

A Study on the Translation Strategy of the Chinese Ancient Poetry under the Cultural Image Schema

Yangyu Tan

Foreign Language Department, Qiongtai Normal University, Haikou 571100, Hainan, China

Abstract: In the history of world literature, Chinese ancient poetry occupies a very important position, which is rich in rich Chinese historical and cultural connotation, because of its shape beauty, sound beauty, meaning beauty characteristics, to add infinite appeal to the works. At the same time, it also increases the difficulty of the translator of English translation of ancient poetry. Translation ancient Chinese poetry must pay attention to the profound meaning of the cultural image of the works. This paper mainly explores the translation strategy of ancient Chinese poetry under the cultural image map, and mainly introduces three translation methods: translation, deletion and sentence splitting.

Keywords: Cultural image diagram; The Chinese ancient poetry; Translation strategy research

Introduction

The language of ancient poetry is concise, which has a high summary of social life, and reflects the complex emotions of human beings, and the artistic connotation is extremely rich. With the “going out” of Chinese culture, ancient Chinese poetry is also accepted by more countries and cultures. How to translate ancient Chinese poetry appropriately and vividly has become the focus of many relevant scholars. The translator must convey the artistic conception of the work on the basis of expressing the original content. Therefore, more diversified translation attempts must be made.

1. Additional translation in the translation of ancient poetry

Ancient Chinese poetry is usually omitted when expressing it, and the language is very concise. Based on this characteristic, the translator needs to translate the omitted part of the original text in the process of translation, and add some annotation^[1] when necessary. In addition, ancient Chinese poetry with concise words, requiring the translator to add words appropriately. This will make the translation more clear and more accurate. For example, the poem “under the southern mountain of planting beans” has no subject in the original, and if the direct English translation of planting beans as “sow bean” violates the English grammar. This requires the translator to do the appropriate word increase processing according to the specific meaning of the poem. It can be seen in the context of this poem. It was the author who initiated the action. Combined with the English syntax, the translator can add the subject “I” to the translation. In this way, the growing beans become “I sow bean”. In this translation, the sentence structure becomes more complete, and in the English context, the reader can immediately understand the initiator of the seed bean and the object that the poem refers to. For another example, when translating “ten years of life and death, two boundless”, some translators give such a translation: “Ten years of life and death”, which is reasonable from a syntactic point of view. However, the direct translation of “ten years” cannot reflect the author’s infinite thinking of his wife. Under the cultural image schema, Xu Yuanhong made the following translation: “For the ten long years”, adding the preposition for in, which further reflects the long ten years, and also does not violate the English syntax. Therefore, the appropriate supplementary translation can better convey the information of the original text of the ancient poetry^[1].

2. Delete cuts in the translation of ancient poetry

In ancient Chinese ancient poetry works, often see exaggeration, repeated and other rhetorical devices. The above several rhetorical devices have a certain clever place, these descriptions have a certain impact, can let the author to better express the emotional

[2]. However, when translating ancient poems, these rhetoric has also become a difficult point for the translators. The translation of ancient poetry must be loyal to the original text, and must not affect the purpose of the creation. At the same time, it should be able to reasonably delete the words according to the rhetorical logic and output habits of English, and remove the dispensable phrases or phrases in the original text, so as to avoid redundant content and duplication of words. At the same time, it will be better to present the emotions to be expressed in the original text.

Multiple words are often used in ancient poems, and such expression techniques can help the author to better express his emotions. For example, “searching, lonely”, the stacked words here can increase the emotional power of the words, but also can very well render the atmosphere of poetry. In the process of translation, the translator should abandon the Chinese language habits and instead change them according to the English language habits. Bing Xin has made a good translation demonstration: “Still seeking, however desolate my life is”. She chose to use realistic techniques to convey the lonely mood of the author’s mind^[2].

Numbers often appear in ancient poems, and these numbers usually play a role in further rendering the atmosphere, such as “flying down three thousand feet down”, among which, “three thousand feet” is an exaggerated use. Therefore, the translator cannot translate directly, otherwise it will become “it follows down three thousands feet”, thus losing the artistic beauty of the original text. Therefore, the translator should consider this and find ways to give the readers more room for imagination^[3].

3. Sentence split in the translation of ancient poetry

The sentence structure of ancient Chinese poetry is very different from that of modern English. English pays attention to the harmony of meaning, while ancient poetry emphasizes the harmony of rhythm. Although it is concise in words, it contains infinite deep meaning^[3]. Translators cannot mechanically translate between Chinese and English, otherwise it is difficult to express the artistic conception and meaning of ancient poetry. Qualified translators in the translation work, will consider the creation environment of the original sentence, and think about the state of the creator. This completed translation can better show the image group in the poem. Take “Leaving home home” as an example, the creation background of this poem is that the poet left home when young and returned again is a white-haired old man. Although the poet still has the memory of his hometown, the scene is far from the memory. Therefore, the translator wants to withdraw the poet’s sadness and translate it: “I left home when a mere stripling, and returned in old age”. Such a translation can not only reflect human sadness, but also benefit the understanding of western readers.

4. Peroration

In a word, the ancient Chinese poetry describes the scenery by expressing the beauty of form, rhythm and artistic conception. In order to better promote the Chinese poetry culture, we must fully compare the two different cultures, and in the process of translation, we should pay attention to the poet’s life and creative background. In this way, the translated works can better show the artistic conception of ancient poetry, and be easier for western readers to accept and appreciate.

References:

- [1]Xu Shiyong. —— takes the English translation of Li Bai’s poems as an example [J]. Chinese character culture, 2021 (24): 140-141.
- [2]Deng Zhuo, Xu Fangqiong. The Name Translation of Ancient Poetry from the perspective of cultural aesthetics [J]. Journal of Changzhi College, 2021,38 (06): 125-128.
- [3]Wang Hui. Research on the translation of English and Chinese ancient poetry from the perspective of functional equivalent translation [J]. English Square, 2021 (24): 42-44.