

A Balanced Translation of Chinese Classics in the Era of "Fragmented Reading"

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Abstract

With the Chinese culture "going out" work gradually, Chinese classics translation caused the attention of scholars from all walks of life and discussion, GeHaoWen "translation" translation can bring readers easy reading feeling, also can in a short time power classics translation, however, the Chinese culture has a long history, Chinese classics translation in carrying forward the national culture, play an important role in promoting the development of human thought, should not be "British and American". With the advent of new media and visual era, the free conversion of different types of symbols. With "qi harmony" as the guiding principle, the translation and dissemination mode of classics beyond a single language can provide new ideas for the external translation of Chinese classics, and provide a balance.

Keywords

Fragmented reading, Chinese classics, qi he.

1. Current translation status of Chinese classics

From the past, Chinese classics translation works, have culture fax, strive to highlight the Chinese culture and literary style of a dream of red mansions (Yang Xianyi) translation, also have an emphasis on translation culture specification, comply with the western readers of the original "translation" of "The Story of the Stone" (hawk "stone"), the wisdom of Confucius (Lin Yutang), mo yan works (GeHaowen), and so on. The first "extreme" is that for the translation of Chinese classics, many scholars insist on turning "desk book" as "pillow book" and taking the road of "changing", so as to obtain the maximum acceptance of readers and the best dissemination effect, which is conducive to the introduction of Chinese classics to the world. Another "extreme", "represented by" heavy translation "the mainstream classics translation strategy, very dependent on outstanding note this" text context ", the interpretation of the discourse in a single integrity, this strategy is not conducive to Chinese culture spirit by western ordinary readers quickly digest and effective acceptance, the "desk book" often become a kind of spiritual decoration.

Since entering the information age, "fragmented reading" has become a way for most ordinary readers to read or absorb information. This is also the spread of most of the ancient Chinese "heavy texts" among ordinary readers at home and abroad. The fundamental cause of the occurrence of "fragmented reading" is the replacement of discourse power that supports the integrity of classical texts. The essence is "reading on demand" and "rewriting reading", which reflects the readers' demands of "efficient expression" and "fragmented and efficient information intake". Therefore, conform to the development of The Times of Chinese classics translation is bound to reflect the key requirements of "efficient expression": content alert, language, culture expression concise, discourse can repeat strong, strive to improve the expression efficiency and accuracy at the same time for film and television, drama, novels and other "rewrite" compatible space (Lin Yuanbiao, 2015).

"Translation spirit" is the inheritance and development of "three difficult translation tasks". Similarly, from the perspective of article learning, it puts forward more specific and operational requirements for the inspection of translation process and translation quality. The three most important aspects of "righteousness", "body" and "qi" are taken as the program of translation operation and translation criticism. The breakthrough in the "art" of classical books translation lies in the own characteristics and profound historical accumulation of "language research and literature research", which is systematically applied to the translation, which is of fundamental help to improve the "expression efficiency" of the translation of classical books. "Yi" refers to the agreement of the translation and the original text in meaning, "style" refers to the combination of the translation and the original text in style and form, and "qi" refers to the fit between the translation and the original text in the momentum and the internal vein of the article. "Cinda ya" is the translator condition, "righteousness" is both the translation principle and the translation standard. (Pan Wenguo, 2010)

"Unity" is the minimum requirement, "body fit" second, "qi fit" is the highest requirement. "Justice" includes three aspects: word, organization and system, its main basis, in accordance with the pan said is liu xie "wen xin dragon" article theory, Lin Yuanbiao added: this is the ancient China represented by "classics" hermeneutics system, "fit" provides the master ancient style four language elements "rhyme, to, words, sound" mark characteristics, is the form of classical English translation analysis basis. "Qi harmony" more belongs to the "art theory of translation". "Qi" is the soul of Chinese essay concept, has always been a difficult to say essay core term, pan led Liu Da Kui concise pointed out that "qi is syllables deployment and the arrangement of sentence length". Pan also provides several concepts related to "Qi" and applicable to "translation art theory": "God" —— simulation, "Yin and Yang" —— works and writer style; "pulse" —— clues throughout the text or the author's thinking; "taste" —— meaning. Therefore, there is a relationship between the three: meaning and body are on the language level, and qi is on the artistic level.

2. Application of Qi harmony in external translation of ancient books

The criteria for evaluating the quality of a translation are diverse. Each translation method, skill and strategy has its own advantages and disadvantages, and has its applicable texts and occasions. More importantly, whether the foreign cultural classics can be accepted and accommodated by the local culture also depends on whether the local culture recognizes the cultural identity of the "others", and it is not a problem that can be solved simply by translation. "Translation is always accompanied by an unstable balance between the power operations of the two cultures. Translation is not a product of a text equal to another text, but a complex rewriting process, which equally involves the whole picture of the language and the overall concept formed by the history of the 'other nation' ('Other' people), involving the influence and balance of power between the two cultures" (Roman alvarez & M.Carmen áfrica Vidal, 2007: 4). Therefore, when the language characteristics and narrative methods of Chinese classics and works are successfully "faxed" and understood and accepted by the world, and when Chinese culture can be harmoniously integrated into the world culture, it is the time when Chinese cultural classics truly go abroad.

Lin Yuanbiao once pointed out that the translation theory believes that "the combination of translation" is the operation technique of translation, and also the evaluation standard of translation criticism. We take a few examples from Pan Wenguo's classic translation of Philosophical Maxims of 2000 Years Ago Two thousand years ago, and compare with other translations, while discussing the operation methods, we also make some attempts to translate criticism. It shows that as long as "drill in and out", the translation of ancient books can fully realize the key requirements of "efficient expression": the content is alert, abundant language

power, concise cultural expression, and strong retelling. What can best reflect the basic requirements of translators is "righteousness" and "body combination" at the language level, and "righteousness". Translation science requires the translation of "meaning" rather than "meaning". "The meaning is subjective understanding, and the objective meaning." (Pan Wenguo, 2010) How to find the objective significance? "Yihe" gives three methods: one is to read the word, the other is to read the context, the third is to contact other works, to find the most appropriate explanation — that is, the semantic interpretation of "classics".

Whether the external translation of ancient books should be "physical combination" can be said to be the "debate of literary quality" in the new era, and the answer given by article translation is yes. The external dissemination of Chinese culture has entered a new historical period, and it also puts forward higher requirements for the external translation of the ancient books. In this context, it is extremely inappropriate to ignore the study of the articles that carry the essence of the Chinese traditional culture. In the Analects of Confucius, it is put forward that "quality wins the wild, quality wins the history, literature is gentle, and then the gentleman", which originally refers to the contradiction and balance between simplicity and literature in people's behavior. Plain is better than the decoration will be rough, the decoration is better than plain will be vain, plain and the proportion of appropriate, can become a gentleman. If this analogy to the translation of ancient books, the contradiction between "text" and "quality" is reflected in the contradiction and balance between the meaning of the article and the body of the article in the translation process. Only pay attention to the semantic and ignore the form, the translation lacks the charm, distort the semantic to transplant the form, and lose the artificial; semantic and form, both "sense" and "body", can achieve the balance between "text" and "quality".

According to article translation, translation is to make an article. However, translation is also a special form of writing, which is restricted by two languages and cultural systems, so there is an inevitable loss in this process, so there is no perfect translation. Even the success of Lin Yutang, also once lamented the difficulty of translation: "where the beauty of the sound, meaningful beauty, has the beauty of vivid, has the beauty of style, the translator or forget the god, or the god and forget its body, never the meaning, god, spirit, style and the beauty of the voice completely translated at the same time." But there is no doubt that Lin Yutang has opened up an amazing road to success for the translation of Chinese culture with his unique Lin's English, which has much enlightenment for the practice of classical book translation of later generations. From the perspective of translation rhetoric, Lin Yutang made many beneficial attempts, to "rhyme, to, words, sound" and other Chinese rhetoric elements for comprehensive consideration, and in the process of translation of these elements are not mechanically to copy and copy, but choose the key points, show its charm, with the way of English rhetoric for appropriate transformation, make the service of the overall rhetoric effect, through the "fit" to achieve "qi".

In order to translate the literary works to retain the original style, but not to make the translation too stiff due to the differences in language habits, this requires the deep spiritual communication and emotional communication between the translator and the original author. The translator also needs to use rich knowledge, experience and creativity to deeply restore the author's thoughts and emotions, and reproduce the beauty of the original style and artistic conception of the author. Under such the difficulty of translation, Pan Wenguo dared to openly put forward the "translation standard", which must be tested by practice. Therefore, his translation will inevitably reflect his proposed theory of translation. Combined with Pan Wenguo's "translation" to read the selection of Hertz prose, the result is satisfactory, the "righteousness", "body" and "qi" in the article is not empty words, but throughout his translation. According to the characteristics of He's diverse prose styles, Pan Wengui adopts different styles and styles, combining hardness and softness, blending of reason, full of charm

and coherence, and well realizes the unity of "righteousness harmony", "body harmony" and "qi harmony" in the translation.

3. From faithfulness to qi harmony

Why do you want to specifically discuss the requirements for the translation? This is because, with the global craze of Chinese language and Chinese culture, the translation of Chinese and English, including the translation of Chinese classics, received more and more attention, more and more people participate in it, and the number of publications surged. However, we can also find that the quality and quantity of the translated works are not corresponding. Take the Greater China Library, the iconic translation of Chinese and English, as an example, when the first batch was first published, it won a lot of praise. With more and more published works, the voice dropped down. Sometimes there is no lack of criticism of some translations or even the general level of translation. In such a situation, the quality of translation is more and more our attention.

If carefully examined, found that if too much emphasis on "righteousness", may cause "death", "too much emphasis on" fit ", may cause" board " consequences, inflexible. How to make the translation is not "dead", is not "board"? There must be a clever line to intersperse, this line is "qi". Therefore, in addition to "harmony", we also seek "qi harmony", and seeking "qi harmony" is to break the rigid mode of "righteousness and body harmony", in order to pursue the clever translation effect. "Qi" can form different combinations with many related words, such as spirit, spirit, momentum, qi bone, etc. These combinations have different emphasis, but the core of them is "qi". Since the end of the Han Dynasty, Cao Pi put forward the proposition of "Qi is the main paper", "Qi" has become the goal of the past dynasties writers, which is not only the means of their self-cultivation ("I am good at raising my noble spirit"), but also the highest state of the article ("the qi, short, long and good"). Engaged in the external translation of Chinese classics, we should have the courage to convey the spirit of the original text, and show it in an appropriate way in foreign languages, as our lofty pursuit. About "qi close", there are several aspects to be explained. What is "qi"? Although "qi" is the core concept of Chinese essay learning, it cannot find its counterpart in western literary theory. It is difficult to translate into foreign languages, just like some other yuan-concepts in Chinese philosophy, aesthetics, including "Tao, reason, god, rhyme and taste". Therefore, since the 20th century, literary theorists have not talked about this concept, and dismissed it as a mysterious talk. What we have to ask now is: 1. Why can't we have what is not available in the West? 2. Why can't you explain it, but it must be "mysterious" and unknowable? 3. For more than 100 years of cultural exchanges between China and foreign countries, we have been "introducing" and "looking for something that foreign countries have but China does not have". Why can't we find something that China has but does not have in foreign countries, so as to enrich foreign culture and art? In the final analysis, Cao Pi and Han Yu may not say "qi" clearly, but later, it was very clear, but we did not pay attention to it. Why is "qi" the soul of Chinese essay learning and the highest pursuit of foreign translation of Chinese classics? The allocation of syllables and sentence length is only the expression of "qi", and the essence of "qi" lies in that it is a means to make the article "alive". In fact, "qi" is not only the core of essay learning, but also the highest pursuit of other Chinese arts. The earliest literature of Chinese painting theory, and the "six methods of painting", has always been regarded as the criterion of painters. The first of them is "vivid charm" (see Li Source, Lin Lin 1997:55). "Vivid", the modern many people without thinking as a two-tone word, equal to the English lively. In fact, reading ancient Chinese must first be based on the word, from the point of view of the word, this is a dynamic object structure, meaning "dynamic" gives birth to dynamic, can produce dynamic is "charm". This is the highest pursuit of all Chinese art categories, and also the biggest feature of Chinese art. As mentioned above, if writing an article

or translation only focuses on "righteousness" and "body", it will be not "dead" and "board", to make "righteousness" and "body" alive, we must inject "qi".

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