Translation Strategies of Color Images in Poems of Tang and Song dynasties

Yan Jiang

NanChang Institute of Technology,Nanchang,330099

Keyword: Color intention; Poems of Tang and Song Dynasties; Translation

Abstract. The poems of Tang and Song Dynasties are the monument of 5000 years of Chinese and the treasure of world literary world. Color images occupy an important position in the poems of Tang and Song dynasties, and imply a strong cultural heritage. In the translation studies at home and abroad, it attracts much attention. "Poetry" is the realm of the ancient poets in our country. The poetsused a large number of color words in the Tang poetry, vividly reflected the beautiful natural scenery, and more vividly embodies the colorful social life. The paper takes the culture as the starting point to treat domestication and foreignization as the method of translation, by comparing different interpretations of some famous masters at home and abroad, to discuss the cultural transfer issues in the translation of color images in Tang and Song poetry.

Introduction

Poems of Tang and Song Dynasties are the shining pearl in the treasure house of Chinese traditional culture and the cultural monument of 5,000 years for Chinese nation. It is not only of great significance in the history of Chinese culture, but also occupies an unparalleled position in the world literary world. With the help of color, Tang and Song poets had portrayed many beautiful and moving pictures for us. The numerous colors show the rich inner world of the poets and reproduce the social life in the Tang and Song dynasties. The artistic expression and appeal of the color image reached a peak in Tang and Song poetry. However, although the translation community has achieved some achievements in the translation of Tang and Song poetry, so far, few people have studied the color images and their translations in Tang and Song dynasties. Based on the relationship among culture, language and imagery, this thesis compares the special color images of Tang and Song poetry and their English versions to analyze the cultural transfer issue of the English translation of color images in Tang and Song dynasties.

Image

The history of the development of images in China and in the West has a long history, and the various definitions of the different images for the various parties are quite complementary. After comparing the original works of Tang and Song poetry, this paper defines the images of Tang and Song poetry as examples including allusions and customs, the characters depictedare vivid, the combination of action has a strong sense of the image of the language screen. These languages can appear as separate forms or as a combination of several images into a specific scene, so that the reader can obtain a kind of aesthetic feeling full of Tang and Song poetry characteristics. The research on the translation of Tang and Song poetry images is not only an effective entry point for the translation of literary genres into English in Tang and Song dynasties, but also serves as a reference for the translation of other literary works.

In-depth study of image translation can help us to better understand the characters and works in the poems of Tang and Song dynasties, make use of rhetorical images such as pun, duality and metonymy, In the situation, we often make use of some perceivable metaphors, such as the natural and rich images of beauty such as jade, beads, star and storm, and make full use of the law of aesthetic perception, The corresponding aesthetic experience is based on the structure of "Adjective Ran" and the visual image marked by "content", "spirit" and "color", which are the direct reflection of the psychology of the characters and have a strong sense of the picture consisting of two or more verbs phrases, one of which is the central verb, the other verbs is in a state of accompaniment, such as "joking", "greeting", "dare to hide in the fan room" and so on.

The Subjects of Translation of Heterogeneous Images on the Surface Passively Involved

Heterogeneous image on the surface refers to the unique cultural image of the original language, which appears in the form of customs and sentiments in the legends of the Tang Dynasty. The framework of the primitive symbolic guidance has certain cultural characteristics, but the cultural defaults under this framework are not unique to the original reader. Because of the increasing frequency of intercultural communication, the communication between different ethnic groups is becoming more frequent and the differences between cultures are gradually diminished in the process of cultural integration. At this time, the translators 'passive translation of the main body is based on the premise that the reader's view of reading will continue to expand. The translator believes that the target readers' understanding of some static images is not as long as they were imagined in the past. On the other hand, not all people from the primitive culture are familiar with superficial heterogeneity. After all, the Tang Dynasty has existed for more than a thousand years now, and the concept of custom is quite different from that of the present. When a clear explanatory or suggestive discourse on an image appears in the original text, these small quantities of related symbols serve as a guide, enabling the corresponding cognitive framework in the original reader's memory to be easily activated.

Use the Color Image of the Target Language Instead of the Source Color Image

he poetic image embodies some specific connotation and emotions, embodies many unique cultural elements. Due to the differences of social and cultural backgrounds, the same color image has different associations and symbolic meanings in different cultures. Due to the lack of cultural factors, there is the natural images in some source languages may seem strange to target readers and may even conflict with their cultural connotations. At this time, in order to make the target language and the source language have the meaning equivalent effect, the original image should be properly modified essentially. Some specific color images in Chinese can find the images with the same or similar meanings in English. Therefore, replacing the color images in Tang and Song poems with color images in English is a good way to translate them, which could achieve functional equivalence between English and Chinese.

For example: green ants new cool wine, red mud small stove. Bai Juyi "Asked Liu Nineteen"

Version A: My new brew gives green glow.

Version B: A green spider wine.

This poem depicts the warm picture of entertaining friends at home with good food and wine in a color image. "Green ants" and "red mud" two color images are replaced on first position of the sentence, combined with each other, warm colors "red" to create a home warm atmosphere. Although the language of the poem is very simple in Chinese, it is difficult to correctly translate "green ants" in this sentence without a corresponding cultural background.

Version B translated it as "green spider." The target language reader see how translated with a shock, the spider stay in the wine actually there, how terrible, who dare to drink this kind of wine, where a warm feeling in the target language version vanished. As stated, the image depends on the social culture.

In ancient China, wines were made from cooked millet, sorghum, or millet, and the wine produced from these sorghum and millet looked cloudy. Since the wine was newly brewed and unfiltered, foam, micro-green color, small, such as ants, so called "green ants." Under the light of the show, it will shine through the green light. Therefore, the "green ants" in the original poem should be translated into the "green light" in the glass, which is actually the image of the scum bubble floating on the wine surface shining under the light. Therefore, the translation correctly conveys the connotation of the original image.

It can be seen that replacing the original image of the poetry with the familiar image of English readers when translating Tang and Song poems can not only eliminate cultural barriers but also convey the beautiful conception of Tang and Song poems to English readers and arouse their rich and beautiful associations with images.

Delete the Original Color Image but Retain Its Meaning

Many color images in the poems of Tang and Song Dynasties were produced in a particular social culture and have unique cultural connotations. These color images can not be found in the English translation of the equivalent, which requires the original image in the flexible translation, retaining the cultural connotation of the source image and delete its external manifestations, faithfully pass the culture of the source language information.

For example: Gold house makeup waitress night, Jade buildingafter banquet and get drunk in spring.Bai Juyi "Everlasting Sorrow"

Version A: Passing her life in a "golden house"

Version B: When dressed in secret chamber.her beauty served the night.

In the poem, "Golden House" is not really refers to the house built with gold, but refers to the house where the personal love of Tang Xuanzong and Yang Guifei. The poet uses the term "Golden House" to write down the luxury of Yang's concubine. On the one hand, the poet wants to use the term to map out Yang's miserable concluding like Chen Ajiao. Therefore, the translation ofversion A into "golden house" is not appropriate, version B translated as "secret chamber" well preserved the original cultural connotation.

Conclusion

This paper focuses on the analysis of translation of static images using the framework theory of cognitive linguistics. Since the static images condense the unique customs and language styles of the Tang Dynasty, the translator's subjectivity is greatly restricted. The "passive intervention" or "compensation passive intervention "is the ideal choice. In the face of the homogeneous image common for the original language and the translated language, the translator should take the passive approach of the subject to make the target language reader and the original language reader complete the process of "idealistic image". In the face of cross-cultural background, the translator should choose the passive intervention of the subject, expand the distribution of cultural default values in the cognitive framework of the target language readers, or follow the pattern of simultaneous presentation of "image" and "think" in the original text, In the face of the deep heterogeneous image with a strong primitive culture, the translator should adopt certain means of compensation on the basis of the passive intervention of the subject, that is, to use the literal translation, the literal translation and the literal translation those fill method to add the image description.

References

[1] Zhang Z Z. Rhyming Devices in English Poetry and Their Application in C-E Poetry Translation[J]. Journal of Tianjin Foreign Studies University, 2015.

[2] Zhi-Gang M U. The Image Relationships in the Mutual-translation of Chinese and English Poetry[J]. Journal of Pingdingshan University, 2008.

[3] Gong G. English Translation of Lu You's Poetry and Symbolization of His Image[J]. Comparative Literature in China, 2013.

[4] Sen-Lin L I. Reconstruction of the Mountain Image in the Translation of Mao Zedong' Poetry[J]. Journal of Hunan First Normal University, 2017.

[5] Wang X H. The Image Transfer Strategy of Translating Chinese Poetry into English in Globalization Context[J]. Journal of Guangxi Normal University, 2012.

[6] Cong Z. On Image Transition in Poetry Translation from Chinese into English[J]. Journal of Zhejiang Shuren University, 2005.

[7] Gao H, Zhan X. On Translation of Li Bai's Poetry and Its Features in Britain[J]. Journal of Mianyang Teachers College, 2015.

[8] ZhouYang. Comment on Two English Versions of The Song of Burying the Fallen Flowers Based on "Three Beauties" of Poetry Translation[J]. Journal of Yangtze University, 2017.

[9] Sen-Lin L I. Reconstruction of the Mountain Image in the Translation of Mao Zedong' Poetry[J]. Journal of Hunan First Normal University, 2017.

[10]Cai H. Situating Covert References and Overt Inferences in Western English Translations of Chinese Classical Poetry[J]. Foreign Languages & Their Teaching, 2016.

[11]Sun Y Q, University L N. The embody of translation features in English translation of Chinese ancient poetry[J]. Journal of Jiamusi Vocational Institute, 2017.

[12]Yang K. Translation,Dissemination and Canonization of Li Bai's Poetry in the English world[J]. Journal of School of Chinese Language & Culture Nanjing Normal University, 2017.