用却是负面的] (Xu, 2012, Translator's Postscript, p. 126)

Example 8

Since the book was written nearly a century ago, some views in it are out of date. At the same time, because of the limitations of the author's own position, some of the views are also debatable. This is what I hope readers will pay attention to. [由于本书是在将近一个世纪以前写出来的,其中有些观点不免有过时之感,同时,由于作者本人的立场所限,有些观点也很值得商榷 这是希望读者们注意的] (Zhang, 2002, Translator's Preface)

Compared with the preface and postscript, the cover inscription occupies a prominent position in the publication. It not only summarizes the content of the work, but also clearly indicates its purpose and significance in the target context, very often at odds with those in the source environment. Unlike the preface and postscript, the author of the inscription is more often unclear. The generally assumed author of the book inscription is the publisher, who has a new design for his publication and is completely free from the constraints of translation ethics of faithfulness. As an un-authored piece on the book cover, the inscription is written in a greater variety of distinctive style, sometimes full of rhetorical excellence or embellishments, to engage the reader's immediate sympathy and interest. Among the 10 Chinese versions of *Bushido*, all the inscriptions highlight a new image of *Bushido* as a classical reader on Japanese culture and society. A fine example is the front cover subtitle of Chen Gaohua's

translation. “The philosophical interpretation of Japanese national spirit” [日本民族精神的哲学阐释] is a literal paraphrase of the original book subscription “An Exposition of Japanese Thought”.

A closer comparison of the inscriptions below, however, reveals that each translation attempts to present a different cultural significance of Bushido in dramatic and high-flown language. The two inscriptions below points to the fundamentally contrary and heterogeneous values of Bushido.

Example 9

Bushido is a unity of the noblest moral pursuit and the cultural inferiority of Japan. [集日本最高尚道德追求与文化劣根性于一身的武士道] (Pan, 2013, back flap inscription)

Example 10

Dead Point of Japanese Culture! The undoubted value of the entire Japanese Nation! The only everlasting classic that reveals the spiritual connotations of Bushido in an all-round way! It is a must in the reading list for Japanese people to cultivate their toughness, determination, loyalty and martial spirit! [日本文化的死穴! 大和民族至今深信不疑的价值! 唯一全方位揭示“武士道”精神内涵的恒久经典! 培养坚韧、绝决、忠诚、尚武精神气质的日本国民必读书!] (Pan, 2013, front cover inscription)

A notable exception is the cover inscription on Fu Songjie’s translation, published by Qiyeguanlichubanshe (Business Administration Publishing House). It is clearly intended to create the image of Bushido as an economic classic in line with the publisher’s inclination.

Example 11

Japan’s deepest spiritual culture, the most reliable explanation of the most influential economy in the world, the best-selling canon on Bushido culture. The Japanese are proud to ascribe the causes of their strong economy to Japanese tradition.... Bushido exerts extraordinary impact on commercial operation, bringing about marvelous performance... [影响日本最深的精神文化 日本经济强国的最可靠解释, 畅销全球, 武士道文化扛鼎之作 日本人自傲于经济强国的身份, 正在努力把一切成功根源归因于日本的传统.....特别是武士道披着经济的外衣, 进行出色的商业运作, 更显出惊人一面.....] (Fu, 2004, front cover inscription)

Nitobe provides sources for some direct and important citations and explains in the footnote some Japanese cultural terms, such as the game of Go, kneeling, rain windows, etc. A large number of Western cultural terms, however, are left unexplained in the original book and might confuse the Chinese readers. This is why all Chinese translators added translator’s notes for these unexplained expressions in a great variety of style. Apart from Zhang Junyan, Zhou Yanhong and Zhu Keren, the other 7 translators added colored graphic illustrations and captions to present Japanese culture in all its vividness. Zong Jianxin, for one example, provided translator’s notes in greater detail for a large number of Western cultural nouns and illustrates them with corresponding pictures and captions. In his translation, traditional Japanese tea sets are illustrated in color and explained in brief.

In short, a paratext, as another theorist Philippe Lejeune, has said, is a “fringe of the printed text which in reality controls one’s whole reading of the text” (cit. in Genette, 1997, p. 2). A combination of paratextual elements such as translators’ prefaces, translators’ postscripts and inscriptions presents a variety of divergent and contrary images of *Bushido* as Japanese war machinery. They convey the intentions of translators or publishers in the Chinese context and redirect the Chinese readers to accept Bushido critically. As they seek to reinforce or supplement the resistant ideology in the main text, paratextual elements have as significant the subversive power as any ideologically charged discourse or narrative.

5. CONCLUSION

With the manipulation school of translation studies, translation is a manipulation of the original text for ideological reasons in the target context. With the Skopos theory, translation is made to meet new requirements and assume new functions for a new target readership. With feminism, post-modernism, and post-colonialism, translation is a site to show the differences between cultures and ideologies.

The canonical status of *Bushido*, its controversial content and war memories in modern history determine that the acceptance of *Bushido* in China will inevitably undergo different degrees of rewriting in conformity with Chinese mainstream ideology. As the case analysis shows, the rewriting of the body text is cautious, although the intentions of the Chinese translators to elevate and uplift Chinese cultural image are obvious. The rewriting of paratextual materials, relatively speaking, is more drastic as paratextual elements are normally considered supplementary matter that could be treated with greater latitude. Not only are the original preface deleted and altered for ideological reasons, translator's preface, translator's postscript, translator's note and publisher's inscription are also added in conformity with Chinese national thinking. The rewriting of texts, and of paratexts in particular, generates a new image of *Bushido* as a controversial classical reader on Japanese culture. It also constructs a new meaning of Bushido spirit, that is, the spirit of Bushido has degenerated into war machinery of Japanese militarism in its extreme loyalty to the monarch and indifference to pain and death. The new image and the new meaning of *Bushido* in Chinese context are a far cry from its original intention and function of the original author.

Translation criticism has always centered on the text, but as a supplementary to the text, paratext also actively participates in the construction of the new cultural image of the translated version, shaping and disseminating the new meaning of Bushido. The image of Chinese *Bushido* constructed through paratext is rich and varied, and changes with the type of readers, the target environment, as well as the nature and purpose of publications. Only by incorporating both the text and the paratext into the study of translation could a comprehensive assessment of the translation be made. Also as the paratext is often times multimodal, i.e. a hybrid of linguistic and nonlinguistic signs, the idea of paratext should be informed by inter-semiotic dimensions in the future.

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