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Discussion on Chinese Ancient Literature Translation Based on the English Translation of the Book of Songs

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ABSTRACT

The Book of Songs is an important part of Chinese traditional culture and enjoys a high reputation at home and abroad. This article is based on Turi's theory of translation norms, and takes the English translation of The Book of Songs · Jing Jing by Richard Jacob and Xu Yuanchong as the research object. Comparative studies are made on the historical nature of understanding, the normativeness of translation, and the application of the fusion of horizons in the two versions of the Book of Songs. Incorporating history into translation brings the translation closer to the roots of history. The comparative research method proposed in this article can be widely used in various ancient literature studies, and has important theoretical and application values.

1. Introduction

Translation is a communicative activity that crosses language boundaries, cultural differences, and social differences. It is a social behavior. Whether it is mainstream ideology of ideology or culture, society, or history, it must drive and restrict translation. Achieved through translation.

The Book of Songs is an important part of the category of Chinese poetics, an important link in the study of Chinese poetry, and an important medium for cultural communication between China and foreign countries. As one of the important components of the Book of Songs, The Book of Songs is the historical basis for foreign

scholars to study the sacrifice and music theory made during the period of King Zhou Zhao. How to correctly translate sacrifices and the artistic conception and imagery in the context of the Zhou Dynasty era expressed by music theory is one of the difficulties faced by translators in the translation process, because the translation of ancient Chinese literature is not just a translation at the language level It is also an important way of cultural communication between Chinese and Western cultures. Based on the historical understanding of translation, the normativeness of translation, and the fusion of horizons, this article makes a comparative analysis of the translated versions of The Book of Songs and Competitiveness to find the key differences and similarities in the translation process of the two versions. The role of research has played a positive role in the spread and promotion of Chinese ancient literature.

2. Current Research Situation at Home and Abroad

With the frequent exchange of cultures, the transliteration of Chinese classical poetry has received more and more attention. In this context, Chinese scholars and translators began to actively promote Chinese classical literature to the world and translate Chinese classical poetry into high-quality foreign languages.

In the history of translation studies in China, the translation study of The Book of Songs has only been for more than 20 years, and so far it is in a weak link. The current English translations are "Book of Poetry" published by Xu Yuanchong in 1993, "English Translation of the Book of Songs" co-authored by Wang Rong and Ren Xiuhua, "Chinese Classics" by British sinologist James Legge, and "Chinese Classics" by Li Yuliang Book of Songs [2016].

In recent years, domestic scholars and translators have dedicated themselves to the translation of ancient literature and proposed their own translation methods. Cai Hua [1] explores the causes and characteristics of classicization of English translation based on changes in copies; Qin Fangfang [2] and other hermeneutics based on Gadamer proposed the use of deep translation methods to reproduce the metaphorical meaning and aesthetic value of the original work, and realize visual Domain fusion. Sun Jiangwei [3] proposed that translation involving text and syntactic structure should try to adopt domesticated translation strategies; while involving cultural aspects, it should try to adopt alienation strategies. The translation of Zeng Ping [4] is based on the poet's own creative practice, and he opposes dumb, annotated, direct translation of poems, and advocates to convey the free translation of the original style and charm. Yan Min [5] proposed that translators should use faithful and appropriate translation methods to reproduce the aesthetic characteristics of the source text.

However, there is a lack of a practical solution to the spread and translation of the Book of Songs in Chinese culture. In response to this deficiency, this paper proposes translation methods based on the historical aspects of understanding, the normativeness of translation, and the fusion of horizons. It attaches importance to history and reproduces history. Combining the translation of the Book of Songs with the historical background to deeply restore the author's original thoughts and mood. The translation method proposed in this article has played a positive role in the spread and promotion of Chinese ancient literature.

3. Methodology

3.1 Understanding Historicity

This theory is derived from Gadamer's philosophical hermeneutics. Gadamer believes that in the process of reading comprehension, both the reader and the translator have historical limitations and characteristics between the texts. Explaining that the subject itself has thoughts, beliefs, and expectations, it will add contemporary social ideology and personal understanding to the translation with subjective initiative, thereby deviating from the original intention of the original work. Such translations will inevitably affect cultural exchanges during the process of cultural exchanges between China and the West. For consciousness, the inheritance of rationality will pass, and the thought of the same era will eventually be "historical." Explaining the historical limitation between subject and object is an eternal and indelible topic, so the understanding of history is inevitable.

3.2 Normativeness of Translation

In the field of translation, Gideon Toury relies on the theory of translation norms to describe and analyze translation behavior. He believes that translation norms are the principles that guide the cultural connotation of the target language; people's values about right and wrong are consistent with suitability. He divides translations into three categories: preliminary specifications, initial specifications, and operational specifications. Among them, the preparatory norms are divided into a translation policy and a translation directness policy; the operational norms are divided into a parental norm and a language norm. The preliminary specification often determines the choice of text for translation; the initial specification determines the overall trend of the source and target specifications that the translator follows during operation; the operating specification often determines the details of the translation.

3.3 Horizon Fusion

Gadamer's fusion of horizons refers to the fusion of the horizon of the interpretive subject (translator) with the interpretive object (text). Due to the spatial gap and historical background differences between the two, the interpretive subject often interprets the interpretive object while merging the historical perspective of the subject with the historical perspective of the object to form a new perspective. It transcends the horizons of both and forms part of the "interpretation cycle". In this process, the interpretive subject cannot completely and completely understand the intention, purpose, and emotion of the object author, and its horizons always change. So the cycle can always evolve. Until the interpretive subject is infinitely close to the intent, purpose and emotion of the author of the interpretive object. In this way, the effect of the fusion of horizons becomes more perfect, and the more the original version is restored, the better can promote the cultural exchange between China and the West.

4. A Comparative Study of the Translations of the Book of Songs

Influenced by family education, Li Ya has a strong interest in missionary work since childhood, and has actively participated in missionary activities. Jacob also led the transformation of Chinese education from religious education to secular education. During his mission in China, Legge respected the laws of the existence of objective things and the facts of existence of objective things, paid attention to academic rigor and cultural reductivity, and treated Chinese culture with an open, compatible, and friendly attitude. At the same time as the native culture, he has developed a strong interest in Chinese traditional culture, and insists on continuous research and studies, and has translated dozens of Chinese classics. After returning to the UK, he was committed to the spread of traditional Chinese culture and had a profound influence at home and abroad. Appointed as the chief professor of Sinology by Oxford University, and has been teaching for more than 20 years, it is one of the important bridges of cultural exchange between China and the West.

Influenced by family education, Xu Yuanchong loved literature and English from a young age, and persisted in the pursuit of beauty, laying a foundation for the "three beauty theory" in translation concept. In 1938, the English translation of Lin Huiyin's "Don't Lose"; "Selected Poems of Mao Zedong"; "Book of Songs"; "Chu Ci" and Tang Poems and Song Ci. At present, its translation version has exceeded the version. In his old age, Xu Lao is still committed to translating and sharing for Chinese cultural propaganda.

4.1 Contrastive Analysis from the Historical Perspective of Understanding

According to Gadamer's philosophical hermeneutics theory, the different historical stages, cultural backgrounds and life experiences of interpretive subjects often have different perceptions and preconceptions of the interpretive objects. Legge is committed to letting the West understand Chinese culture; Xu Yuanchong, who knows the essence of Chinese culture, not only spreads the culture, but also spreads the essence of Chinese culture and promotes Chinese culture. The two have different historical positions and missions. The focus of the translation of the Book of Songs is also thousands of miles away. Eventually formed the "Book of Songs" of the two schools. Li James 's Book of Songs focuses on the translation of poems without showing the rhyme. , Fully show the beauty of Chinese poetry.

4.2 Comparative Analysis from the Perspective of Normative Translation

"Xin, Da, Ya" is a high-level summary of traditional Chinese translation.

James has always held the view of "belief". He believes that "belief" is the primary criterion for translation. To a large extent, his translated works are largely loyal to the original work. They believe that the original text should not be excessively explained, and their own subjective assumptions should not be excessively included in the translation. Instead, the willingness of the author's work should be maintained as much as possible. Always believe: "If you are not faithful to the original text, there is no need to do translation. Excessive explanation is not translation but actual rewriting."

Xu Yuanchong's The Book of Songs has always adhered to this point. He firmly believes that "belief, expressiveness and elegance" are three indispensable components of translation, with "elegance" as the core. The translation of poetry must be "expressive." "Expression" is to convey the expression of the original author as much as possible, mainly including conveying the form of poetry, the tone of poetry, the image of poetry, and the rhetoric of poetry; Sub-meaning, more importantly express deep meaning. In the process of translation, we must learn from the translation results of the predecessors, and then translate them. The reference to the current translation can improve the quality of the translation and thus form a better translation. Not only the translation is the text, but also the traditional Chinese culture of translation.

Regal Jacob's translation strictly follows the original text, both in structure and text, and Xu Yuanchong's translation allows the West to understand the connotation of

our Chinese culture as much as possible.

4.3 Contrast Analysis from the Perspective Fusion

Throughout the translation of The Book of Songs by James and Xu Yuanchong, the two are the products of the fusion of their respective horizons with the original text horizon. Due to the different historical nodes and perspectives of each other, the translations are also very different, each with its own characteristics.

Jacob's translation mainly uses literal translation, and the original meaning can be translated. Sentences vary in length, with the shortest being only three words and the longest being as long as ten. The selected vocabularies are all advanced and complex vocabulary, such as irresistible, illustrious, penetrating, and reporting. And use "O" to segment in the translation background. Its translation has failed to bring a good reading experience to the target readers.

Xu Yuanchong's translation is relatively simple in terms of words, neatly structured, and basically consists of four to six words. Every two sentences are rhymed and marked with rhyme feet, so as to increase the musical beauty of poetry, to worship the solemnity and solemn sight of the three kings during the online Zhao dynasty. And use explicit translation techniques to dig deeper into the original content. The use of words such as Ardour, [of the kindom], in harmony, blend, careful and exact, happiness and dignity enables the readers of the translation to obtain a reading experience similar to that of the original readers. A large number of footnotes explain the phenomenon of rhyme, and divide the rhythm into "Wang, Kang, Huang, Fang, Ming" and "Huang, Jiang, Rang, Jian, Fan".

5. Conclusion

Based on the above-mentioned comparative analysis, it is not difficult to see the differences between the two translations of Legge and Xu Yuanchong, although they translated the Chinese ancient literature "Book of Songs" from different angles. "Ya" is closer to the depth of literature. Both have made great contributions to the ancient Chinese culture going global. While awe them, we should also keep in mind that the translation industry is endless and requires constant innovation. Based on the historical analysis of understanding, the normativeness of translation, and the fusion of perspectives, the article proposed in this article can effectively focus on the similarities and differences in the translation process of the translation. This comparative research method promotes the study of translation of ancient literature, has important theoretical and practical value, and plays a positive role in the spread and promotion of Chinese ancient literature.

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