Chinese Intellectuals' Centennial Viewpoint of Chinese and Western Culture

---- The Case Study of the Translation and Introduction of Byron's *Oriental Tales* in China

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Summary: There are three climaxes regarding to the translation and introduction of Byron in China. The first climax is from 1902 to 1917 during the end of Qing Dynasty and the beginning of the Republic of China, with the mark of four translated versions of *The Isles of Greece*; The second climax is from 1917 to 1927 during the May Fourth Movement, with the mark of Byron Centenary on the *Novel Monthly* and *Morning Supplement* in 1924; The third climax is from the 1980s until today and the great amounts of published translations and papers on Byron can be found around the world. By vertically combing the translation trajectory of Byron's *Oriental Tales* during the three climaxes, horizontally comparing different opinions of *Oriental Tales* of Chinese intellectuals, such as Xun LU, Manshu SU, Liangzheng ZHA, and closely combining their social background, this paper try to get a glimpse on the Chinese intellectuals' centennial viewpoint of Chinese and western culture, and then reach to a hypothesis that the Chinese translations and researches on *Oriental Tales*, especially from the perspective of Orientalism, will march rapidly under the background of China's improvement of cultural soft power and global clash of civilizations.

Keywords: *Oriental Tales*; Orientalism; Chinese and western culture; Soft-power; Clash of Civilizations

一. Three climaxes regarding to the translation and introduction of Byron

There are three climaxes regarding to the translation and introduction of Byron in China. The first is from 1902 to 1917, which is the early stage of Chinese translation history. But during this period, there are four translation versions of Byron’s *The Isle of Greece*, respectively by Qichao LIANG, Junwu MA, Manshu SU, Shi HU. Thus we can know how much attention that the Chinese intelligentsia paid to Byron. The fact that nearly

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all the enthusiasm of European Romanticism was concentrated on Byron gave rise to Byron's first translation and introduction climax in China. The second climax happened during the May Fourth Movement from 1917 to 1927, especially in 1924. The Byron Centennial by the Novel Monthly and Morning Supplement formed the second climax. The third one appeared in the 1980s after a relatively silence of nearly half one century from 1930s. After 80s, a large number of researches on Byron were published. According to the author’s incomplete statistics, there are 22 critical biography books, 43 translations, and as many as 228 of the papers of newspapers and magazines on Byron. Most strikingly, since 2002, there have been up to 17 dissertations by masters and PhDs. They not only focus on the traditional classics, translation studies, influence studies, but also explore on new research areas, such as feminine studies, ecological studies, oriental studies, which present a colorful prosperity for Byron study.

二．The Overview of Byron’s works, particularly Oriental Tales

Regarding the ancient and modern foreign authors, Byron is one of the highlights of the Chinese translation studies. The emphasis of his work translating into Chinese is his masterpiece, such as Don Juan, Childe Harold, Manfred, and Cain. There are two translated versions of Don Juan in China, one is from Shanghai Literature and Art Publishing House in 1959 by Weiji ZHU, the other is from Beijing People's Literature Publishing House in 1980, translated by Liangzheng ZHA and annotated by Zuoliang WANG. Childe Harold was translated by Xiling YANG from Shanghai New Literature and Art Publishing House in 1956, Manfred from Shanghai Pingming Publishing House in 1955 by Rangyan LIU, and Cain from Shanghai Culture Working Society in 1950 by Bingzheng DU.

Byron’s Oriental Tales comprises The Bride of Abydos (1813), Giaour (1813), Corsair (1814), Lara, A Tale (1814), The Seize of Corinth (1816) and Parisina (1816). There are three full editions of Corsair, respectively Bingzheng DU’s Shanghai version in 1949, Rangyan LIU’s Shanghai edition in 1955, as well as Jinxiu LI’s Changsha version in 1988. The Giaour only has the Changsha version by Jinxiu LI in 1988, which is collectively referred to the title of the Oriental Story Poems and incorporated into the Art Gallery Jungle form Hunan People's Publishing House. The Siege of Corinth has the first and second edition from Shanghai Culture Life Press respectively in 1949 and 1951 by Bingzheng DU, and Byron Selected Poems from Shanghai Translation Publishing House in 1982 by Liangzheng ZHA.
In addition, there are also some excerpts from Byron’s works. The first translator of the *Oriental Tales* is Zhimo XU. His translation *Deep In My Soul That Tender Secret Dwell*, actually is the first translation of Byron’s works.

“It was translated in March 1924. First appeared in No. 4, Volume 15 of *Novel Monthly* on April 10th, 1924 with the title *Song From Corsair*. Then it was published in the *Moring Literature Supplement* in 21th April with the title *Deep in My Soul That Tender Secret Dwells* and with the original English text after the poem. Zhimo XU also published *Byron* in the *Moring Supplement* and appraised him highly. “A beautiful devil, and a glorious rebel.” ² But his translation is quite short.

Liangzheng ZHA has published *The Selected Poems of Byron*, which is divided into three parts: the short poems, the selections of long poems and the long anthology. He translated the stanza of the first chapter of *The Bride of Abydos* with the title *Oriental*, the first stanza of the first chapter of *Corsair* with the title *The Career of Corsair*, and he also translated the long poem *The Siege of Corinth*. Deyu YANG also published the *Selected Byron Lyrical Poems*, which also included the *Corsair* and the lyric poetry *Deep in My Soul That Tender Secret Dwells*.

Thus is clear, the translations focus on *Corsair, The Siege of Corinth* and *Giaour*, while there are still no translation versions of *The Bride of Abydos, Lara, A Tale* and *Parisina*.

### 三. The Overview of the Research on Oriental Tales

During the first translation climax in China, there is little awareness on the *Oriental Tales* because on the one hand, this is the early stage of Chinese translation and introduction of western works, on the other hand, the focus was on Greece literature where all the passions were concentrated. So there are four translation versions of Isles of Greece.

During the second climax, *Oriental Tales* occupies small portions in the *Novel Monthly* and *Moring Supplement*. The Byron Centennial in the *Novel Monthly* contains a total of 10 Byron's verse drama, 13 domestic papers, 6 reviews abroad, in addition to 6 Byron’s illustrations. Di XI made a review on Byron in place in the preface because he accurately pointed out the fundamental reason that we praise Byron is his great revolt. Di XI commented: “We love the talented writer, and especially love the great rebel. So, our tribute to Byron is not only to praise his superior genius, but also his enthusiasm behavior of revolt which touched our heart with his poetries. He is a great modern rebel who is against the oppression of freedom of the devil, and all the hypocrisy of false

moral society. The immortality of the poet, most lies in their works, while Byron alone breaks this case.”

Thus comes out the characteristic of Byron circulating in China: works becoming famous because of its author instead of author getting well-known for his works. The life experience and temperament of Byron are the most important reasons that make Byron widely spread in China. Among these essays, there are two by Yu SONG: *Byron Chronicle* and *A Brief Account of Byron Masterpiece*. The former chronically records the main activities and major works of Byron, the latter points out Byron’s extreme resistance and strong self-esteem outspoken character. It also quotes Goethe’s praise to Byron and then introduces Byron's five masterpieces: *Childe Harold*, *Giaour*, *Manfred*, *Cain*, *Don Juan*. Then Byron Centennial (Volume one and two) of *Morning Supplement Literature Ten-day Periodical* published five articles. Wei YE pointed out in the essay *Byron’s Position and Characteristics in the Literature History*, “The disadvantage of Byron is his negligence during his composing poems and often has flaws in his poems. So when translated into a foreign culture, not only his poems have no loss, but also the defectives have been covered up. For Byron, there are few perfect poems and almost not even one can stand an analysis by detailed verbatim. But Keats and Tennyson have no this kind of shortcomings. Byron also has characters of haste and irregularity.” Then Wei YE cited many examples to illuminate the haste of Byron’s composition. *Lara* was made when he returned home and undressed. *The Bride of Abydos* was finished within 14 days while *Corsair* just within ten days. So it is easily conclude that the *Oriental Tales* is only mentioned in the macro introduction and used as supporting materials.

Xun LU paid a considerable attention to the *Oriental Tales* in the early 20th century. In 1907, Xun LU’s *On the Power of Demon Poetry*, finished by Xun LU in 1907, he gave a brief introduction of four pieces of the *Oriental Tales*: *The Giaour*, *The Bride of Abydos*, *Corsair* and *Lara, A Tale*, which focuses on the *Corsair*. Xun LU quite respected Byron’s demon spirit, therefore he also praised Conrad. He commented: “The revenge alone is absorbed in its whole spirit.” The Byronic heroes, whom he quite respected, are the spiritual warriors. They resist Emperor of Heaven, and control the public. Here, Xun LU does not think that the democracy and equality are not important, but he believes that the social enlightenment is more urgent under the social background and the torchbearers are the warriors from Byronic spirit community. China is very lacking...
this kind of fighter and this is exactly the reason that Xun LU introduced Byron’s *Oriental Tales*. And the other intellectuals, like Chinese Byron Manshu SU, rarely mentioned the *Oriental Tales* in his whole life.

In 1958, Beijing Dance School performed a three-act-four-episode ballet *The Fighter in the Sea*, which was adapted according to Byron's *Corsair*. It can be seen from the translation that the hero corsair are not bloodthirsty ruthless bandits, but the warriors who uphold justice. So it has achieved a great success and it was not only enjoyed by Chinese national leaders such as Enlai ZHOU, Yi CHEN, Yingchao DENG etc, but also had a tour to the Myanmar.

Regardless of the demon or chivalrous spirits, the translation interests that Byron has stirred all show Byron’s heroism out. It is the main reason of Chinese Translation of Byron in the 20th century. The Byronic heroes is the hero that appears in the *CH, Cain, Manfred*, who possess a character of melancholy, lonely but heroic justice, anti-Emperor of Heaven and controlling the public. They are all filled with a strong spirit while they all failed because of their insular characters and detached from the masses. They are the heroes who stick to do something even with the knowledge that it will fail in the end.

Before the found of the PRC, the Chinese scholars, such as Qichao LIANG, Xun LU, Zhimo XU, Manshu SU, all praised the Byronic hero. Liang likes Byron's hero complex, and especially the indomitable spirit of protest. He esteemed Byron’s feat to aid Greece. In the essay *On the Force of Demon Poetry*, Xun LU also highly appraised the demon spirit and advocated demon Poetry. During the second translation climax, although the mainstream was to praise Byron, some scholars criticized Byron objectively. The essay *Assessment on Byron*, written by Lafcadio Hearn and translated by Fuhua CHEN is the article with profound commentary and fresh insights. He pointed out the reason that Byron was forgotten gradually by the people, “The greater person came out and showed the same truth with sound spiritual thought.”⁶ This is just like the well-known historic story that the splendor of Yu ZHOU was gradually covered when Geliang ZHU showed in the stage.

After the found of the PRC, Chinese scholars started a comprehensive analysis and critique on Byron and his works, especially the Byronic hero. Kejia YUAN published the essay *Byron and the Byronic Hero* on the newspaper *Guangming Daily* on July 12nd, 1964. Zi YE published *How to Treat the Byronic Hero---The Question on the Essay of Byronic Hero* on December 6th. Kejia YUAN responded by the essay *Answer to How to Treat Byronic Hero* on December 27th. The viewpoints of Kejia YUAN are that the

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Byronic hero contains two factors: one is the progressive viewpoints of the democratic bourgeois revolution, and the other is individualistic thoughts. He also said that the differences between Byron and the characters in his works should be understood properly. The opposing viewpoints thought that the individualism was the core personality. Otherwise, the bourgeois democracy is exaggerated and the historical features of the bourgeoisie are distorted. It also relates to the treatment of the western literary heritage and the essence of bourgeois democracy gradually lost its sense of positivity. The bourgeois ideologies attempt to corrupt and poison people through it. So we must have a thorough critique to its ideological system, especially the core individualism. The thought of Byron actually is a complex mix of individual and collective, democratic and authoritarian person. But deep in his deep heart, Byron is an individualist and despot, because Byron thought that the most powerful person is the loneliest one. He believes that only dictator is the hero and strong one. This is the reason while Nietzsche, as a spokesman of force will, so admire Byron.

In the essay *On Byronic Hero*, Jianming WANG pointed out that the Byronic hero vividly summed up the Byron image of contradictions. From *Childe Harold*, *Conrad*, *Manfred*, *Don Juan*, they gradually reflects the extreme individualism of the bourgeoisie. “From the development perspective, Harold - Conrad - Manfred - Don Juan, ‘Byron's death at age of 36 is a blessing.’ Karl Marx, the revolutionary teacher, made the assertions of Byron as a 'reactionary bourgeois'. This is indeed the wisdom words and real history conclusion of Byron’s development.” The author also pointed out the reasons for the tragedy of Byron, "The tragedy is they have the courage of fight with the enemy while they do not have the spirit to serve the public.” The scholars even launched a critique on the term Byronic Hero. Luyu LIU thought that the Byronic Hero should be translated as "Byronic heading character" rather than "Byronic hero”. “Both Conrad in *Corsair* and Alp in the *Siege of Corinth* are individualists far away from society and the people. They lack of impartiality spirit fighting for the people's happiness, so they should not be counted as the true hero.” Some scholars also compare Byronic hero with the superfluous people in the Russian literature. Yeyu ZHANG also analyzed why the Byronic hero failed. The reason is that they are separated with the general public. The solution is “to abandon the lonely spirits, get involved in the people and embraces all

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7 Jianming WANG: *On Byronic Hero*, from *Literary Supplement*, the 1st period in 1985, P35.
9 Luyu LIU: *The Question on the Translation of Byronic Hero*, Nanyang Teachers College (Social Science), 1985, No.2.
human life. ‘Thus they can clean up all bad habits just like the crazy waves and harsh wind.’ It will bloom the bright happy flowers in the new life.” In the third period of *Foreign Literature Studies* in 1992, Liangcun ZHANG published the essay *Will Byron Become a Reactionary Bourgeois?* He compares Byron’s works in early and late period, and arrived at the progressive tendencies in his later thinking. “Comparing his late drama *MF* (1820) with the previous series *Oriental Tales* (1813-1815), *MF* highlights the strength of the people. Using the story of *MF*, who tried to overthrow the aristocratic in the 14th century while failed in the end due to the lack of public support, he implied Carbonari that people is the key factor if they wish a successful revolution. “This realm and height are far from a series of aloof personal rebels in *Oriental Tales.*” Thus can be seen that the author denied the hypnosis that Byron will become a reactionary bourgeois. But the argument is built on the foundation that he denied of individualism hero tendency. From above we can clearly see the shadow of Marx’s methods of class analysis.

The discussion of Byronic hero has been extended to the 21st century. There are essays such as *Byron and Chinese Hero Dream* in *Bookstore* by Yixue SUN in 2005, *Byronic Hero and Hemingway Hero---19th to 20th Century English and American Literature Individualism Hero Paradigm* in *Journal of Inner Mongolia University* by Yiming SHEN in 2005, *Byronic Hero and Superman Prototype* in *Foreign Literature Studies* by Chengyong JIANG in 2010. They all can be considered as the continuity of Byronic hero studies.

By the 21st century, the most prominent feature in Byron studies is the research on the perspective of Orientalism, such as *A Differentiating Orient: Orient in Byron and Shelly's Poems* in the Sixth edition of the *Journal of Sichuan International Studies University* by Ping DU in 2005, *The Oriental Touch in Byron’s Works* in *World Literature Review* by Li Aimei in 2007, *The Oriental Imagination in Byron's Poems* in *the Journal of Hubei University of Economics (Humanities and Social Sciences)* by Xiaomei WEN in 2011. The most obvious theme of oriental studies is the graduate thesis, such as the Ph.D dissertation *Exoticism and Image of the East in British Literature* from Sichuan University by Ping DU in 2005. Prof. Zeng LI from Northeast Normal University supervised two thesis, one is *A Study of the Ideological and Cultural Roots of the Tendency of Orientalism in Byron's Narrative Poetry* by Yan ZHANG in 2009, and the other is *A Study of Byron's Romantic Orientalism* by Qingqing GUO in 2011; Prof. Yeyu ZHANG: *The Comparison of the Byronic Hero and the Superfluous People—the Primary Exploration of the Forming Reason of the Brother Image*, Huaihua Teachers College (Social Science), No. 3, 1988, P13.

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Hui SU also supervised one dissertation called *Oriental Imagination and Self-construction in the Poems of Byron* by Wen ZHANG in 2010. Thus we can see that oriental studies become an emerging field of research and hotspot in Byron studies.

四. To Glimpse Chinese intellectuals’ civilization concept from the Translation and Introduction of *Oriental Tales* in China

The reasons that IG is so concerned by the Chinese intellectuals at the end of Qing Dynasty have some relations with the contemporary historical background, the translation purpose, and the features of IG. China's modern history is the history of a humiliation. From the *Treaty of Nanjing* in 1840, the *Treaty of Beijing* in 1860, to the *Treaty of Shimonoseki* in 1895 and The Boxer Protocol in 1901, China step-by-step fell into the abyss of semi-colonial and semi-feudal society. Similar experience evokes the similar language, while similar fate has the same emotions. Ancient Greece and China shared the bullied and insult history, so they are more emotionally accessible. Xun LU once said: “I started to introduce the Polish poet 30 years ago when translation *On the Devil Poems*, when the Manchu bullied Han and the situation in China was much alike Poland. It easily has the resonance when reading his poetry.” In fact, the situation in China during the two previous climaxes is very similar with Greece in the eyes of Byron. To recall the painful experience, China began the process of learning about the western culture after the Opium War in 1840. First China tries to learn its science and technology represented by the Westernization Movement. But with the failure of the Westernization Movement after the 1894 Sino-Japanese War, the Chinese began to realize that the importance of the reform of political level and social system, especially after the victory of the 1904-1905 Russo-Japanese War. Chinese began to learn western culture from the window of fully westernized Japan; meanwhile many of Byron's writings were introduced to China under this social context. Thus the translation climax of Byron appeared. Because the mainstream intellectuals were blind worship of the west at that time, the revolutionary image of Byron, as a perfect hero, began to appear in the Chinese literary arena. As a British nobleman, he represents the advanced and powerful western culture, but the fact that he alienated the British Empire and aided Greece independence, is much more admired by the Chinese intellectuals with the emotion of depression, humiliation and wanders. Chinese was eager to have a Byron alike powerful hero to rescue China, which is quite similar with Greece. China’s future needs the encouragement and guidance of these great Byronic heroes.

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Around May Fourth of 1919, Westernization School represented by Duxiu CHEN, Dazhao LI, Shi HU, and Oriental Culture School, represented by Yaquan DU, Shizhao ZHANG, Qichao LIANG, Shuming LIANG, expanded a continuation ideological debate around the East-West cultural differences for China's way-out. Under the background of the First World War in Europe, especially the *Europe Journey Recording* by Qichao LIANG in 1920, and *Eastern and Western Culture and its Philosophy* by Shuming LIANG in 1921, there rose the thought that the oriental culture can save the world. Under this context, the Byron Centennial in 1924 also launched a critique to the western hero Byron. Byron is not perfect, and so is the western culture that he represents. The First World War exposes the contradictions and problems of the western civilization. The criticisms on Byron also reflect a rethought of western civilization by Chinese intellectuals. Since the late 1920s and especially after the outburst of the Sino-Japanese War in 1937 and with the internal and external problems during the grave crisis, the cultural debate gave way to the reality struggle in order to save the nation from peril.

After the found of PRC in 1949, China adapted a foreign policy fully tilting to the Soviet Union. This period also sees the era highly dominated by Marxism-Leninism, and Mao Zedong Thought. Coupled with the global stuff camps of the Cold War atmosphere, most of the translation works Chinese translation is from the Soviet Union. The works from the Europe and the United States are marginalized, and the sporadic translation of Byron is difficult to form the climax. The criticism of the Byronic hero, initiated by Kejia YUAN in 1964, fundamentally is the judge of the western civilization, especially by the way of class analysis. This period can be described as the isolation and abandonment of western civilization. The 1966-1976 decade during the Cultural Revolution is particularly the detachment from western world. Although after Nixon's visit to China in 1972, Sino-US relation slowly moves towards normalization, and there are scholars who privately did some translation of Byron, but they never expected to be able to publish the translation works of Byron at that time. Only after the Third Plenary Session of the Eleventh Central Committee in 1978, China implemented the policy of reform and opening-up, and then once again began the westernization process. Many translation works from western world were able to be published. Liangzheng ZHA is a typical example, and his wife Yuliang ZHOU commented in the postscript for *Byron Selected Poems* in 1981: “He was in very bad mood and never expected the spring came so soon. Just after three or four years of his death, his two translation of English poetry can come out, which he spend most of effort on and was also most satisfied with. (*Don Juan* was
But the class analysis can be easily seen from the debate of Byronic hero in 1980s. After the Third Plenary Session of the Eleventh Central Committee, there has been the controversy over the road direction and the advantages and disadvantages between eastern and western civilization by the leftist-rightist-intellectuals. Some insist the Marxism-Leninism and Mao Zedong Thought and has violent criticism of the west, while some advocate the complete westernization and in-depth reform. Class analysis evaluation method for Byron and the debate that Byron will become a reactionary bourgeois are gradually disappearing. But the evaluation of flawed Byronic hero, especially as powerful and righteous intellectuals, still has strong vitality because of its practical significance in the contemporary reality.

When the perspective of the Byronic hero has been waning from the mainstream research, the new perspectives, such as feminist perspective and eco-cultural perspective, have been waxing. But for a very long time, the oriental’s research perspective not yet has the appropriate environment. The first aspect is on the curriculum in Chinese universities. The Foreign Literature in Chinese Department is mainly divided into western literature and oriental literature. Western literature includes the European and American literature while oriental literature refers to Asian and African literature. Under the cultural background dominated by political and economic situation, the oriental literature is not a required course in most of the Chinese universities. The neglect of oriental literature, also led to neglect for the content of oriental contents in the western literature. So the Oriental Tales in the British literature was difficult to flourish at that time.

As the relatively rise of the East and decline of the west recently, especially after Orientalism of Edward Said, and The Clash of Civilizations and the Remaking of World Order of Samuel. P. Huntington, as well as the end of the Cold War, the second Gulf war, the Palestine-Israel Conflict, the events of September 11, the U.S. subprime mortgage crisis, the European debt crisis, the rise of the BRICS economies, the oriental world draw much more attention than before. The status of oriental literature is becoming more and more important, so is the oriental content in Western Literature. Under this context, Byron’s Oriental Tales will become increasingly important in China nowadays.

五. The Prospect of Oriental Tales Research

The prospect of research on Oriental Tales in China will be promising because of the Chinese social background. The report of 18th Party Congress put forward the theory of

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self-confidence of ‘Chinese road’, as well as a stress on the cultural soft power. This shows that China will increase emphasis on to its own image.

Soft power is the new word came from Joseph Nye, Professor of Harvard University in 1990. It is a force in international relations relatively compared with hard power. If the hard power refers to the economic and military power, then soft power will include the appeal of culture and history, the attractiveness of political values and foreign policies. In the 2007 congress, the former President Jintao HU pointed out the term in order to promote the development and prosperity of Chinese culture: “Culture is the lifeblood of a nation, and it gives the people a sense of belonging. To complete the building of a moderately prosperous society in all respects and achieve the great renewal of the Chinese nation, we must create a new surge in promoting socialist culture and bring about its great development and enrichment, increase China's cultural soft power, and enable culture to guide social trends, educate the people, serve society, and boost development.” From then on, the research on the soft power booms and China has done a lot in terms of culture, history, film, television, sports, etc. China also pays more attention to the outreach work, especially for China's image. The image topics become more and more important, such as how China show their images on the world stage and how western worlds view of China. In this context, the researches on Oriental Tales boom and the study of Oriental Tales of Byron is also becoming prosperous.

*The Clash of Civilizations and the Remaking of World Order*, published by Huntington in 1996, gave the system analysis of the seven wonders of the world civilization: the civilization of Chinese, Japanese, Indian, Islamic, Western, Orthodox, and the Latin American. Among the major civilizations, there are inevitable conflicts. The Islamic and the Chinese civilizations will challenge the Western civilization, which caused a huge controversy in China and the theory of civilization conflict flourished. Turkey, as a civilization crosswise in Oriental Tales, its representative meaning quite shifts in the study of Chinese scholars. In the early 20th century, Turkey as a Greece invader is a symbol of the imperialist colonial hegemony, and the Greece is a symbol of China. In the beginning of the 21st century, Turkey, as a representative of the oriental civilization because of its Muslim culture, while Byron and Greece become the representatives of the western powers after colonial hegemony. So Turkey changes its image from the opposite side of the Chinese intellectuals into commiserative “The Other” in the eyes of imperialism.

Due to the perspective of Orientalism, Turkish has the deformation record in Oriental Tales. So the study of Oriental narrative of the Muslim world in the near east will also
help to understand how the westerners look at China, which locates even Far East. Prof. Hui WANG from Tsinghua University also commented: “In short, in their opinion, China can be a civilization, a continent, an empire, but not a ‘normal nation state’ or ‘modern state’. Here ‘normal’ and ‘modern’ are according to the criteria imagined by western world, which always considers themselves the only universalism, the so-called universal values.”  

China's image topic, especially China's image in the eyes of the westerners, will become a major concern in the future research in China.

In the two previous Byron translation climax, Greece is projected for the eastern China, while Turkey for the western powers. For the perspective of Orientalism, Turkey is projected for the oriental China, while Greece for western civilization. The translation of Byron's Oriental Tales twists and turns, but also reflects the changes of the Chinese intellectuals' complex attitudes toward western civilizations. Byron's image in the first climax is blood hero with justice and selflessness. In the second one, it becomes rebellious poet, with half advantages and disadvantages. In the third one, it turns into an aloof and insularity British aristocracy. They all actually reflect a tortuous course of the Chinese intellectuals' centenary western civilization, from the urgent call of the western civilization to save China's peril with the heroic image of hero, to a rational analysis after founding the defect of the Byronic hero, and finally to the self revival after trully realizing the difference between Chinese and western culture.

14 Hui WANG: Orientalism, Regional Autonomy of Ethnic Minorities and Political Dignity---Some Thoughts on the Tibet, from Tianya, July 1, 2008, P182.