

Semantic Dredging in the English Translation of Moved by Scholars' not Meeting with Good Fortune

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Abstract: The functions of annotation in the paratext are very diverse and flexible. Semantic dredging is the most basic and common function of annotation. It undertakes the interpretation of the meaning of the original text, and tries to make cross-cultural, cross racial and cross background readers understand the original meaning in their own way of thinking. *Moved by scholars' not meeting with good fortune* is a work of ancient Chinese dynasties with rich literary meaning and extensive content. It is not only a challenge for English readers, but also a difficulty for Chinese readers. Therefore, it is very necessary to dredge the semantics of the paratext.

Keywords: *moved by scholars' not meeting with good fortune*, semantic dredging, interpretation of exclusive terms, interpretation of ancient Chinese

Annotation in English translation of classics is a bridge between the author, the translator and the reader. It is the most commonly used means of translation compensation. Among them, semantic dredging is the most basic function of annotation and the interpretation of the meaning of the original text. Because it involves different histories, different cultures and different expression habits, readers often encounter direct translation in the process of translation, resulting in difficulties in reading and unable to understand the literal meaning. Let's take Tao Yuanming's "moved by scholars' not meeting with good fortune" as an example. If "三余之日" is directly translated into "in the three spare time", not only English readers will be confused when reading it, but even Chinese readers will feel confused when reading it, which will make people feel out of the context. Therefore, semantic dredging mainly undertakes the function of clearing obstacles for readers, and it is the most widely used function of annotation. There are two subdivision techniques for semantic dredging, the interpretation of exclusive nouns and the interpretation of doubts in ancient Chinese.

Languages in different countries reflect their unique cultural phenomena, which constitutes various obstacles in cross-cultural communication (Wang Jufang and Xu Hongfang, 2007). Therefore, it is necessary to have a special interpretation of proper nouns. In the translation of Tao Yuanming's Fu by the Sinologist Davis, there are as many as 67 annotations to the main body and paratext (including preface and comments) of the single "moved by scholars' not meeting with good fortune", which exceeds the average annotation value of seven categories of Tao Yuanming's poems. It can be seen that it has profound cultural significance and can be studied as much as other poems. This paper studies the annotation of the text and paratext in Tao Yuanming's Fu "moved by scholars' not meeting with good fortune", and discusses the semantic dredging function of the annotation.

Interpretation of exclusive terms

Exclusive noun interpretation, which is the earliest and original functional usage of annotations, accounts for the largest part of all annotations in "moved by scholars' not meeting with good fortune". Proper names are a kind of nouns, which are characterized by uniqueness and often unique existence, such as specific person names, place names, country names, landscape names and other highly identifiable

exclusive references, such as familiar and detailed nouns, such as "the Great Wall", "the Yangtze River" and "Five Mountains" in China, which can be easily understood by English readers. Due to the special genre of poetry and the changes of times, many proper nouns will cause great reading obstacles if they are not analyzed. If the "赋" is not specifically explained in the notes in the translation process, it is only translated into "Fu", which is an incomprehensible natural moat for readers who do not know the ancient Chinese history. In poetry translation, such a special terminology system brings great challenges to translation. There are 16 ancient Chinese character names mentioned in "moved by scholars' not meeting with good fortune", accounting for 14.3% of all annotations. If the annotations can not well bear the interpretation of their proper names, the function of interpretation will become incomprehensible only by looking at the original article. Take the selected text as an example, "thus from [po -] I and the white heads there was the sigh:" to who should we run? " and the great officer of the three Gates uttered the lament: "it is over!". "故夷皓有“安归”之叹，三闾发“已矣”之哀” are directly translated in the original text. Without the annotation of proper name interpretation, the original text translation is very pale. "夷皓" and "三闾" are specifically explained in the notes, so that readers can understand the particularity of Chinese proper nouns. "夷皓" and "三闾" not only refer to the characters, but also contain the special feelings represented by the poems behind these characters. The theme feelings in historical records, *biographies of Bo Yi Shu Qi liezhuan* and *Li Sao* have been transferred to the poems. Only through the interpretation of proper nouns can readers understand that these two poems are not simply describing the feelings of the ancients in the past, but indirectly express the corresponding feelings by taking advantage of the characteristics of these two celebrities. Without proper noun notes, these two poems are likely to be interpreted as simple narration. In the narration, it is not only difficult to realize that the finishing touch of these two sentences is the demonstration of the above sentence, but also express their dissatisfaction with the world at that time through the outcome of the tragedy of "ten disharmony" of these two representative figures in ancient China. Readers need to pay attention that it is not only that general place names need to be explained with exclusive terms, but also that poetry topics generally involve the reference of many exclusive terms. For the sake of brevity, this kind of reference is often presented in the form of

abbreviations in poetry, and the content referred to in notes has an exclusive position. For example, the “三五” in “稟神志以藏照，秉三五而垂名” is interpreted as “The Three and the Five could admit of various explanations, but probably 'the three correct ways (san-cheng) of Heaven, Earth and Man' and 'the five constant virtues (wu-ch'ang) of benevolence, righteousness, propriety, knowledge and faithfulness suit the context best.” There are many ancient Chinese classics, among which there are various proprietary terms. Here, the “three” generally refers to “heaven, earth and man” in the book of changes. “There are heaven, humanity, tunnel and two materials.” The “five” often refers to the five moral standards mentioned in the Confucian Analects, namely benevolence, righteousness, propriety, wisdom and faith. However, western readers do not have a deep understanding of the meaning of Chinese classics. In particular, people, heaven, and earth in “the book of changes” have a deeper philosophical meaning. In ancient China, people believed in “divine power”, so the ruler was called the “son of heaven”. “Heaven” can be regarded as a translation roughly corresponding to “天”. If it is directly translated into “sky”, the meaning will change. In “the book of changes”, “heaven” refers to the concept of supervising all living beings and nurturing all things (but different from the concept of God in Christianity) (Wang Xueming, Yang Zi, 2012). Therefore, the name of “heaven” is neither a physical heaven nor the concept of heaven in the western Bible. It is easier to understand that “heaven” is expressed by borrowing the western concept. Confucian interpretation of “benevolence, righteousness, courtesy, wisdom and faith” is more complicated. “Benevolence” is the essence of Confucian moral. Confucius started from the thinking of mankind, and created the theory of benevolence. Human nature stipulates that “benevolence” is the main principle embodied in ethics, so it is not only a moral quality, but also a relationship between people and things, a philosophical view. It is mentioned many times in the Analects of Confucius. If the annotation is interpreted, it is very complex. The frequency of “benevolence” in the Bible is not low. Although the connotation is slightly different, it can also be regarded as the corresponding translation of “benevolence”.

Interpretation of ancient Chinese

Ancient Chinese and English languages have their own ways to form sentences into texts. In translation, we should break through the constraints of the original

form, grasp the semantic whole from the textual level, adapt to the expression habits of the target language, and make necessary adjustments to the sentence boundary and word order (Li Huiwang, 2006). The unique sentence formation method of ancient Chinese needs special explanation. The theme and age of poetry determine that it contains a large number of ancient Chinese, and classical Chinese itself, has its special sentence patterns and usages. If the special sentence patterns of classical Chinese are not understood, it will often cause the dislocation of subject and object in translation. Classical Chinese also has its unique sentence breaking methods and statements. If this way of sentence breaking or statement is explained in translation, it can enable western readers to understand the original poetry easier. For example, "in the three spare times" and in leisure from discussion I have read their writing and been moved to sadness", the translator Davis especially give annotations to "in leisure from discussion". "With friends; for this as a proper activity of the gentleman see I" is a basic activity in ancient times, but it is difficult for western readers to understand without annotations and explanations.

Conclusion

Semantic dredging expresses the difficult points in moved by scholars' not meeting with good fortune through exclusive nouns interpretation and ancient Chinese doubt interpretation for readers' understanding, so that readers' understanding of the text is based on a certain story background and cultural background. Semantic dredging is the most indispensable function of annotation. Without semantic dredging, the reading and understanding of the translation of ancient poetry will become a different event for western readers.

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