

# An Eco-Translatological Analysis of Zhuo Zhenying's and Gopal Sukhu's Translations of *Chu Ci*

Jinfan Chu<sup>1</sup>, Xitong Zhang<sup>1</sup>, Chuanmao Tian<sup>1\*</sup>

<sup>1</sup> School of Foreign Studies, Yangtze University, Jingzhou, China

## Email Address

1814030018@qq.com (Jinfan Chu), 1091649529@qq.com (Xitong Zhang), tcm\_316@163.com (Chuanmao Tian)

\*Correspondence: tcm\_316@163.com

Received: 8 September 2022; Accepted: 23 October 2022; Published: 15 November 2022

## Abstract:

Based on the three-dimensional transformation principle of Eco-Translatology formulated by Hu Gengshen and transforming the principle into specific translation methods by referring to Xiong Bing's system of translation strategies and methods, the present study summarizes the main translation methods used in Zhuo Zhenying's and Gopal Sukhu's translations of *Chu Ci* (楚辞), analyzes their differences and the reasons for the differences, and discusses the implications for the retranslation of *Chu Ci* as well as Chinese culture going global. The research findings show that Zhuo's version prefers to use foreignizing strategies, including the methods of transliteration, literal translation, transliteration plus literal translation, and literal translation plus annotation as well as the techniques of omission and addition. The use of these strategies, methods and techniques helps achieve the three-dimensional transformation equivalence and adapt to the translation ecology. However, Sukhu's version prefers to use domesticating strategies, including the methods of recreation, imitation, free translation and variational translation as well as the techniques of combination and conversion. The use of these strategies, methods and techniques helps achieve the same purpose.

## Keywords:

*Chu Ci*, Eco-Translatology, Transformation Principles, Translation Methods

## 1. Introduction

In the recent decades, Chinese culture's going global has been a national policy and strategy of the Chinese government in which translation plays a crucial role. Ancient Chinese classics constitute the core of Chinese culture, and *Chu Ci* (楚辞, *The Songs of Chu*) is a great classic produced by Qu Yuan (屈原) and his imitators during the Warring States period (476-221BCE) and the Han Dynasty (202BCE-220AD). This paper will first give an introduction to the American sinologist Gopal Sukhu's and the Chinese scholar-translator Zhuo Zhenying's (卓振英) translations of *Chu Ci* (楚辞). And then the methods and techniques in the *Chu Ci* translations will be analyzed and

summarized. The analysis of the target texts (TTs) will be made from the perspective of Eco-Translatology's three-dimensional transformations, namely the transformations in the linguistic, cultural and communicative dimensions. The linguistic dimension is the transformation of language form selection, which can be operated from specific aspects such as language style, language form and code; the cultural dimension means that the translator must consider the language differences in the process of translation, and it is especially important to take into account the transmission of the cultural connotations of linguistic items; the communicative dimension means that translators are required to focus on the ultimate communicative intention and remind themselves whether the communicative purpose of the original text has been realized [5].

## 2. An Overview of Sukhu's and Zhuo's Translations

*Chu Ci* is an important collection of poems in ancient China. In the Han Dynasty, the style of *Chu Ci* was also called *Fu* (赋). *Chu Ci* is a kind of poetic style produced in the State of Chu in the late Warring States period. It boasts distinct local characteristics of the State of Chu. During the period of Emperor Cheng of the Han Dynasty, Liu Xiang (刘向) collected the poems by Qu Yuan (屈原), Song Yu (宋玉) and Han-dynasty poets. Today, "Chu Ci" is not only the name of a collection of poems, but also the name of a literary style.

In 2006, Zhuo Zhenying, a professor of Zhejiang Normal University, translated and published *The Verse of Chu*. The book consists of the preface, introduction, contents, English and Chinese texts of *Chu Ci*. The preface appraises *Chu Ci* and reviews the translations of the canon in the English world. This book's structure is compact. Although there are some errors in this book, it has absorbed many translation achievements of earlier translators. The translation is exquisite, with a plain style, and it is not limited to rigidity. Zhuo's translation has a strong sense of patriotism and conveys the spirit of Qu Yuan.

In 2017, Gopal Sukhu, a Chinese professor of New York City University, published his translation *The Songs of Chu* with the Columbia University Press, which is the first complete translation of the canon in the United States and is dedicated to disseminating and spreading Chinese literature and culture. His translation conveys and interprets the literary significance, cultural significance and ideological significance of the source text (ST).

## 3. Adaptation and Selection of the Translators

### 3.1. Adaptation and Selection to the Publisher

Zhuo Zhenying's work was published by the Hunan People's Publishing House which is financially supported by the Chinese government. The English version of *Chu Ci* by Zhuo Zhenying belongs to the Library of Chinese Classics (大中华文库) which is a national major publication project in China and part of the national strategy of Chinese culture's going global (see <https://baike.so.com/doc/>). It is the first time that Chinese and foreign languages have been used to introduce Chinese cultural classics to the outside world in a comprehensive and systematic way.

It is an important measure to carry forward excellent traditional Chinese culture to fully implement the strategy of Chinese culture going out which has been put forward by the CPC Central Committee and the State Council. It makes a great contribution to

enhancing the soft power of national culture and strengthening the influence of Chinese culture in the world.

In the translation process, as a central subject in terms of Eco-Translatology, Zhuo Zhenying not only focused on the internal ecological environment, that is to say, the emotional experience, but also paid attention to the external ecological environment of translation, such as the publisher's choice of translation themes and other factors, which reflected his selective adaptation as an independent translator [4].

Gopal Sukhu's translation was published by the Columbia University Press which is one of the oldest publishers in America. Its publishing field covers various disciplines in the natural sciences, humanities and social science, and medicine. It is a world-renowned publishing institution and one of the world's leading academic and educational publishers. Sukhu made his selective adaptation to the publisher in that he incorporated into his work the comments offered by the two external readers and the two editors, Mike Ashby and Leslie Kriesel, employed by the publisher [8].

### 3.2. *Adaptation and Selection to the Reader*

Besides his adaptation to the target language (TL) and source language (SL), the translator must be faithful to the original text, authors and target readers. Different countries have different languages and cultures. The Chinese language can be defined as a specific and unique outcome of Chinese culture. Due to the different cultural factors, images, symbols, and abstract concepts in a particular culture, it is difficult to find an exact equivalent in another culture. China boasts a long history which witnesses the production of ancient classics, from *Shi Jing* and *Chu Ci* to the later Four Books and Five Classics, which are the treasures of Chinese literature. Some words and expressions in them are abstract, and their meaning and style are difficult to represent in the target text (TT). Sun Dayu [9] has pointed out acutely that the Westerners have never known and failed to distinguish and understand the literary allusions and subtle poetry used in Qu Yuan's ideal and personality, thoughts, feelings, history, and political background.

Therefore, Zhuo Zhenying [11] figured out the translation principle of "Jie Xing Chuan Shen" (借形传神, borrowing the form and conveying the spirit) to reproduce the verve of the original poem. In order to reproduce or reconstruct the verve of the original poem, the translation of Chinese poetry in the form of English poetry is called "Jie Xing Chuan Shen". There is a remarkable difference in the number of verse lines, rhyme, and rhythm between Chinese and English poetry. In other words, there are different forms between Chinese and English poetry. For example:

#### Example 1

ST	愁人兮奈何？愿若今兮无亏。固人命兮有当，孰离合兮可为？ ( <i>Da Si Ming</i> : 25-28)
VCT	愈是愁闷啊，怎么办？但愿身体永无亏损。人的寿命本来各有长短，悲欢离合有谁能够人为？ [4]
Zhuo	Laurel in hand I can't bear to part; I gaze upward with a sadden'd heart 'Tis of no use, howe'er, just to weep: Morals I must e'er since duly keep! By our own stars we can't but abide; To meet or to part who can decide? [12]
Sukhu	Long I stand knotting cassia sprigs. Yes, the more I think of him the sadder I am. Sadder, but what can I do?

	A day like this I wish would never end, But fate is always fitting. Whether we meet or part is not for me to say. [8]
--	---

In example 1, VCT stands for “vernacular Chinese translation” which helps understand the classical Chinese used in the ST. Zhuo adopts traditional English verse forms to translate the original, with the rhyme scheme of “aa, bb, cc”. For example, “part” is rhymed with “heart”; “weep”, with “keep”; “abide”, with “decide”. It can be seen that Zhuo tries to make a selective adaptation to the target readers who prefer traditional English verse. On the other hand, Sukhu fails to achieve the end rhyme in his translation, and it may be argued that he wants to make a selective adaptation to the target readers who prefer free verse in English.

### 3.3. *Adaptation and Selection to the Translator’s Competence*

Gopal Sukhu is a professor of Chinese in Queen’s College. He teaches Classical Chinese, and has participated in teaching the elementary courses; he teaches the pre-modern portions of the East Asian literature and culture in translation courses and developed the writing-intensive course on Asian Religion (see <https://www.gmw.cn/guoxue/2017-08/08/>). His research centers on classical poetry and its classical interpretations, to which he brings special interests in religion (especially shamanism and Buddhism) and the relation of ritual and ideology. He also translates classical Chinese. Sukhu published some works, including *The Shaman and the Heresiarch: A New Interpretation of Li Sao* published by State University of New York Press in 2012, *Monkeys, Shamans, Emperors, and Poets: The Chu Ci and Images of Chu During the Han Dynasty* published in 1999, and *Yao, Shun, and Prefiguration: The Origins and Ideology of Han Imperial Genealogy* published in 2005. Through his experience, we can know that he has a very good understanding of English and Chinese, so his translation work may help Western readers know more and understand more deeply about Chu culture and Chinese culture.

Zhuo Zhenying is a professor of Zhejiang Normal University, a member of Chinese Translators Association, a member of Foreign Language Translation Association, and a member of Guangdong Foreign Literature Society (see <https://baike.sogou.com/>). He is a highly prolific translator whose works include *Selected American Humorous Works* published by the Changchun Publishing House in 1990, *America’s Humor Classics Appreciation* published by the Zhongshan University Press in 1999, and “On the Social Function of American Humor” published by the *Journal of Shantou University* in 1996. Moreover, he has made some innovations in the theory and practice of English translation of Chinese poetry; he provides unique insights on translation principles, standards, translator’s necessary conditions, translation evaluation and translation methodology, and constructs a more complete conceptual system. In brief, Zhuo’s academic achievements make his translations well accepted by Western readers.

## 4. Transformational Methods in the Translations

In this part, we give a detailed Eco-Translatological analysis of Sukhu’s and Zhuo’s translations. And we will probe into the translators’ adaptive selection from the following three aspects: linguistic dimension, cultural dimension, and communicative dimension. As for the dimensions, the necessary examples will be presented to fully illustrate and prove them.

The Chinese translation scholar Xiong Bing [10] discussed and classified different translation methods and strategies and their relationships. He concludes five techniques of translation: (1) addition and annotation which is a particular type of addition; (2) omission; (3) division; (4) combination; (5) shift. Besides zero translation, transliteration and word-for-word translation, all the other methods are related to the five techniques. Xiong clarifies the relationships between the translation strategies and the corresponding methods (see Figure 1).

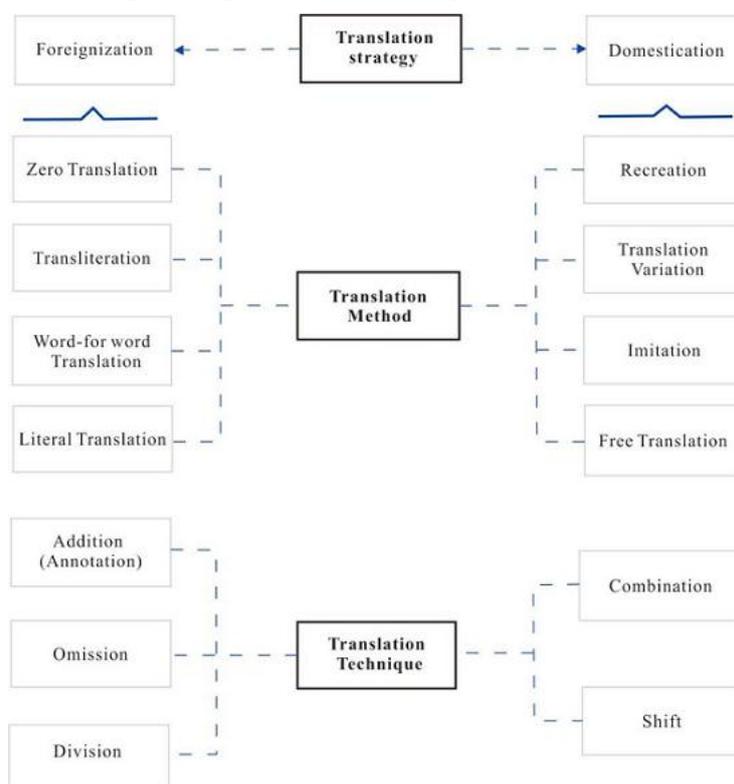


Figure 1. Translation strategies and methods [10].

In the following part, a detailed discussion about the translation strategies, methods and techniques in the English versions of Chu Ci by Zhuo and Sukhu will be carried out.

#### 4.1 Transformational Methods Related to the Linguistic Dimension

##### 4.1.1 Transliteration

According to Shuttleworth and Cowie [7], transliteration refers to a process in which “SL graphological units are replaced by TL graphological units”. It deals with the original pronunciation rather than the meaning. There are three processes of transliteration which can be summarized as follows: SL letters → SL phonological units → TL phonological units → TL letters [1]. Zhuo usually adopts the method of transliteration when he deals with the translation of names and places in the ST. For example:

##### Example 2

ST	吾令丰隆乘云兮，求宓妃之所在。解佩纕以结言兮，吾令蹇修以为理。(Li Sao: 223-226)
VCT	我叫云神丰隆驾起云车，去寻找宓妃幽静的闺门。解下佩带向她致爱慕之意，我拜托蹇修做我的提亲人。 [2]
Zhuo	I ask Fenglong to ride on th' clouds without delay, and find out whereabouts Mifei the

	Nymph does stay. I take off my ribbon to knot my love that's keen, and <u>Jianxiu</u> th' Music God acts my go between. [12]
Sukhu	I order <u>Fenglong</u> , Lord of Thunder, to ride a cloud, to find the place where <u>Consort Fu</u> dwells. I unknot my ornate belt for an engagement gift, and order <u>Bell Stones</u> to my intermediary.

In example 2, as for “丰隆” (*feng long*), Zhuo translates it into Fenglong, and he adopts the transliteration method which retains the phonetic features of the ST without reproducing the meaning. So does Sukhu. As for “宓妃” (*fu fei*), Zhuo mistransliterates it into “Mifei”. “宓” is a polyphonic word and it has two pronunciations. When you pronounce it as /mi/, it means “quiet”; when you pronounce it as /fu/, it means a surname. Sukhu translates it as “Consort Fu” with a clear note as follows:

Fufei 宓妃 is most famously represented as the spirit of the Luo River in Cao Zhi's 曹植 “Luo Shen fu” 洛神赋. The earliest reference to her is here “Li Sao”. Wang Yi tells us simply that she is a goddess. Later scholars identified her as the daughter of Fuxi. The Fu in her name is interchangeable with the Fu 宓 in Fuxi's. The Fei 妃 in her name means consort, but whose consort is unclear. [8]

Zhuo translates “蹇修” (*jian xiu*) into “Jian Xiu”, while Sukhu translates “蹇修” into “Bell Stones”. It may be difficult for target readers to understand “蹇修”. In order to help the readers understand it easily, Sukhu uses a note to explain it like this:

Jian Xiu is not a name that occurs anywhere else. Who he or she is no one knows. Zhang Taiyan 章太炎 (You, Li Sao Zuanyi, 308) directs us to the Erya, which tells us that when someone plays musical stones solo. It is called Jian 蹇, and when musical bells are played solo, it is called Xiu 修. There are many depictions of stone and bell players on ancient artifacts, especially from Chu. [8]

Therefore, Sukhu translates “蹇修” as “Bell Stones”. We have found that there are 120 words translated with the transliteration method in Zhuo's version. We have collected 29 words of this type from *Li Sao*, the most important poem of the *Chu ci* (see Table 1).

**Table 1.** Examples of transliteration in Zhuo's version.

Number	Source Text	Target Text
1	伯庸	Bo Yong
2	更寅	GengYin
3	正则	Zheng Ze
4	灵均	Ling Jun
5	彭咸	Peng Xian
6	羽	Yu
7	重华	Chong hua
8	汤禹	Tang Yu
9	苍梧	Cang Wu
10	县圃	Xuan Pu
11	崦嵫	Yan Zi
12	咸池	Xian Chi
13	扶桑	Fu sang
14	若木	Ruo mu
15	望舒	Wangshu

16	飞镰	Feilian
17	阆风	Langfeng
18	丰隆	Fenglong
19	宓妃	Mifei
20	蹇修	Jianxiu
21	穷石	Qiongshi
22	涓盘	Weipan
23	少康	Shaokang
24	九疑	Jiu Yi
25	武丁	Wuding
26	吕望	Lu Wang
27	宁戚	Ning Qi
28	昆仑	Kunlun
29	不周	Bu zhou

#### 4.1.2. Literal Translation

According to Shuttleworth and Cowie [7], literal translation is defined in linguistic terms as a translation “made on a level lower than is sufficient to convey the content unchanged while observing TL norms”.

There are two characteristics of literal translation: (i) the meaning transfer method is not used with respect to lexical and rhetoric processing; (ii) appropriate changes or transitions are allowable with respect to language form processing. For example:

##### Example 3

ST	女嬃之婵媛兮，申申其詈予。曰：鯀婞直以亡身兮，终然殁乎羽之野。(Li Sao: 131-134)
VCT	女伴牵持不舍地对我关切，曾经反复从旁边劝诫着我。她说：“因太刚直不顾安危，终于在羽山遭受杀身之祸。[2]
Zhuo	My sister, affectionate although discontent, With my attitude, does repeatedly me chime: “’Tis because of his uprightness that Yao was sent To exile in <u>Yushan</u> th’wilderness in his prime. [12]
Sukhu	Sister Nv Xu, bewildered, Chided me again and again, Saying, “Gun being stubborn was heedless of his own welfare. And wound up dead in the <u>Feather Mountain</u> . [8]

In example 3, Zhuo adopts transliteration to render “羽山” (*yu shan*) as “Yushan”, but in Sukhu’s version, he uses literal translation to interpret the connotation of the place name as “Feather Mountain”. It seems that Sukhu’s rendering can better represent the cultural dimension of the name.

#### 4.1.3. Word-for-word Translation

As for word-for-word translation, Shuttleworth and Cowie [7] point out that the term was coined out in the first century BC by the Roman Writers Cicero and Horace. They claim that word-for-word translation is a method of translating which entails precise fidelity to the wording of the ST. For example:

##### Example 4

ST	乘鄂渚而反顾兮，欸秋风之绪风。步余马兮山皋，邸余车系方林。(Xi Song:
----	--

103-106)	
VCT	登上鄂渚山回头眺望，叹息凄凉的秋冬余风。让我的马儿漫步于山边，把我的车子停在方林。(Chen Qizhi and Li Yi, 2006: 98)
Zhuo	On th' Ezhu I look back to my exile place, And sight o'er receding winter's biting blast. At th' foot of th' hill the steeds take a sluggish pace. My carriage does, howe'er, reach Fanglin at last. (Zhuo Zhenying, 2006: 99)
Sukhu	I will cross the Yangtze and Xiang Rivers at dawn, Look back as I mount the banks of the River Islet of E, And sigh in the last breezes before autumn turns to winter, As I walk my horses on the hillsides, And halt my chariot in the <u>Square Forest</u> . (Sukhu, 2017: 108)

In example 4, as for “方林” (*fang lin*), Zhuo adopts the transliteration method to translate the word, while Sukhu uses the word-for-word translation method for it. As far as “方” is concerned, it can be re-expressed by “square” in English, while “林” means “forest” in English. We can know that “方林” means a place, but no one knows exactly where it was. Although this method is good for preserving the original culture, the TT may be misunderstood and misinterpreted by the target readers.

#### Example 5

ST	泥娶纯狐，眩妻爰谋；何羿之射革，而交吞揆之？(Tian Wen: 141-144)
VCT	寒浊想娶后羿的妻纯狐，那个迷人的老婆就献计，为什么后羿能射透皮革，竟合力计算头颅落地？ [2]
Zhuo	Han Zhuo seduc'd Yi's wife <u>Chunhu</u> , And they conspir'd towards Yi's fall. With arrows that cut through armor, Why couldn't Yi resist at all? [12]
Sukhu	Zhuo took Madame <u>Pure Fox</u> , The benighting wife of Yi, with whom he plotted. How was Yi, who could shoot through layers of thickest leather, Consumed by so many mouths? [8]

In example 5, “纯狐” (*chun hu*) is the name of the legendary king Hou Yi's wife, and Sukhu translates it as “Pure Fox” with the method of word-for-word translation. Zhuo adopts the transliteration method to render it into “Chunhu”.

#### Example 6

ST	萍号起雨，何以兴之？撰体协助，鹿何膺之？(Tian Wen: 161-164)
VCT	雨师萍号能够发动云雨，它是凭什么使云雨兴起？那神鹿骈生着两个上身，从哪里承受着这种奇特形体？ [2]
Zhuo	<u>Pinghao</u> can at will summon rain, But howe'er does he operate? And how does Lord of Wind, the deer With a bird's head, coordinate? [12]
Sukhu	<u>Ping calls</u> and the rain comes down. How does he make it rise? How does a deer stomach Being part bird? [8]

In example 6, as for “萍号” (*ping hao*), Zhuo adopts the transliteration method to render it as “Pinghao”, while Sukhu uses the word-for-word translation method to render it into “Ping calls”. Zhuo treats “萍号” as a rainmaker's name, and Sukhu treats “号” as a verb, so he translates it as “call”.

## 4.2. Transformational Methods Related to the Cultural Dimension

### 4.2.1. Recreation

As for recreation, Xiong Bing [10] points out that, in order to achieve a specific translation purpose (or meet the specific needs of the recipient of the translation), the translator abandons the ST’s meaning and form and creatively reproduces the original text.

In the process of translation, the translator must know the background, the languages, the living habits of source-language readers with a strong cultural awareness. With a good knowledge of the original author, the translator can grasp his or her writing style and the writing intention.

Recreation is a motive-driven method, which is most flexible for translators. In some sense, the recreation method and the free translation method go to the extreme. For example.

#### Example 7

ST	尺有所短，寸有所长； <u>物有所不足，智有所不明，数有所不逮，神有所不通。</u> ( <i>Bu Ju</i> : 47-52)
VCT	尺长于寸，有时会显得很短，寸短于尺，有时会显得很长；万物都有它的不足之处，聪明人也有糊涂的地方。卦数有时也会推算不到，神明有时也难通晓明朗。 [2]
Zhuo	Sometimes a foot may lack the strength,” Putting down his herb Zheng does say: “While an inch is just fit in length, Things have their flaws, and the wise may sometimes prove to be dim in sight; Diving may not reveal; all oracles not be applied. [12]
Sukhu	There are places where a foot rule is too short and an inch rule is too long. There are times when one finds oneself inadequate, when one’s knowledge does not clarify. There are instances where divination is useless, and the spirits have no power. Go by your heart, follow your will. [8]

In example 7, Zhuo literally translates the underlined part as “Things have their flaws”, but Sukhu combines the two clauses (物有所不足，智有所不明) into one sentence “There are times when one finds oneself inadequate, when one’s knowledge does not clarify”. He deletes some things but reveal the connotation in the ST that one person is inadequate (数有所不逮) in Chinese culture. Perhaps, it is unfamiliar to Western readers, and there is a divination related to the Eight Diagrams (see Figure 2).

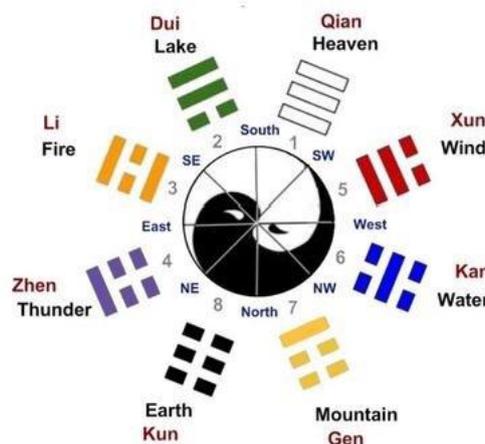


Figure 2. The Eight Diagrams.

In China, people use the Eight Diagrams to predict instances. In this aspect, Sukhu bridges the cultural gap by using the creative method.

#### 4.2.2. Translation Variation

Translation variation is also known as variational translation. The difference between imitation and variational translation is that imitation refers to the translator's non-adherence to the meaning and details of the ST, without mentioning its lexical and syntactic structures [10]. In order to achieve the specific purpose of translation or the special needs of translation, the translation variation method sometimes will be used. Therefore, Gopal Sukhu and Zhuo Zhenying use the method of translation variation to adapt to the translational environment. For example:

##### Example 8

ST	出自汤谷，次于蒙汜。自明及晦，所行几里。 ( <i>Tian Wen</i> : 29-32)
VCT	太阳从暘谷升起，晚上到蒙汜休息；从天明运行到天黑，它的行程究竟有多少里？ [2]
Zhuo	If th' sun set at th' River of Meng, And from th' Sun Valley it did mount, Then from the morning till th' evening, What distance would its journey count? [12]
Sukhu	If you rise from the valley of Dawn and stop the night at the <u>Dimming Stream</u> , from dawn to dusk how many miles have you traveled? [8]

In example 8, “汤” (*yang*) can also be written as “暘”, which refers to the place where the sun takes its morning bath before rising. “蒙汜” (*meng si*) means the place where the sun rests after it sets. Zhuo uses literal translation to translate “汤谷” (*yang gu*) and “蒙汜” as “Sun Valley” and “River of Meng” respectively, which may confuse Western readers. But Sukhu adapts to the translational environment. He uses “Valley of Dawn” and “Dimming Stream” to represent the original names. Moreover, he has made some additions with the notes to explain the relevant cultural information in ancient China. Let us see another example:

##### Example 9

ST	女歧无合，夫焉取九子？伯强何处？惠气安在？ ( <i>Tian Wen</i> : 35-38)
VCT	女歧星没有结婚，怎么生九个儿子？风神伯强家住何处？和顺之气又在哪儿？ [2]
Zhuo	How comes it that Lady Luqi Had got nine sons without a spouse? Where dwells <u>Boqiang</u> , the God of Gales, whence do the Breezes arouse? [12]
Sukhu	If our lady of Forked Paths had nothing to do with men, where did she get her nine sons? Where dwells the <u>Earl of Violence</u> ? Where are his <u>kinder airs</u> ? [8]

In example 9, as far as “伯强” (*bo qiang*) is concerned, in ancient China it was also called “隅强” (*yu qiong*). It is a wind god as recorded in the Han classic *Huai Nan Zi* (淮南子). In Western culture, there is no such wind god. Therefore, Zhuo transliterates it into “Boqiang”, which is not understandable to target readers. Then Sukhu adapts the ST in form and borrows the title of “Earl” for “伯”, and literally translates “强” as “Violence”. “惠气” (*hui qi*) means “placid air”. Zhuo adopts the metaphor “Breezes” which means gentle wind to re-express “惠气”. On the other hand, Sukhu literally translates it into “kinder airs”, which can directly promote the cross-cultural communication.

#### 4.2.4. Imitation

As far as imitation is concerned, John Dryden characterizes the approach as a process in which the translator “assumes the liberty, not only to vary from the words and the sense, but to forsake them both as he sees occasion (Dryden, 1680/1989: 8). According to Lefevere (1975), imitation is defined as the creation of a “new” poem, which has only a title and a point of departure, in common with the ST (Lefevere, 1975: 76). Thus, the ST will simply serve as a source of inspiration for the imitation-writer, who produces a text which must be considered a “different work” (Lefevere, 1975: 103). As far as Xiong Bing (2014: 85) is concerned, imitation means that the translator is not limited to the details and meaning of the original, let alone the vocabulary and syntactic structure. Imitation has a reference for the original text, but it only translates the key information by condensing the information. For example:

Example 10

ST	惟草木之零落兮，恐美人之迟暮。(Li Sao: 19-20)
VCT	想到草木秋冬必然凋零，担心美人也会年老色衰。 [2]
Zhuo	This true that wither may the plants, which today thrive. [12]
Sukhu	Fall goes to spring and spring, to fall. See the grass and trees fading and shedding, Fear the twilight of your beautiful ones. [8]

In example 10, according to the sentence’s overall structure and the semantic meaning, we conclude that the method used in Zhuo’s translation is imitation. Sukhu’s translation structure is different from that of the ST, but the overall meaning is close to the ST. “Twilight” in Sukhu’s translation means something like “暮光” (mu guang) in Chinese, but here it refers to the old age of the beauty. In China, we sometimes use “黄昏” (huang hun) to refer to old people. Therefore, Sukhu imitates this metaphor to translate the original “迟暮” (chi mu).

#### 4.2.5. Free Translation

Free translation is also known as sense-for-sense translation, and in nature it is opposite to word-for-word translation. Shuttleworth and Cowie (2004: 62) point out that free translation is a type of translation in which more attention is paid to producing a natural reading TT than to preserving the ST wording intact. For example:

Example 11

ST	摄提贞于孟陬兮，惟庚寅吾以降。(Li Sao: 3-4)
VCT	岁星在寅那年的孟春正月，庚寅那一天恰是我的生辰。 [2]
Zhuo	On the <i>gengyin</i> day, I descended from the sky. [12]
Sukhu	On th’ Year of yin, into being th’ world did me bring. [8]

In example 11, Zhuo translates “惟庚寅吾以降” as “On the *gengyin* day, I descended from the sky.” The word “descend” is used to render “降” (*jiang*). In his commentary, Wang Yi gives “降” the literal meaning of “come down” (“下降”). Therefore, Zhuo’s version is a literal rendering. But according to Wang Yi’s interpretation, we know that “降” in the original means “I was born”.

As for Sukhu’s version, he follows Wang Yi’s interpretation and translates the ST into “On th’ Year of yin, into being th’ world did me bring.” Sukhu adopts the free translation method because he uses the connotation of the original to re-express the meaning of “降”.

### 4.3. Transformational Methods Related to the Communicative Dimension

### 4.3.1. Transliteration Plus Addition

Some culture-specific words in *Chu Ci* are rendered with the method of transliteration plus addition in Zhuo's and Sukhu's translations. For example:

#### Example 12

ST	遭吾道夫昆仑兮，路修远以周流。(Li Sao: 343-344)
VCT	把转向西方的昆仑山，在漫长的道路上周游观察。[2]
Zhuo	Towards the Kunlun Mountain my carriage now gears, Along the distant way the scenes feasting mine eyes. [12]
Sukhu	Turning my path back toward those Kunlun Mountains, Up a long and spiraling road, I unfurl the shade of clouds and rainbows over my head. Jingling raucously my simurgh harness bells of Jade. [8]

In example 12, both Zhuo and Sukhu use the method of transliteration plus addition to convey the meaning of “昆仑” (*kun lun*). Kun Lun is the name of a mountain, so the translators use the addition technique by placing “Mountain” after “Kunlun”. The Kunlun Mountain is located in the border area between China's Qinghai Province and Xinjiang Uygur Autonomous Region. Chinese readers have a good command of the knowledge, so they know that Kun Lun is a mountain, but the target readers have the cultural gap and they do not know that Kun Lun is a mountain. Therefore, the method used here achieves the communicative purpose and the transformation of the communicative dimension. Let us see another example:

#### Example 13

ST	沅有芷兮澧有兰，思公子兮未敢言。(Xiang Fu Ren: 9-10)
VCT	沅江有白芷，澧水有泽兰，心里想着公子，又不敢明言。[2]
Zhuo	Th' <u>Yuan River</u> boasts of angelicas and th' <u>Li</u> of Orchids; but alas, no word of love dare I say! Peering into the distance, I can only see the murmuring waters babbling away! [12]
Sukhu	Fragrant roots grow by the <u>River Yuan</u> , thoroughworts by the <u>Li</u> . I long for the prince but dare not speak. [8]

The ST in example 13 is from *Xiang Fu Ren* (湘夫人). The title of this poem is “Xiang Furen”, but the hero in the poem is Xiang Jun. “芷” (*zhi*) and “兰” (*lan*) are the symbols for expressing love in the original. Xiang Jun would like to pick these plants to send them to his beloved one, but Xiang Furen does not come. So Xiang Jun shows his feeling that he dare not say a word of love. “沅” (*yuan*) and “澧” (*li*) are two rivers in Hunan province. In the TT, “沅” was translated into “Yuan River” in which “Yuan” is a transliteration of “沅” and “River” is an addition used to clarify the identity of the original. Zhuo and Sukhu both adopt the method of transliteration plus addition. “芷” and “兰” are unique to Chinese culture. Zhuo translates “兰” into “orchid”, and “芷” into “angelica”. Western readers may not tell the difference between “芷” and “兰”, and perhaps they just know that they are fragrant blossoms. They are the symbols for expressing love, loftiness, and loyalty in Chinese culture. Zhuo uses the method of literal translation, while Sukhu uses the method of free translation. Literal translation is good for preserving the original text and original culture, but sometimes it may be confusing for target readers.

### 4.3.2. Free Translation Plus Annotation

In some cases, free translation and annotation may be combined to render cultural words in the ST. For example:

### Example 14

ST	路不周以左转兮，指西海以为期。(Li Sao: 357-358)
VCT	路经不周山，再向左边转，浩瀚的西海，在那里相会。[2]
Zhuo	And turn left after passing by th' <u>Buzhou Mountains</u> , Naming th' West Sea as the place for our final stay. [12]
Sukhu	To take the road past <u>Imperfect Mountain</u> and turn left, And I point to the Western Sea as our place to reassemble. [8]

In example 14, as for “不周” (*bu zhou*), it is a mountain which is located in Henan Province. In ancient legend, Buzhou Mountain is a symbol of incomplete and disastrous things in the world. Zhuo uses the transliteration plus addition method to render it into “Buzhou Mountains”. The connotation of this mountain is not clarified in the translation, so it may not be understandable to Western readers. Sukhu adopts the free translation plus annotation method to render it as “Imperfect Mountain”, which successfully conveys the cultural meaning and achieves the communicative purpose. Sukhu’s note goes as follows:

Bu Zhou, is located to the northwest of the Kunlun Mountains. Its peak was lopped off during a battle between Zhuan Xu and Gonggong, who were fighting for the rulership of Heaven. Gonggong angrily rammed into one of the pillars holding up the sky, damaging it -- that pillar was the mountain that would afterward be called Buzhou. (Sukhu, 2017: 58)

According to the original text’s meaning, Sukhu’s translation is more in agreement with the translational eco-environment which is made up of the ST and TT. Moreover, Sukhu’s translation meets the requirement in the communicative dimension transformation.

#### 4.3.3. Literal Translation Plus Annotation

Some culture-specific words in *Chu Ci* are rendered with the method of literal translation plus annotation in Zhuo’s and Sukhu’s translations. For example:

### Example 15

ST	与女游兮九河，冲风起兮横波。乘水车兮荷盖，驾两龙兮骖螭。(He Bo: 1-4)
VCT	与你同游九曲黄河，旋风骤起横流水波。龙舟水上浮，车顶盖绿荷。两龙来驾驭，两螭作配合。[2]
Zhuo	Include me in your tour of the River and its Affluents, which into towering waves th’ storm heaves! Let’s ride on th’ hydro carriage of four draught dragons. Beneath a canopy that’s made of lotus leaves. [12]
Sukhu	With <u>you</u> I will roam the <u>Nine Streams</u> , Whirlwinds will raise waves across the flow. We will ride a water chariot with lotus canopy Four dragons in harness, the outside bald, the inside horned. [8]

In example 15, both Zhuo and Sukhu translate “女” (*ru*) or “汝” (*ru*) as “you”. Sukhu offers an explanation as follows:

Since the Chinese word for you, *ru* 女, is the familiar word here, the speaker I is generally taken to be the River Earl. Some say the River Earl is addressing the Goddess of the Luo River, his wife according to legend. Others take *ru* as referring to a female shaman, who either welcomes the Earl or impersonates a woman to be given

away in marriage, that is, sacrificed by ritual drowning. No modern scholar follows Wang Yi in thinking that *you* refers to the River Earl and that I is Qu Yuan.” [8]

As for “九河” (*jiu he*), Sukhu translates it as “Nine Streams”. Sukhu adopts the method of literal translation plus annotation, while Zhuo adopts the free translation method to render it into “River and its Affluents”. Sukhu’s note indicates that Qu Yuan is considered as the Earl of Yellow River, so he regards “九河” as the Earl of Yellow River. Zhuo uses the omission technique and replaces “九河” with a general reference. In other words, he uses “River and its Affluents” to refer to “九河”.

## 5. Conclusions

Based on the above analysis and explanation of the translation methods and techniques, we can conclude that both Zhuo Zhenying and Gopal Sukhu have adapted to the translational eco-environment and they both keep a good balance between the ST and the TT. Zhuo’s and Sukhu’s translations are performed in agreement with the transformations of the linguistic, communicative and cultural dimensions. We have summarized 11 translation methods involved in the three transformations in the rendering of *Chu Ci*, namely, transliteration, transliteration plus annotation, transliteration plus addition, word-for-word translation, literal translation, literal translation plus annotation, recreation, translation variation, imitation, free translation, free translation plus annotation.

To sum up, as Sukhu [8] puts it, he has brought out the original implications and added at times minimal clarifications in the translation, while attempting to maintain fidelity to the ST. Most of his notes are used to explain the original allusions; he has kept purely philological decisions to a minimum. Most of his text is derived from the *Chu Ci* editions of Hong Xingzu (洪兴祖) and Zhu Xi (朱熹). Combining the techniques of omission, addition, and division, Gopal Sukhu has a preference for the foreignization strategy, while Zhuo Zhenying has a preference for the domestication strategy using the techniques of shift and combination. Zhuo’s translation pays much attention to the rhythm and the rhyme, which is closer to the original text in structure.

In a word, Sukhu’s and Zhuo’s translations as a whole are in agreement with the three-dimensional transformation principles of Hu Gengshen’s Eco-Translatology particularly with respect to their use of various translation strategies, methods and techniques. Zhuo Zhenying is a professional Chinese translator, while Sukhu is an American translator. On account of the cultural differences, they adopted different translation strategies. In order to make the translations accessible and understandable to target readers, translators should resort to different strategies and techniques. It is noteworthy that the strategies should complement each other in order to improve the retranslation quality of *Chu Ci*. The retranslation of *Chu Ci* has a far reaching significance, which is beneficial to the project of Chinese culture’s “going global”. *Chu Ci* reflects vast and profound Chinese culture, so we need to spread Chinese culture. The retranslation of *Chu Ci* can make the translation achieve the optimal relevance and make the three transformations to adapt to the translational environment, which contributes to the spread of Chinese culture. In the process of translation, the translators adapt to the publisher, earlier translators and readers. Their cultural background, translation purpose, and literary accomplishment affect their choice of translation strategy, which gives a hint to the retranslation of *Chu Ci*.

As a dazzlingly brilliant pearl in Chinese cultural treasure, and a carrier of cultural transmission, *Chu Ci* plays an essential role in the inheritance of ancient Chu culture.

A great variety of the *Chu Ci* translations in foreign languages provide fertile ground for researchers and enthusiasts of Chinese culture to make a comparative study of them. The significance of this paper is to make the interpretation of the canon richer and accessible to the English language, so that the researchers are not constrained by the limitations of the Chinese text.

Different translations of *Chu Ci* provide multiple perspectives for researchers and readers. They include the local perspective and the overseas perspective. The adoption of the two perspectives opens up another world for researchers and readers so that the horizon is greatly broadened. Through the analysis and comparison of the translations, researchers and readers can obtain different interpretations of the same word, sentence, and paragraph, so that readers are not limited to the same meaning. Such a comparative study of translations can make it easier for researchers and ordinary readers to grasp the underlying meanings of *Chu Ci* and understand Qu Yuan.

In general, an intercultural comparative perspective can enable researchers and ordinary readers to better understand *Chu Ci*. Moreover, it can help them have a better text reading and probing experience, which is of great significance to the promotion of the dissemination of Chinese culture around the world and the implementation of the national policy of globalizing Chinese culture.

## Conflicts of Interest

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

## Funding

This work was supported by Yangtze University’s College Student Innovation Training Project (grant number Yz2021258) and the National Office for Philosophy and Social Sciences (grant number 18BYY032).

## References

- [1] Catford, J.C. *A Linguistic Theory of Translation: An Essay in Applied Linguistics*. London: Oxford University Press. 1965.
- [2] Chen, Q.Z.; Li, Y. *The Verse of Chu (Vernacular Chinese Version)*. Changsha: Hunan People’s Publishing House. 2006.
- [3] Dryden, J. 1680/1989. *Metaphrase. Paraphrase and Imitation*. In Andrew Chesterman (ed.), *Readings in Translation Theory*. Finland: Oy Finn Lectura Ab, 7-12.
- [4] Hu, G.S. Translation as Adaptation and Selection. *Perspectives: Studies in Translatology*, 2001, 4, 283-291.
- [5] Hu, Gengshen. *Eco-Translatology: Construction and Interpretation*. Beijing: Commercial Press. 2013.
- [6] Lefevere, André. 1975. *Translating Poetry: Seven Strategies and a Blueprint*. Assen & Amsterdam: Van Gorcum.
- [7] Shuttleworth, M.; Cowie, M. *Dictionary of Translation Studies*. Shanghai: Shanghai Foreign Language Education Press. 2004.

- [8] Sukhu, G. *The Songs of Chu: An Anthology of Ancient Chinese Poetry* by Qu Yuan and Others. New York: Columbia University Press. 2017.
- [9] Sun, D.Y. *Selected Poems of Chu Yuan*. Shanghai: Shanghai Foreign Language Education Press. 2007.
- [10] Xiong, Bing. The Confusion of Concepts in Translation Studies: A Case Study of “Translation Strategy”, “Translation Method” and “Translation Technique”. *Chinese Translators Journal*, 2014, 3, 82-88.
- [11] Zhuo, Zhenying. . Borrowing the Form to Conveying the Spirit in the English Translation of Chinese Poetry and Adaptation. *Fujian Foreign Languages*, 2002, 1, 54-59.
- [12] Zhuo, Zhenying. *The Verse of Chu (English Version)*. Changsha: Hunan People’s Publishing House. 2006.



© 2022 by the author(s); licensee International Technology and Science Publications (ITS), this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (<http://creativecommons.org/licenses/by/4.0/>)