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A STUDY ON CONTRASTIVE REFERENCE AND COMMUNICATION WITH READERS IN  
ENGLISH TRANSLATION OF CHINESE FU

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ABSTRACT

Chinese Fu is a special literary form in ancient China, with specific format and rhythm. In the English translation literature, the English translation of Fu is a major difficulty, which has important reference significance in the process of disseminating Chinese excellent classics and culture. In the English translation of Fu, for the convenience of expression, it is often related as a whole, which leads to its connotation. However, western readers are usually unfamiliar with the connotation of Fu, so in the English translation, in addition to the translation of the main text, the annotation in the paratext is also essential. It is particularly important to communicate with readers by reference in annotation to ensure the comprehensibility of the translation of Chinese Fu.

Keywords: Chinese Fu, intratextual intertextuality, extratextual intertextuality, communication with readers

Contrastive Reference

Intratextual intertextuality

Intertextuality within the text is the echo and interaction before and after some notes, mapping the historical source of notes, so that readers can obtain a more comprehensive and profound understanding by referring to other notes related to the text (Zheng Dan, 2021). For example, “怀正志道之士·或潜玉于当年” is translated by the Sinologist Davis into "Some scholars who cherished correctness and set their minds on the Way 'hid their jade' in their prime" in "moved by scholars' not meeting with good fortune". Here the translator annotates "jade", which western readers may mistakenly think is a jade mineral. Therefore, the translator explains that it comes from the Analects of Confucius and echoes with jade in the 46th note, forming an intertextual reference, so that readers can understand the actual meaning of "jade", and "latent jade" refers to virtue and talent. The original sentence of the 46th note in the translation is "Cherishing my solitary feelings, I shall finish my years, And decline a good price from court and market-place" Here, the translator made a note, "good price" comes from the Analects of Confucius. " Tzu Kung said:" I have a fine jade here. Shall I hide it away in a case or shall I ask a good price and sel it? "The master said:" sell it! Sell it! I am waiting for a buyer." (Davis, 1983). Here, the translator Davis indicated the source of "jade". Tzu Kung said: "if there is a beautiful jade in this place, hide it? Ask good Jia and sell it?" Tzu said: sell it! Sell it! This is the reverse intention here. The original

author Tao Yuanming retains noble morality, stays away from the secular world and does not want to damage his mind.

### Extratextual intertextuality

Extratextual intertextuality refers to the Intertextuality between the text in the annotation and the text in the external context (Qiao Jie, 2021). "Clearly there is no tiger in the market place, yet one is deceiving if three men make the report.", Here, Davis made a note, which is an extended form from Han Feizi, the book, "P'ang Kung..said to the King of Wei:'Now if one man said there was a tiger in the market-place, would your Majesty believe him?'The king said'I would not.'.... 'If three men said there was a tiger in the market-place, would your Majesty believe them? The king said'I should believe them.' P'ang Kung said:' It is quite clear that there is no tiger in the market-place, yet if there men say it they create a tiger.'" (Davis, 1983). "Pang Gong called the king of Wei and said, 'now a man says there are tigers in the city. Does the king believe it?' He said, "No." "Do you believe what they say? " He said, "No." "Few people believe it," he said, "it is clear that there is no tiger in the city, and the three people say that they become a tiger in the city. I wish the king to observe it." Here, when making notes, the translator clearly studied the sources of allusions in the original work of Han Feizi, and added them in the notes, which are also quoted from the "three man-made tigers" in Huainanzi. It can be seen that there is cross interconnection between text and foreign text and the necessity of notes.

### Communication with readers

Communicating with readers in some cases, for the needs of interpretation, the translator appears directly in the notes from his own perspective. In the process of translation, the author communicates and explains the necessary explanations and allusions to the readers in the notes at the end of the page. China's ancient books are numerous and vast, ranging from hundreds of schools in the Pre-Qin Dynasty to everyone in the Republic of China. The ancient and modern history of these books is thousands of years, and many versions of them have been circulated only for their annotation. In order not to mislead readers, but also to show readers their interpretation, and to facilitate readers' textual research needs, translators will especially indicate the source in the translation, so that readers can read more smoothly.

The theme explanation and annotation should directly aim at the relevant cultural background and difficult words, reflect the relevance, and should not be exaggerated or irrelevant (Wei Jiahai, 2017). Take the example of "the spirit is reflected in Tibet, the three correct ways" and "suit the context best" in the translation, which means that the interpretation of the annotation is only what the translator thinks is most appropriate. In fact, other people may have different opinions or the translator's understanding may also have deviation, so as to let the readers understand that this interpretation is only the words of one family, not necessarily the only interpretation. Another example is the annotation interpretation of "since no 'hiding or leading forth' is not attached, he will always act properly in accord with his feeling." Here, the translator annotates "Again a substitution for withdrawal and taking service;the words are taken from hexagram." It explains the theme. "潜跃" is originally a verb. The translator interprets it as going out of office and entering office, which not only connects the text meaning, but also takes care of the theme, so that the target language readers can suddenly be enlightened and feel the theme of the original text.

### Conclusion

Due to the characteristics of Chinese Fu style, its translation usually needs to use the function of reference in the paratext annotation to increase the intelligibility of the main text, and link the text in the annotation by means of intratextual intertextuality and extratextual intertextuality. Tie it up and point out the hidden meaning for western readers. For some parts that need to be understood through comprehensive analysis of multiple paragraphs, the translator brings his own vision into the notes to interpret the theme and meaning of Fu to the readers, so as to ensure that the theme of Fu can be understood by the readers, so as to provide reference and enlightenment for the translation and research of paratexts similar to Fu.

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