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A Study of the English Translation of Culture-loaded Words in the "Jiu ge" of the *Chu Ci*

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Abstract:

The English translation of culture-loaded words in Chinese has always been a throny problem in the translation studies field, and there is still no consensus on how to translate them into English. Scholars have different opinions on their translation and in many cases will get lost in the selection of translation methods. Since there is no consensus on the translation method, it is better to consider another approach, namely the employment of Peter Newmark's semantic translation and communicative translation theory, to deal with the translation of culture-loaded words in terms of purpose and effect of translation. When translators pays more attention to the transmission of the original content, they may as well consider the use of semantic translation. When the translator wants to convey the "effect" of the source text, aiming to represent it and make it strongly felt by the target readers, communicative translation is a better choice. The "Jiu ge", as a very important chapter in the *Chu ci*, shows the features of Chu culture with its unique cultural perspective and is rich in many culture-loaded words. This paper examines the translation of culture-loaded words in the "Jiu ge" by four translators, including Zhuo Zhenying, Xu Yuanchong, David Hawkes, and Arthur Waley, according to the principles of semantic translation and communicative translation. As such, the paper discusses the feasibility of using this translation theory to solve the translation of culture-loaded words in the "Jiu ge", attempting to summarize the corresponding translation modes, and promoting the English translation of culture-loaded words in the "Jiu ge".

1. Introduction

The *Chu ci* （楚辞）is the source of Chinese Romantic literature. Qu Yuan（屈原）used his soaring imagination to create this magnificent masterpiece, which contains extensive knowledge of Chinese characteristics such as social folk customs, religious witchcraft, astronomy, and geography. *Chu ci*, which has a long history, is full of

culture-loaded words with national characteristics. However, "These culturally rich words, rooted in a specific language or cultural context, meanwhile make translation extremely difficult, and there is currently no consensus in translation circles." [23]. As there is no precedence to follow, finding terms that are exactly comparable in the source and target languages is challenging for translators. Therefore, it is imperative to study the English translation of culture-loaded words contained in *Chu ci* and further promote Chinese culture to go global. In order to encourage the translation of culture-loaded words in the "Jiu ge"（九歌）, this paper aims to select four English versions of "Jiu ge" and use Newmark's translation theory to make a comparative analysis of the translation of its culture-loaded words. It also explores the viability of applying Newmark's translation theory to "Jiu ge"'s culture-loaded words and attempts to summarize the corresponding translation models for various types of culture-loaded words.

2. Literature Review

Culture-loaded words "refer to the words, phrases and idioms that mark the unique things in a certain culture. These words reflect the unique way of activities gradually accumulated by a specific nation in the long historical process, which is different from other nations." [18]. Looking back at the research on the culture-loaded words of *Chu ci* at home and abroad in recent years, it can be found that western studies focus on the religious culture-loaded word "Wu"（巫）and introduce the relevant information of "shaman" culture to foreign readers. The research subjects are relatively small and concentrated. Among them, the scholar Thomas Michael is the most prominent, who has conducted targeted and in-depth research on "shaman". In 2015, Thomas Michael published *Shamanism theory and the early Chinese Wu*. This paper discusses the controversial topic whether it is appropriate to regard "Wu" as "Shaman", and explains the reasons why "Wu" should be translated into "Shaman" from these three parts. Later, in 2017, in *Shamanic Eroticism in the Jiu Ge (nine songs) of Early China*, Thomas Michael borrowed the description of "Shaman" in the "Jiu ge" in "songs of Chu" to study the phenomenon of shamans in the state of Chu luring various elves with pornographic means when communicating with them. This paper first introduces shaman belief from the aspects of religion, history and theory, then analyzes the relationship between people and elves in Shaman belief by using gender relations, and finally analyzes each different act of deification separately. Later, in 2018, the author continued to publish *Shamanism, Eroticism, and Death: The Ritual Structures of the Nine Songs in Comparative Context.* This paper continues to study the "shaman" culture in the "Jiu ge". Through the comparative positioning of shaman rituals in the "Jiu ge", the deeper kinship among Shamanism, pornography, violence and death is revealed. According to the research content, the Chinese research on the English translation of culture-loaded words in *Chu ci* can be roughly divided into two categories, that is, the study of culture-loaded words in the "Li sao" and the study of culture-loaded words in other chapters of *Chu ci*, yet mainly focusing on the translation of culture-loaded words in the "Li sao". Most scholars [1,7] adopt qualitative research methods when studying the culture-loaded words in the "Li sao". In addition, some scholars [3] have used quantitative and qualitative mixed method to study the culture-loaded words in the "Li sao". Other articles in which domestic scholars study the culture-loaded words in *Chu ci* are: Bu Ju and Ju Song [25,26]. In the Chinese research, we can find that when Chinese scholars study the translation of culture-loaded words in *Chu ci*, they adopt many translation theories for analysis, such as the three levels of translation in Embodied-Cognitive Linguistics [3], the

adaptation theory [9], foreignizing translation theory [1], Hermeneutic textual criticism [7], skopos theory [25,26], relevance theory [10], cultural translation view [20].

In conclusion, when western scholars study the culture-loaded words related to "Shaman", they analyze them from the perspective of interdisciplinary theory, supplemented by introducing the relevant culture, while Chinese scholars focus more on how to translate the culture-loaded words in *Chu ci*, and explore the relevant translation methods, so as to better convey the to foreign readers.

3. Theoretical Framework

Peter Newmark applied the research results of cross-cultural communication theory and modern linguistics, such as case grammar, functional grammar, semiotics and communication theory, to translation research, believing that translation is not only a science, but also an art and skill, and proposed the famous "communicative translation" and "semantic translation" [18]. Can Newmark's semantic translation and communicative translation theory be adopted to study the translation of culture-loaded words? Many scholars have given an affirmative answer. Huang and Feng [5] discussed the feasibility of applying Peter Newmark's communicative translation and semantic translation theory to the translation of Chinese culture-loaded words, taking Chinese literary works and some real-life translations as examples, and believed that the proper application of communicative translation and semantic translation strategies could help translators better qualified for the translation of Chinese culture-loaded words. Xie [18] paid more attention to illustrate Peter Newmark's semantic translation and communicative translation theory and the characteristics of ancient Chinese poetry. Through his translation theory, she illustrated the problems encountered in the process of translating ancient Chinese poetry about appellation, scale and time, and concluded that his theory can guide the translation of ancient Chinese Poetry, It can prevent two aspects of deviation: on the one hand, it is too rigid in the form of the original text, so that the translation can not clearly express the meaning of the original text; On the other hand, it completely ignores the characteristics of the original text, which makes the translation lose its original cultural characteristics. Semantic translation emphasizes the content of the original text, while communicative translation emphasizes the effect of the original text. In the process of translating ancient poems and songs, we should give full play to their respective advantages and complement each other to make the translation more perfect. In 2013, Yao published *The Translation of Culture-loaded Words in Tang Poetry -- Taking the Translation of Xu Yuanchong and Sun Dayu as examples*. She studied the Tang poems rich in culture-loaded words, and used Peter Newmark's "semantic translation" and "communicative translation" theories to compare and analyze the two English versions of Xu Yuanchong and Sun Dayu. This paper explains the guiding significance of the theory to the translation of culture-loaded words in ancient poetry. In conclusion, it is feasible to apply Newmark's semantic translation and communicative translation to the English translation of culture-loaded words.

Peter Newmark proposed semantic translation and communicative translation in his book *Approaches to Translation*, and gave them the following definitions. "Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language

allow, the exact contextual meaning of the original." [14] "Communicative translation emphasizes the "effect" of the translation; Semantic translation emphasizes "the original content" ." [18] Many scholars have applied this theory to study the translation of culture-loaded words in Tang poetry, but it has not been involved in the study of culture-loaded words translation in *Chu ci*. The "Jiu ge", as a very important chapter in the songs of Chu, shows the features of Chu culture with its unique cultural perspective and is rich in many cultural-loaded words. Therefore, this paper selects four English versions of the "Jiu ge" and applies Newmark's semantic translation and communicative translation theory to study the translation of culture-loaded words in the "Jiu ge". The four English versions of the "Jiu ge" selected are two Chinese translators: Zhuo Zhenying and Xu Yuanchong, and two famous Western sinologists: Hawkes David, and Arthur Waley. Eugene Nida divided culture-loaded words into five aspects: ecology culture, material culture, social culture, religious culture and linguistic culture. The author will list some examples of this five types of culture-loaded words for analysis to figure out what translators prefer between semantic translation and communicative translation, and how translators transfer the culture behind these words in their translations. Then, this paper will summarize the translation strategies with better effect adopted by different Chinese and Western translators in the face of different types of culture-loaded words in the "Jiu ge" under the framework of semantic translation and communicative translation theory, in the hope of providing references for the translation of culture-loaded words in the "Jiu ge".

4. Case Study

In this part, culture-loaded words in "Jiu ge" will be divided into five groups, according to ecology culture, material culture, social culture, religious culture and linguistic culture. Then, some examples are listed for analysis, throughout which the translation strategies that translators use are presented. With such, we can know how translators deal with culture-loaded words.

4.1. Classification of culture-loaded words in the "Jiu ge"

American translation theorist Eugene Nida [15] classified culture-loaded words into five aspects: ecology culture, material culture, social culture, religious culture and linguistic culture. Among them, eco culture-loaded words refer to the words related to natural ecology, such as environment, landform, natural climate, animals and plants; Material culture-loaded words emphasize things related to human social life, such as food and clothing, transportation, production tools, etc; Social and culture-loaded words involve political system and custom culture; Religious culture-loaded words include religious beliefs, myths and legends, and value systems; In the "Jiu ge", linguistic culture-loaded words are represented by the archaic words and poetic rules with Chinese characteristics.

Table 1. Classification of culture-loaded words in the "Jiu ge".

Ecological culture	琼芳，蕙，兰，薜荔，荪，芙蓉，秋风，白蘋，苣，芳椒，石兰，杜衡，芭，疏麻，瑶华，桂枝，麋芜，三秀，醴浦，洞庭，沅湘，飞龙，蛟，螭，白鼋，文鱼，赤豹，文狸，猿，狖
Material culture	玉珥，瑶席，玉瑱，蕙肴，兰藉，桂酒，椒浆，竽瑟，兰汤，寿宫，桂舟，桂櫂，兰枻，玦，佩，荷盖，荪壁，紫坛，桂栋，兰橑，辛夷楣，袂，襟，荷衣，蕙带，咸池，阳之阿，孔盖，龙辀，簝，篪，青云衣，白霓裳，余辔，鱼鳞屋，龙堂，紫贝阙，珠宫，吴戈，犀甲，毂，短兵，秦弓

ITS

Social culture	君, 帝子, 公子, 佳人, 子, 冀州, 四海, 九州, 九坑, 九天, 九河, 抚慧星
Religious culture	灵, 灵保, 清气, 阴阳, 东皇太一, 云中君, 湘君, 湘夫人, 大司命, 少司命, 东君, 河伯, 山鬼
Linguistic culture	謇, 羌, 兮, 雷填填, 雨冥冥, 猿啾啾, 风飒飒, 木萧萧

4.2. Translation methods for the culture-loaded words in the "Jiu ge"

4.2.1. Ecological culture-loaded words

Ecological culture-loaded words include natural environment, regional characteristics, animals and plants, climate conditions and other words. For example:

Source text:

袅袅兮秋风，

洞庭波兮木叶下。 (From the "Xiang Furen")

Zhuo's translation:

I see only th'leaves falling in the autumn winds

And the waves surging in the boundless Dongting Lake!

Xu's translation:

The autumn breeze, oh! ceaselessly grieves

The Dongting waves, oh! with fallen leaves.

Hawkes's translation:

Gently the wind of autumn whispers;

On the waves of the Tung-t'ing lake the leaves are falling.

Waley's translation:

Naot nao blows the autumn wind,

Makes waves on Tung-t'ing, brings down the leaves from the trees.

The "Xiang Furen" is a poem about the goddess of Xiangshui. "In his words, he expressed Xiang Jun's longing for Mrs. Xiang, that he can't see her, and there is no reason to meet her." [6] "The poet sketched out a bleak and clear autumn scene in Dongting River with simple and vivid language: the cold autumn wind blows, the lake water waves, and the leaves float unsteadily. "秋风" *(qiu feng)* sets off the sadness and sadness of Xiang Jun who looks far away from the lake but does not see Mrs. Xiang. It is also a portrayal of the poet's extremely frustrated mood." [20] When translating "秋风" into English, the four translators were extremely faithful to the original text and translated "秋风" semantically, that is, "autumn wind" or "autumn breeze". However, skipping the translation of individual words and taking a comprehensive view of the translation of the whole sentence, Xu Yuanchong added "ceaselessly Greeves". In fact, in order to reveal the deep meaning behind "秋风", he adopted the combination of semantic translation and communicative translation, which not only faithful to the original text but also enables the target language reader to feel the emotion behind the culture-loaded word, but the other three translators failed to show the unique cultural meaning behind "秋风" when translating it into English.

4.2.2. Material culture-loaded words

ITS

The material culture-loaded words include the words of clothing, food, housing and transportation, daily necessities, production tools and so on. For example:

Source text:

荷衣兮蕙带，

儵而来兮忽而逝。（From the " Shao Si ming"）

Zhuo 's translation:

In a wink you come and on a sudden you go,

In a lotus garb and many an orchid band.

Xu 's translation:

In lotus dress, oh! a belt at the waist,

Suddenly you come, oh! and you go in haste.

Hawkes's translation:

Wearing a lotus coat with melilotus girdle,

Quickly he came, and as quick departed.

Waley's translation:

In coat of lotus-leaf, belt of basil

Suddenly he came, and as swiftly went.

In the "Li sao", Qu Yuan often wears clothes made of fragrant grass, as do the immortals in the "Jiu ge". However, the fragrant grass in the *Chu ci* is not just fragrant grass. ""The image of fragrant grass" reflects the poet's aesthetic thought of integrating natural beauty and moral beauty." [21] It can be seen that the poet in wearing fragrant grass has other meanings. The poet used"荷衣兮蕙带" to describe the clothes of Shao Siming. From the above translations, it can be seen that the four translators all chose semantic translation when translating "荷衣"*(he yi)* and "蕙带"*(hui dai)*, faithful to the original, but did not carry out communicative translation to provide other "behind the scenes" information for the target readers. However, When Hawkes translated "扈江离与辟芷兮，纫秋兰以为佩。"in the previous article the "Li sao", he used annotations to explain the deep meaning contained in these fragrant grasses, "Here, the flowers that the poet used to decorate himself represent his various achievements in the process of education." [4] while the translations of the other three translators have no annotations. Although each of Waley 's translation has translation comments, it does not mention the meaning behind fragrant grasses. Thus, without the help of annotations, the information behind such culture-loaded words is lost.

4.2.3. Social culture-load words

Social culture-loaded words include political system, social customs, manners and appellation habits. For example, the "Jiu ge" recorded many folk customs of the state of Chu. For example:

 Source text:

孔盖兮翠旌，

登九天兮抚彗星。（From the "Shao Si ming"）

Zhuo 's translation:

(Sing in chorus all the Witches and Wizards :)Midst feather flags and' neath a peacock canopy,

You soar up to th' Dome of th' Sky th' comets to direct.

Xu 's translation:

With plumed banners, oh! and peacock canopy,

You grasp Broom Star, oh! to sweep the sky.

Hawkes's translation:

With peacock canopy and kingfisher banner.

He mounts the ninefold heaven and grasps the Broom Star;

Waley's translation:

Chariot-awning of peacock feathers, halcyon flags,

He mounts to the Nine Heavens, wields the Broom-star.

This sentence in the poem "Shao Si ming" praises Shao Si ming for cleaning up disasters in the world. "Comets, commonly known as broomstars. The ancients believed that the appearance of comets was a symbol of sweeping away evil spirits. The young commander ordered the comet to sweep away disasters." [6]. According to the translation of the above examples, it is obvious that Zhuo Zhenying translated "彗星"*(hui xing)* into "comets" by semantic translation, and the meaning behind it was not translated, while the other three adopted communicative translation and translated it as "broom star", which conveyed the folk customs and culture of the state of Chu at that time to the target language readers. In addition, Waley also annotated the translated poem, explaining that "broom star" is "comet", and introducing relevant customs.

4.2.4. Religious culture-loaded words

Religious culture-loaded words include religious beliefs, ideas and value systems. In the "Jiu ge", Qu Yuan created a series of ghosts and gods, reflecting the primitive shaman religion in Ruan Xiang area in the south of Chu state [6].

The titles of each passage in the "Jiu ge" are the names of Gods, which are very rich in Chinese cultural characteristics. A comparative analysis of the four translators' translations will help to solve the problem of the translation of religious culture-loaded words. The comparison of the four English versions is shown in Table 2.

Table 2. Comparison of English translations of the Jiu ge.

Title	Zhuo Zhenying	Xu Yuanchong	Hawkes	Waley
东皇太一	Hymn to the Sovereign of the East	The Almighty Lord of the East	Tung Huang T'ai I (The Great One, Lord of the Eastern World)	The Great Unique (Monarch of the East)
云中君	Hymn to the Lord of Cloud	To The God of Cloud	Yun Chung Chun (The Lord within the Clouds)	THE LORD AMID THE CLOUDS
湘君	Song to the Lord	To the Lord of	Hsiang Chun (The	THE PRINCESS OF

ITS

	of the Xiang River	River Xiang	princess of the Hsiang)	THE HSIANG
湘夫人	Song to the Ladies of the Xiang River	To the Lady of River Xiang	Hsiang Fu Ren (The Lady of the Hsiang)	THE LADY OF THE HSIANG
大司命	Song to Fate the Great	The Great Lord of Fate	Ta S Ming (The Greater Master of Fate)	THE BIG LORD OF LIVES
少司命	Song to Fate the Minor	The Young Goddess of Fate	Shao Ssu Ming (The Lesser Master of Fate)	THE LITTLE LORD OF LIVES
东君	Hymn to the Sun God	The God of the Sun	Tung Chun (The Lord of the East)	THE LORD OF THE EAST
河伯	Song to the Count of the Yellow River	The God of the River	Ho Po (The God of the Yellow River)	THE RIVER GOD (Ho-po)
山鬼	Song to the Goddess of Mountains	The Goddess of the Mountain	Shan Kuei (The Mountain Goddess)	THE MOUNTAIN SPIRIT(Shan-kuei)

It is obvious from the table that Hawkes's translation is different from other translators. Zhuo's translation, Xu's translation and Waley's translation all try their best to explain and paraphrase the name of God, so that target language readers can easily understand the status and role of the God and achieve communication effects. However, Hawkes's translation combines semantic translation with communicative translation, adopting the method of transliteration + free translation, which is faithful to the original text and conveys information to the target language readers. In translating the name of God, although Hawkes uses semantic translation combined with communicative translation, generally speaking, he uses communicative translation, considering the acceptance of the translator, so as to achieve better communicative effect. When translating proper nouns, "if these people's names are translated in Chinese Pinyin, although there is context to help readers understand the basic information of these characters, for ordinary English readers, it is nothing but some literal symbols with unclear meaning" [12].

4.2.5. Linguistic culture-loaded words

Language, culture and translation are inseparable. Translation is to express the cultural information carried by one language in another language. Poets often use reduplicative words in the *Chu ci* to produce a catchy reading effect. For example, there is a sentence in "Shan Gui", which is full of sound and emotion and mingles with the scenery. For example:

Source text:

雷填填兮雨冥冥，

猿啾啾兮狖夜鸣。

风飒飒兮木萧萧，

思公子兮徒离忧。(From the "Shan gui")

Zhuo 's translation:

Apes arc jabbering and monkeys howling at night;

By day thunders are booming and pouring the rain.

ITS

Th' winds whistling and leaves falling make a rueful sight!

Oh, would I be yearning for your grace but in vain?

Xu 's translation:

"Thunder rumbles, oh! rain blurs the eye;

At night apes wail, oh! and monkeys cry.

Winds sigh and sough, oh! leaves fall in showers.

Longing for you, oh! how to pass lonely hours!"

Hawkes's translation:

The thunder rumbles; rain darkens the sky:

The monkeys chatter; apes cream in the night:

The wind soughs sadly and the trees rustle.

I think of my lady and stand alone in sadness.

Waley's translation:

His chariot thunders, the air is dark with rain,

The monkeys twitter; again they cry all night.

The wind soughs and soughs, the trees rustle;

My love of my Lord has brought me only sorrow.

The reduplicative words of "填填"*(tian tian)*"啾啾"*(jiu jiu)*"飒飒"*(sa sa)*"萧萧"*(xiao xiao)* vividly depict the natural sounds of thunder, wind, rain, ape cry and forests. The reader seems to be in the mountains with thunder and rain, and truly feels the extreme sadness of the mountain goddess being abandoned and lovelorn. As can be seen from the above translation, most translators sacrifice this kind of reduplicative words. In order to convey information, the translator adopts communicative translation, so that the reader can understand the sadness conveyed by the artistic conception even without reduplicative words. It is worth mentioning that Waley retained reduplicative words when translating "风飒飒兮". In addition, most translators usually sacrifice the Sao style "兮"*(xi)* sentence in order to communicate and transfer information with the English speaking readers without barriers. We can find from the above and previous examples that Xu Yuanchong has always insisted on using "Oh" to embody the "兮" sentence. Xu Yuanchong highly praised the theory of Three Beauties: beauty in sound, form and meaning. He was original and created the "Oh" style to convey the special style of *Chu ci* to the target language readers, "兮" sentence, and paid attention to the translation of linguistic culture-loaded words.

5. Discussion and Implications

When translating ecology culture-loaded words, we can see from the above examples that translators prefer semantic translation in order to be faithful to the original text; However, Xu Yuanchong prefers to use communicative translation, and sometimes combines semantic translation with communicative translation, which reaches remarkable achievement. He can not only be faithful to the original text, but also convey the meaning behind the text. Since the cognition of the target language readers is not consistent with that of the source language, "the target language readers

may not be able to generate similar associations. Therefore, the translator should consider how to establish the connection between the surface meaning and the deep meaning in their minds." [20] Combining semantic translation with communicative translation could help establish this connection between surface meaning and deep meaning.

When translating material culture-loaded words, all four translators adopt semantic translation. Although semantic translation was adopted, Hawkes explained in his notes in order to make the target readers understand the meaning of the original text more clearly. This also provides us with ideas for translating material culture-loaded words: semantic translation + annotation. In this way, it can not only be faithful to the original text, but also convey culture to the target readers. In addition, when translating "荷衣", the translator has adopted semantic translation, but the target readers must have the following doubts: why does Shao Siming wear clothes made of lotus flowers and belts made of Cymbidium? The author believes that dealing with this kind of translation, should use semantic translation, just as cross talk sketch makes a punchline in the translation, provoking readers' questions and piquing their attention. However, due to different cultural cognition, the target language readers can not be enlightened and clear about the meaning of punchline, so they will choose to continue reading with superficial knowledge, without absorbing foreign cultures, or abandon reading directly. Yet, if annotations are used to clear the punchline to answer doubts, readers can not only remove doubts, but also learn foreign cultures, meeting their initial needs for reading foreign cultures.

When translating social culture-loaded words, most translators use communicative translation to convey sociocultural customs. The "Jiu ge" is rich in many folk customs and cultural features of the state of Chu, and most translators choose to use communicative translation. However, the author believes that in today's society, social culture-loaded words should learn from the mode of material culture-loaded words in English translation: semantic translation + annotation, instead of blindly using communicative translation in order to make the target language readers understand. Although semantic translation will make the target language readers read "weird", it is "only in this way can Chinese cultural characteristics be reflected to the maximum extent and Chinese culture go global in the end." [24] Although semantic translation sacrifices part of "comprehensibility", we can supplement it by adding notes to compensate for the loss of comprehensibility to a certain extent. " [24] Qu Yuan created a series of ghosts and gods in the "Jiu ge", and tried his best to show the primitive shaman religion in the Ruan Xiang area in the south of the state of Chu, which we should live up to in the translation.

When translating religious culture-loaded words, most translators use communicative translation in an effort to break the barriers between different cultures. However, the author believes that the model adopted by Hawkes is more effective, that is, the combination of semantic translation and communicative translation. Although communicative translation pays more attention to the acceptance of the target language readers, "religious translation involves the concept of Christianity and Chinese religion. While paying attention to the acceptance of the target language readers, it should not violate the nationality of the source language culture." [22] therefore, in the translation of culture-loaded words involving religion, semantic translation should be used more, and foreign cultures should be preserved, otherwise the target readers will mistakenly confuse Chinese culture with western culture.

Chu ci created Chinese Romantic literature, and Sao style is its indispensable feature. But in the process of English translation, most translators can't translate it. In addition, there are many other linguistic culture-loaded words in the text, such as the use of reduplicative words, and the translator sacrifices his literary characteristics in order to achieve communication effects. "It is the translator's responsibility to present the poetic truth of the original text to the reader as completely as possible, and not let the poetry translation always leave the poetic flavor off the beaten track..." [17]. In fact, in order to achieve this aspect of translation, the requirements for translators' professional and literary literacy are very high. In the author's opinion, in order to convey the content of the text and take into account the feelings of the target language readers, communicative translation could be adopted, but annotations should not be lost. Yet this kind of annotation is different. In addition to the introduction of traditional text style, translators should also consider hypertext annotation in this information age. Since the translated text can't fully realize this style, and the Sao style in the "Jiu ge" can be sung, it's better to use audio to gain common sense and enlarge the communicative effect.

6. Conclusions

From the above analysis, we can see that semantic translation and communicative translation are effective in guiding the English translation of culture-loaded words in the "Jiu ge". When translating ecology culture-loaded words, translators prefer semantic translation. Ancient Chinese literature often expressed emotions by borrowing the scenery and implied feelings in the scenery. Therefore, the translator should also properly consider communicative translation, preferably semantic translation combined with communicative translation, and try to establish the connection between surface meaning and deep meaning. In the "Jiu ge", Qu Yuan often fantasized about riding the dragon and Phoenix, traveling in heaven, and many strange objects appeared. In order to convey this kind of information to the target language readers, the translator must take great pains. However, in the limited translation text, the translator can not explain the words loaded by material culture clearly, so the semantic translation + annotation model is worth learning from, which not only preserves foreign culture, but also conveys the information behind it, so does the social culture-loaded words. When translating religious culture-loaded words, Hawkes combines semantic translation with communicative translation, and adopts the method of transliteration + free translation, which can be regarded as an effective means. "Transliteration annotation can not only preserve the Chinese characteristics, but also let the target language readers feel the Chinese cultural information." [20] in addition, many Chinese readers, let alone Western readers, are not familiar with the unique images of gods in the context of Chinese culture in the "Jiu ge". Therefore, the combination of semantic translation and communicative translation is most suitable. When translating linguistic culture-loaded words, most translators can't translate them. In order to express sentence meaning, they sacrifice linguistic culture-loaded words and adopt communicative translation. Only Xu Yuanchong is unique in creating "Oh" style to convey the special style of *Chu ci,* "兮" sentence, to the target language readers, and pay attention to the English translation of linguistic culture-loaded words.

In a word, the "Jiu ge" is full of culture-loaded words, which is very difficult to deal with, and its translation road is also very bumpy. Many scholars have failed to reach a consensus on which translation method should be adopted in translating culture-loaded words. Newmark's semantic translation and communicative translation theory

ITS

provide us with a clear and feasible translation model, which allows us to "detour" and solve the problem of English translation of culture-loaded words from the perspective of translation purpose and effect. Semantic translation emphasizes the content of the original text, while communicative translation emphasizes the effect of the original text. In the process of translating culture-loaded words in the "Jiu ge", we should give full play to their respective advantages, and complement each other to make the translation more perfect.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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