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Types of Terminologies in *Chu Ci* (楚辞) and Their Translation

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Abstract

As a literary and cultural classic, *Chu Ci* is full of various terminologies which constitute a great challenge for translators to deal with. This paper makes a tentative study of classifying the terminologies in *Chu Ci*, exploring their cultural connotations and analyzing and summarizing their translation methods in the English translations of *Chu Ci* by David Hawkes, Xu Yuanchong and Zhuo Zhenying. The research findings show that the successful and effective translation of the terminologies lies in the flexible use of various translating strategies and methods, such as domestication, foreignization, transliteration, literal translation, free translation, paraphrase, addition, and annotation.

Keywords: *Chu Ci*; terminologies; classification; cultural connotations; translation methods.

INTRODUCTION

Chu Ci (楚辞), or *The Songs of the South* by Qu Yuan (屈原) and other poets, occupies a very important place in Chinese literature. According to the annotated book on *Chu Ci* by Wang Yi (1983), it can be seen that terminologies in *Chu Ci* are rich and colorful, closely related to south China culture in ancient times. And according to the reference book *The Historical and Cultural Dictionary of the State of Chu* (Shi Quan 1996) we can see that the terminologies cover Chu history, culture, religion, etiquette, folklore, archeology and other aspects. They are often associated with objects and images, such as images of plants and trees, images of personal names and images of places.

Various special cultural elements, such as philosophical ideas, geographical environment, folk customs and myths like gods, ghosts and witches in *Chu Ci* play an important role in the formation of terminologies in the anthology.

Generally speaking, terminologies in *Chu Ci* can be grouped into 13 categories according to Shi Quan's dictionary (1996), namely figures, politics and law, economy, military, diplomacy, science and technology, etiquette and customs, philosophy, literature, art, geography, archaeology, ancient Chinese characters. In this case study, we will make a new classification of "Chuci" terminologies and discuss their translation methods.

CLASSIFICATION OF TERMINOLOGIES IN *CHU CI*

Based on 28 pieces of works on *Chu Ci*, more than 280 terms are collected, forming the corpus of the study. In other words, the instrument used to gather the terminological statistics is the Microsoft Excel, and the terms are categorized and arranged in a Chinese and English bilingual format in order to facilitate a distinct and direct observation and analysis. According to the collected data of terminologies in *Chu Ci* by Excel, there are about 280 terms in total which are divided into seven types and 19 sub-types. The types and numbers of terminologies are listed as follows (see Table 1).

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Table 1: Types and numbers of terminologies in *Chu Ci*

Type	Sub-type	Number		Percentage
Politics and law	Official post	1	1	0.36%
Military	Weapon and equipment	1	1	0.36%
Economy	Agriculture	7		
	Handicraft industry	5	13	4.74%
	Commerce and currency	1		
Science and technology	Glass and jade	3		
	Astronomy and calender	9	49	17.88%
	Medicine	19		
	Architecture	18		
Etiquette and customs	Social class	10		
	Marriage	19		
	Dress and adornment	25	89	32.48%
	Food and drinking	20		
	Sacrifice and prayer	8		
	Mathematics	7		
Literature	Myths and legends	84	84	31.75%
Art	Music	19		
	Dance	3	37	13.50%
	Physical appearance	15		

It can be seen from the corpus that there is just one term on politics and law. It is an official post called "太卜"(*tai bu*). In the domain of military, the only one term is "旌" (*jing*) which is a kind of weapon and equipment. In the field of economy, there are 13 terms, accounting for approximately 5% of the total, and they can be further divided into three sub-types: agriculture (7), handicraft industry (5) and commerce and currency (1). As far as science and technology are concerned, there 49 terms which can be grouped into four sub-types: glass and jade (3), astronomy and calender (9), medicine (19) and architecture (18), accounting for approximately 18% of the total? In terms of etiquette and customs, there are 89 terms which can be further categorized into six sub-types: social class (10), marriage (19), dress and adornment (25), food and drinking (20), sacrifice and prayer (8), mathematics (7), accounting for approximately 32% of the total. In the field of literature, there are 84 terms which are all related to myths and legends, accounting for approximately 32% of the total. As for art, there are 37 terms which can be divided into three sub-types: music (19), dance (3) and physical appearance (15), accounting for approximately 13% of the total.

It is exactly the use of the above terms that makes *Chu Ci* a great cultural canon. In the following part, we will investigate the five most prominent categories of terminologies in the canon through a comparative analysis of its three English versions by Hawkes (1959), Xu Yuanchong (1994) and Zhuo Zhengying (2006): economy, science and technology, etiquette and customs, literature and art.

Terminologies on economy

According to *The Historical and Cultural Dictionary of the State of Chu* (Shi Quan 1996), the terms on economy are classified into three groups: agriculture (7), including "五谷" (*wu gu*), "粱" (*liang*), "稻" (*dao*), "麦" (*mai*), "粢" (*zi*), "黍" (*shu*) and "茅" (*mao*); handicraft industry (5), including "楫"(*ji*), "柎" (*fu*), "榜" (*bang*), "矰弋" (*zeng yi*) and "矰罗" (*wei luo*); commerce and currency (1), including "齐缕" (*qi lü*). This type of terms accounts for 4.74% of the total.

Terminologies on science and technology

In the classic, there are 49 terms on science and technology in four groups: glass and jade (3), including "明月" (*ming yue*), "琳琅" (*lin lang*) and "琦璜" (*qi huang*); astronomy and calender (9), including "苍龙" (*cang long*), "朱雀" (*zhu que*), "天狼" (*tian lang*), "弧" (*hu*), "北斗" (*bei dou*), "斗柄" (*dou bing*), "玄武" (*xuan wu*), "文昌" (*wen chang*) and "摄提" (*she ti*); medicine (19), such as "申椒" (*shen jiao*), "秋兰" (*qiu lan*), "留夷" (*liu yi*), "揭车" (*jie che*), "兰膏" (*lan gao*), and so on; architecture (18), such as "网户" (*wang hu*), "朱尘" (*zhu chen*), "规矩" (*gui ju*), "绳墨" (*sheng mo*), and so on. This type of terms accounts for 17.88% of the total.

Terminologies on etiquette and customs

In the canon, there are totally 89 terms on etiquette and customs, accounting for about a third of the total. Here we just list some of them for each sub-type. As for social class, there are "时俗" (*shi su*) and "灵脩" (*ling xiu*); in terms of marriage, there are "闺中" (*gui zhong*), "结言" (*jie yan*), "女嬃" (*nü xu*), "有娀佚女" (*you song yi nü*), "媒, 理" (*mei, li*) and "下女" (*xia nü*); in the domain of dress and adornment, there are "繁饰" (*fan shi*), "琼佩" (*qiong pei*), "罗帱" (*luo chou*), "曲琼" (*qu qiong*), "高枕" (*gao zhen*) and "玉瑱" (*yu zhen*); in the field of food and drinking, there are "桂酒" (*gui jiu*), "肴" (*yao*), "露鸡" (*lu ji*), "冻饮" (*dong yin*), "粔籹" (*ju nü*), "饮露" (*yin lu*), "餐英" (*can ying*), "糇芳" (*qiu fang*) and "□餭" (*chang huang*); as for sacrifice and prayer, there are "吉日今辰" (*ji ri jin chen*), "兰藉" (*lan jie*), "灵, 魂" (*ling, hun*), "魂魄" (*hun po*), "降神" (*jiang shen*), "厉神" (*li shen*), "皇天" (*huang tian*), "后土" (*hou tu*); in the field of mathematics, there are "阴阳" (*yin yang*), "自然" (*zi ran*), "精气" (*jing qi*), "天式" (*tian shi*), "巫, 灵" (*wu, ling*), "占梦" (*zhan meng*) and "天时" (*tian shi*).

Terminologies on literature

As far as literature is concerned, there are 84 terms on myths and legends in the classic, also accounting for a third of the total. Examples of this type include "飞廉" (*fei lian*), "汤谷" (*tang gu*), "太仪" (*tai yi*), "丹丘" (*dan qiu*), "句芒" (*gou mang*), "冯夷" (*ping yi*), "玄冥" (*xuan ming*), "海若" (*hai ruo*), "列缺" (*lie que*), "旬始" (*xun shi*), "羽人" (*yu ren*), "清都" (*qing du*), "雷师" (*lei shi*), "少康" (*shao kang*), "鸾皇" (*nuan huang*), "望舒" (*wang shu*), "阊阖" (*chang he*), "巫咸" (*wu xian*), "县圃" (*xian pu*), "灵氛" (*ling fen*), "重华" (*chong hua*), "若木" (*ruo mu*), "彭咸" (*peng xian*), "扶桑" (*fu sang*), "青虬" (*qing qiu*), "九天" (*jiu tian*), "太皓" (*tai hao*), "若木" (*ruo mu*), "春宫" (*chun gong*) and "群灵" (*qun ling*). It is worth mentioning that most of the terminologies related to myths and legends are from *Li Sao*, *Tian Wen* and *Yuan You*.

Terminologies on art

As for art, there are 37 terms in the classic, 19 of which are related to music. Music can be further divided into two categories: performance and ballad. Specifically speaking, there are eight terms on performance, including "絙瑟" (*geng se*), "交鼓" (*jiao gu*), "声色娱人" (*sheng se yu ren*), "应律合节" (*ying lü he jie*), "锵钟摇虡" (*qiang zhong yao ju*), "会鼓" (*hui gu*), "缓节" (*huan jie*) and "安歌" (*an ge*). The number of terms on ballad is 11, such as "蔡讴" (*cai ou*), "激楚" (*ji chu*), "大吕" (*da lü*), "驾辩" (*jia bian*), "劳商" (*lao shang*) and "竽瑟" (*yu se*). There

are three terms on dance, including "二八接舞" (*er ba jie wu*), "传芭代舞" (*chuan ba dai wu*) and "会舞" (*hui wu*). As for physical appearance, there are 15 terms, including "修姱" (*xiu kua*), "容则秀雅" (*rong ze xiu ya*), "施芳泽" (*shi fang ze*), "直眉" (*zhi mei*), "靥辅" (*ye fu*), "小腰" (*xiao yao*), "曲眉" (*qu mei*), "曾颊倚耳" (*zeng jia yi er*), "朱唇皓齿" (*zhu chun hao chi*), "曼泽怡面" (*man ze yi mian*), "朱颜" (*zhu yan*), "丽而不奇" (*li er bu qi*), "蛾眉曼睩" (*e mei man lu*), "姱容修态" (*kua rong xiu tai*) and "弱颜" (*ruo yan*). This type of terms accounts for 13.50% of the total.

CULTURAL CONNOTATIONS OF TERMINOLOGIES IN *CHU CI*

In some sense, the cultural connotations in Chinese literary and cultural classics constitute the cultural origins of the Chinese nation. Translators should pay great attention to maintaining the background information of the source text (ST) in order to spread Chinese culture,. In *Chu Ci*, Qu Yuan skillfully combines the pursuit of the ideal with artistic imagination and mystical conception. Besides, he employs the mythologies and legends as the subject matter in the production of *Jiu Ge*, *Tian Wen* and *Yuan You*. His unique soaring imagination is unrivaled in the history of Chinese literature. He takes advantage of some figures of speech to express his sentiments and uses the beautiful women and the flowers to symbolize the "Good Government" and people of moral integrity, and uses the filthy and smelly to symbolize the crafty and evil, thus making a sharp contrast between the true, good, beautiful and the sham, evil and hideous.

It can be seen from Table 5.1 that *Chu Ci* is rich in content and varied in theme, and terminologies in some types are in large numbers. Therefore, we select three to five terminologies in each major type for a longitudinal analysis and discussion. On the horizontal basis of the three English versions, we try to make clear the cultural connotations of the terminologies, give an explicit elaboration on them and discuss the translation strategies and methods employed by the translators. The selected example terminologies include "五谷", "矰弋", "罻罗", "齐缕", "天狼", "北斗", "斗柄", "玄武", "文昌", "摄提", "女嬃", "灵脩", "曲琼", "玉瑱", "句芒", "巫咸", "县圃", "彭咸", "竽瑟" and "朱唇皓齿".

The first four terminologies, namely "五谷", "矰弋", "罻罗" and "齐缕", are the ones on economy. "五谷" appears in both *Zhao Hun* and *Da Zhao*. Literally, "五谷" means five kinds of grains, including "稻" (*dao*, rice), "稷" (*ji*, millet), "麦" (*mai*, wheat), "豆" (*dou*, bean) and "麻" (*ma*, sesame) according to Wang Yi's *Chu Ci Zhang Ju* which says, "五谷, 稻, 稷, 麦, 豆, 麻也" ("The five grains are rice, millet, wheat, bean and sesame."). In fact it is a general term for all grains and not necessarily restricted to five kinds of grains. "矰弋" refers to the short arrow with a silk cord and "罻罗" means a bird's trap or net. Both of them

appear in the sentence "缯弋机而在上兮, 罻罗张而在下" in "Xi Song" (惜诵) of *Jiu Zhang*. "齐缕" appears in the sentence "秦篝齐缕, 郑绵络些" in *Zhao Hun*. "齐" refers to the State of Qi; "缕" means the silk thread. In the context, "齐缕" literally refers to the silk thread produced by the State of Qi.

The next six terminologies, namely "天狼", "北斗", "斗柄", "玄武", "文昌" and "摄提", are the terms on astronomy and calendar. "天狼" and "北斗" appear in "Dong Jun" (东君) of *Jiu Ge*. Specifically speaking, they are from the sentences "举长矢而射天狼" and "援北斗兮酌桂浆". "天狼" is the name of a constellation. David Hawkes thinks that it refers to the star Sirius, part of Canis Major, the Dog. "北斗" refers to the Dipper. "斗柄" is from the sentence "举斗柄以为麾" in *Yuan You*, meaning the handle of the Dipper. "玄武" appears in the sentence "召玄武而奔属" in *Yuan You*, and it is regarded as the theriomorphic guardian of the Palace of Winter and defined in terms of the constellations which occupy the northern quadrant of the sky. Iconographically, it is represented by a turtle or a tortoise with a snake coiled in the middle of it. "文昌" is also from *Yuan You*, appearing in the sentence "后文昌使掌行兮". It refers to a cluster of stars in Ursa Major. The god of this constellation is the patron for officials. With his knowledge of protocol, he is well qualified to see that the deities of civil servants are arranged in the correct order of precedence. "摄提" is from the sentence "摄提贞于孟陬兮, 惟庚寅吾以降" in *Li Sao*. Wang Yi explains it like this: "太岁在寅曰摄提格" ("She Ti Ge means that the planet Jupiter is in the Year of Tiger."). It is the name of a Chinese constellation made up of two groups of three stars to the left and right of the bright star Arcturus in Bootes. According to *Chu Ci Zhang Ju*, it refers to the Year of Tiger (寅年) in *Li Sao*.

The next four terminologies "女婆", "灵脩", "曲琼" and "玉瑱" are the terms on etiquette and customs, including marriage, dress and adornment. "女婆" appears in the sentence "女婆之婵媛兮, 申申其詈予" in *Li Sao*. It is regarded as Qu Yuan's sister according to Wang Yi who claims, "女婆, 屈原姊也" ("Nü Xu is Qu Yuan's sister."). "灵脩" appears many times in *Li Sao*, as in the verse lines "指九天以为正兮, 夫唯灵脩之故也" and "怨灵脩之浩荡兮, 终不察夫民心". "灵" means divine or magical and it can be used to mean either the gods themselves or the power or brightness they have; "脩" refers to a beautiful or fair person. "灵脩" refers to the King of Chu in the anthology according to Zhu Xi's *Chu Ci Ji Zhu* (楚辞集注, *A Commentary on Chu Ci*) which says, "言其有明智而善修饰, 盖妇悦其夫之称, 亦托词以寓意于君也" ("It means that one is wise and well dressed; it is a good word used by the wife to refer to her husband; here it implies the king.")

"曲琼" appears in the sentence "砥室翠翘, 挂曲琼些" in *Zhao Hun*, and its literal meaning is a hook made of jade. "玉瑱" is from the sentence "瑶席兮玉瑱" in "Dong Huang Tai Yi" (东皇太一) of *Jiu Ge*, and it means the precious jade used as a unit of weights in the classic.

The next four terminologies "句芒", "巫咸", "县圃" and "彭咸" are the terms on myths and legends. "句芒" is from the sentence "撰余辔而正策兮, 吾将过乎句芒" in *Yuan You* and it is interpreted as "木神" (*Mu Shen*, the wood god in the east) by Zhu Xi in his *Chu Ci Ji Zhu* (1979). However, David Hawkes explains it as the tutelary spirit of the east in the notes of *The Songs of the South* (1959), claiming that it appears once to Duke Mu of Zheng in the form of a bird with the face of a man. According to Hawkes, "句芒" means "curly-sprout", literally "hook-sprout". Its theriomorphic avatar is the Green Dragon who presides over the Palace of Spring, the eastern quadrant of the astronomers' heaven. The other three terminologies are from *Li Sao*. "巫咸" in the sentence "巫咸将夕降兮" implies an ancient wizard. According to Hawkes's notes, it refers to the greatest of all the shaman ancestors; he is the first shaman who has invented all the techniques of shamanism; he is also regarded as the inventor of divination or of medicine. "县圃" appears in the sentence "朝发轫于苍梧兮, 夕余至乎县圃". It refers to a terrestrial paradise on the mythical mountain of Kun-lun. "彭咸" appears several times in *Chu Ci*. Here we take "彭咸" in *Li Sao* as an example, as seen in the sentence "吾将从彭咸之所居". As Wang Yi points out, it is the name of a righteous minister at the court of one of the Shang Kings who drowned himself because his good advice was not taken. In Wang Yi's view, the mention of following his example is an indication of Qu Yuan's intention that he is going to drown himself, as he has subsequently done in the River Mi-luo.

The last two terminologies "竽瑟" and "朱唇皓齿" are the terms on art. "竽瑟" appears in the sentence "陈竽瑟兮浩倡" in "Dong Huang Tai Yi". "竽" is an ancient musical instrument made of reed, while "瑟" is an ancient string instrument. Here "竽瑟" refers to music, the ensemble of musical instruments. "朱唇皓齿" appears in the sentence "朱唇皓齿, 嫭以姱只" in *Da Zhao* and it is used to describe the appearance of beauty in the canon.

TRANSLATION OF TERMINOLOGIES IN *CHU CI*

It should be admitted that foreign translators have made great contributions to the translation of *Chu Ci*. These translators have played a rather important role in the spread of *Chu Ci* and Chinese culture. Each translation version makes a specific contribution to the spread of *Chu Ci* and its translation studies. Besides, they have

gathered positive experiences for the future translation of the canon. However, foreign translators might have their insurmountable weakness that they cannot fully understand Chinese culture and successfully transfer the richness of cultural connotation of terminologies. Sometimes they may even misinterpret some elements in *Chu Ci* as one of the greatest works in classical Chinese poetry. Most of foreign sinologists are translators, and they have translated a large number of Chinese classical poems in the past few centuries. These translations are precious wealth for us to have an insight into the path of how Chinese poetry is translated by Western translators. Summing up the experience of sinologists in translation practice is of great significance for the translation of Chinese literature and the out-going strategy of Chinese culture. On the other hand, many famous Chinese translators, such as Xu Yuanchong and Zhuo Zhenying, are scholar-translators with a very good knowledge of Chinse classics such as *Chu Ci*. Therefore, the translation of richness of cultural connotation of terminologies in *Chu Ci* should rely on both Chinese and foreign translators in order to increase its communicative effects and acceptability.

Selection of English translations of *Chu Ci*

There are a large number of English versions of *Chu Ci* by Chinese and foreign scholars. Most of the translations are selective or abridged ones, and just a few of them are complete renderings. Taking rich translation experience into consideration, we have selected three English translations of *Chu Ci* for a detailed study in this case study to explore their translation strategies, methods, values and dissemination. The selection is based on the following considerations: First, the selected version should be complete. If it is just a selective translation of one or several poems in the anthology, the study would be of less significance. Second, the selected version should be a significant one which involves much scholarly research and attracts the extensive attention from readers and researchers. Third, the selected version should be typical for analysis and comparison. Bearing in mind the criteria, we have chosen the three English versions of the classic: the 1959 version of *Ch'u Tz'u, the Songs of the South* by David Hawkes, the 1994 version of *Elegies of the South* by Xu Yuanchong and the 2006 version of *The Verse of Chu* by Zhuo Zhenying.

Xu Yuanchong is a veteran translator in contemporary China. He is considered to be the only one expert who has ever rendered classical Chinese poetry in English and French in rhymed verse. He creates the rhymed English version of *Elegies of the South* in the hope of reproducing the original beauty in sense, in sound and in form. As for Zhuo Zhenying, he thinks that the previous translations help make the canon known to other parts of the world, even though there are various weaknesses

with them. Moreover, they have paved the way to the production of a better translation. In order to maintain the aesthetic values of the original, Zhou adopts two guiding principles for his translating. The first principle is to conduct rigorous textual studies to obtain an accurate comprehension of the imagery and style of the original. The second one is to employ the forms of English verse to approximate perfection in form and content. In Zhuo's translation practice, attempts have been made to bridge the gap between the form of the original and the taste of English-speaking readers through adaptive employment of the meter of English poetry. Zhou divides the original long poems into cantos through discourse analysis and tries to maintain the cultural meanings of the allusions, plants and legendary figures through optimum techniques of translation. On the other hand, the translation and annotation of David Hawkes show the textual significance of historical documents and indicate the nature of intercultural interpretation in translating. Hawkes (1959) considers his own translation "to be somewhere midway between a 'literal' and a 'free' one".

Translation methods for terminologies in *Chu Ci*

Based on the English versions of the classic, the terminologies on economy, science and technology, etiquette and customs, literature and art categorized above will be analyzed in order to solve the research questions raised in the first part of this chapter. We will focus on the translation methods as they are used by the translators to deal with the translation difficulties. We will also discuss whether the translation methods conform to Berry's theoretical model of acculturation.

According to Venuti (1995), translation methods "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it". When talking about domestication, he defines it as rewriting the foreign text "in the transparent discourse that prevails in English and that selects precisely those foreign texts amenable to fluent translating". Venuti is opposed to the domesticating translation strategy because he believes that the translation produced with this strategy cannot fully transport the cultural elements of the ST. Actually, this strategy minimizes the foreign culture and its strangeness in the translated text. However, Nida (2001) is commonly regarded as the most influential representative of domestication. He raises two translation methods, namely literal translation (formal equivalence) and free translation (functional equivalence) which function almost in the same way as domestication and foreignization. He points out that it will be unacceptable for any translation to be created with the minimal functional equivalence, and he thinks that the best translation is to achieve the maximal functional equivalence.

However, the linguistic and cultural differences between

Chinese and English make it a tough task for translators to achieve complete equivalence, and there will be more or less cultural losses in the overall process of translating. Therefore, the translation strategies and methods adopted by translators to handle the losses are important and worthy discussing. In the following section, we will use some examples to illustrate how the translators deal with different types of terminologies in *Chu Ci*.

Translation methods for terminologies on economy

In the following examples which contain the ST and the target text (TT), the four terms related to economy are presented and discussed with respect to their translation strategies and methods "五谷" refers to five kinds of grains, including rice, millet, wheat, bean and sesame.

Example 1:

ST	五谷六仞	
	Xu:	The **five grains** are heaped up high
	Zhuo:	Th' **five cereals** abound
TT	Hawkes:	The **five kinds of grains** are heaped six ells high

In a broad sense, it is often used to refer to food or foodstuff. In example 1, the method of literal translation is adopted by all of the three translators. This foreignizing translation can easily be accepted by target readers.

Example 2:

ST	矰弋机而在上兮，罻罗张而在下。	
	Xu:	The **cross-bow** is set overhead, oh! And the **bird-nets** below are spread.
	Zhuo:	Overhead the **bows** are readily bent, Underneath **nets and snares** they slyly lay.
TT	Hawkes:	The **crossbow** was set and waiting overhead, And the **bird-nets** spread out ready down below.

"矰弋" and "罻罗" are two kinds of tools. The former refers to the short arrow with a silk cord attached to it and the latter means a bird's trap or net. In example 2, the translators use free rendering to translate them as "crossbow", "bows", "bird-nets" and "nets and snares" without a note for the silk cord ("矰").

Example 3:

ST	秦篝齐缕，郑绵络些。	
	Xu:	Basket and **strings from** east and **west**, And central banners and the rest, oh!
	Zhuo:	Th' basket from Qin and **th' strings from Qi** And the nice gauze from Zheng and all.
TT	Hawkes:	Qin basket-work, **silk cords of Qi**, and silken banners of Zheng.

As shown in example 3, in translating "齐缕", Xu adopts the method of free rendering, generalizing the meaning of "齐" (the State of Qi) as "west". Zhuo and Hawkes adopt the literal translation method, or more specifically, the method of transliteration to render the character into "Qi".

Translation methods for terminologies on science and technology

In the following examples, the six terms related to astronomy and calendar are presented and discussed with respect to their translation methods.

Example 4:

ST	举长矢而射天狼	
	Xu:	I shoot the **Wolf**, oh! It is undone.
	Zhuo:	To shoot the **Heaven Wolf** my bow haze,
TT	Hawkes:	I aim my long arrow and shoot the **Wolf of Heaven**;

In example 4, "天狼" is the name of a constellation. Xu simplifies it as "Wolf", omitting "天" (heaven). This kind of rendering seems to be somewhat inappropriate. "天" is a crucial concept in the long history of Chinese civilization, loaded with a heavy overtone of myth, belief, social class and lunar calendar in ancient China. In this case, the translations of Zhuo and Hawkes seem more recommendable. To be specific, they use "Heaven" and "Wolf" to render "天" and "狼" respectively It is obvious that both of them use literal translation to achieve the functional equivalence.

Example 5:

ST	援北斗兮酌桂浆	
	Xu:	The **Dipper**'s used, oh! To ladle wine.
	Zhuo:	The **Dipper**. Let the reins be held and seiz'd!
TT	Hawkes:	I seize the **Dipper** to ladle cinnamon wine.

Example 6:

ST	举斗柄以为麾	
	Xu:	For baton the **Dipper's Handle** stretching far.
	Zhuo:	And the **Dipper's handle**, which glare and gleam.
TT	Hawkes:	I brandished the **Dipper's Handle** as my baton.

In examples 5 and 6, all the translators render "北斗" and "斗柄" into "Dipper" and "Dipper's Handle" respectively. They are the literal established translations of the technical terms.

Example 7:

ST	召玄武而奔属	
	Xu:	I bid the **Black Star** to bring up the rear.
	Zhuo:	**Xuanwu ,** the **God of th' North**, to follow near.
TT	Hawkes:	And I summoned **Xuan Wu** to serve in my train.

Example 8:

ST	后文昌使掌行兮	
	Xu:	The **Star of Letters** leads my trains, oh!
	Zhuo:	**Wenchang, God of Letters**, brings up the rear.
TT	Hawkes:	I made **Wen Chang** follow, too, to marshal the proession,

Example 9:

ST	摄提贞于孟陬兮，惟庚寅吾以降。
TT	Xu: The **Wooden Star** appeared in spring, oh! When I was born on Tiger's Day.
	Zhuo: On th' Day of *gengyin* in th' First Month of early spring of **th' Year of *yin***, into being th'world did me bring.
	Hawkes: When **She Ti** pointed to the first month of the year, On the day *geng-yin* I passed from the womb.

In examples 7, 8 and 9, "玄武" and "文昌" are the gods of constellations in Chinese culture, and "摄提" is the name of a Chinese constellation, corresponding to the Year of Tiger in the Chinese lunar calendar according to Wang Yi's annotated book. It is clear that Xu uses free rendering to translate the terminologies to facilitate target readers' better understanding of the ST. Zhuo uses the method of transliteration plus free rendering, setting a good example to the rendering of this type of terminologies because he takes into consideration both the author and the reader. For example, in Zhuo's translations, "Xuanwu" and "Wenchang" are transliterations, and "God of th' North" and "God of Letters" are paraphrases and free renderings. Hawkes shows his respect for the uniqueness of Chinese culture via the transliterations of "Xuan Wu", "Wen Chang" and "She Ti".

Translation methods for terminologies on etiquette and customs

In the following examples, the four terms related to etiquette and customs are presented and discussed with regard to their translation strategies and methods.

Example 10:

ST	女嬃之婵媛兮，申申其詈予。
TT	Xu: My **sister** gently comes downcast, oh! She warns me again and again:
	Zhuo: My **sister**, affectionate although discontent. With my attitude, does repeatedly me chime.
	Hawkes: My **Nü Xu** was fearful and clung to me imploringly, Lifting her voice up in expostulation.

In example 10, both Xu and Zhuo translate "女嬃" as "sister", using the method of free rendering, while Hawkes resorts to transliteration ("Nü Xu"), a foreignizing strategy that leaves the author in peace and moves the reader to him.

Example 11:

ST	指九天以为正兮，夫唯灵脩之故也。
TT	Xu: Be my witness, Ninth Heaven high, oh! I've done all for you **Sacred One**.
	Zhuo: I swear that I'd spar'd no effort for **th' monarch**: Providence could be witness of my loyalty.
	Hawkes: I called on the ninefold heaven to be my witness, And all for the sake of the **Fair One**, and no other.

Example 12:

ST	砥室翠翘，挂曲琼些。	
TT	Xu:	How bright the wall of polished stone looks, With hangings green on **jasper hooks**, oh!
	Zhuo:	Marble walls dotted with plumes green, Th' mosquito net hangs with **jade hooks**.
	Hawkes:	The chambers of polished stone, with kingfisher curtains hanging from **jasper hooks**;

In example 11, "灵脩" refers to the King of Chu. "灵" means holy, while "脩" means far. Xu and Hawkes use "sacred" and "fair" respectively to translate the meaning of "灵", generalizing the meaning of "脩" as the abstract pronoun "one". On the other hand, Zhuo specifies "灵脩" as "monarch". In example 12, "曲琼" means hooks which are made of jade. In the above examples, all the translators adopt the free rendering method to translate the terminologies, which makes it easy for target readers to have a better understanding of the ST.

Example 13:

ST	瑶席兮玉瑱	
TT	Xu:	**Jade weights** fasten, oh! His mat divine
	Zhuo:	Fix'd with **opal weights** is th' cushion divine,
	Hawkes:	From the god's jewelled mat with **treasures laden**,

In example 13, Xu literally translates "玉" as "jade" and "瑱" as "weights", while Zhuo translates "瑱" as "weights" and "玉" as "opal". An opal is a type of white stone with changing colors in it. Here Zhuo adopts the method of replacement. On the other hand, Hawkes uses the general term "treasures" to render "玉瑱", thus generalizing its meaning. In our opinion, this kind of rendering might cause target readers' misunderstanding of the original terminology and thus it seems inappropriate.

Translation methods for terminologies on literature

In the following examples, the four terms related to literature are presented and discussed with regard to their translation strategies and methods.

Example 14:

ST	撰余辔而正策兮，吾将过乎句芒。	
TT	Xu:	We'll pass by the **Wood** in our trip.
	Zhuo:	I grip the reins and raise the whip, prepar'd To pass the east, which is **Jumang's domain**.
	Hawkes:	I grasped the reins and, with my whip, I signalled the direction: The first part of our journey should be to visit **Gou Mang**.

Example 15:

ST	巫咸将夕降兮	
TT	Xu:	For the **wizard** to tell my fate
	Zhuo:	At eve to invite **Wu Xian the Diviner Great**
	Hawkes:	I heard that **Wu Xian** was descending in the evening

Example 16:

ST		吾将从彭咸之所居！
	Xu:	I'd drown myself like **ancient sage**.
	Zhuo:	To **th' sage Peng Xian** I will make a pair!
TT	Hawkes:	I shall go and join **Peng Xian** in the place where he abides.

In examples 14, 15 and 16, Xu Yuanchong uses free rendering to achieve the equivalence in meaning by translating "句芒", "巫咸" and "彭咸" into "Wood", "wizard" and "ancient sage" respectively. Zhuo combines transliteration with paraphrase or addition to clarify the meaning of the terminologies, taking into account both the author and the reader and thus striking a balance between foreignization and domestication. However, it should be pointed out that Zhuo's transliteration of "句芒" as "Jumang" is a wrong pronunciation of the original term which should be pronounced "Goumang" or "Gou Mang". On the other hand, Hawkes deals with all the three terms via transliteration, thus leaving the author in peace.

Example 17:

ST		朝发轫于苍梧兮，夕余至乎县圃。
	Xu:	At dawn I leave the E'ergreen State, oh! At dusk I reach the **mountain's crest**.
TT	Zhuo:	The brake is taken off at daybreak at Cangwu, And I arrive in th' eve at th' **Garden of Xuanpu**.
	Hawkes:	I started out in the morning on my way from Cang-wu; By evening I had arrived at the **Hanging Garden**.

In example 17, "县圃" refers to a terrestrial paradise on the mythical mountain of Kun-lun. Here "县" is the same as "悬", meaning the state of hanging, while "圃" refers to a garden. In translating the terminology, Xu renders it as "mountain's crest", omitting "圃". Zhuo combines transliteration with addition, rendering it into "Garden of Xuanpu" in which "Xuanpu" is the transliteration of "县圃" and "Garden" is an addition to the original. On the other hand, Hawkes literally translates it into "Hanging Garden" in order to keep the literary style of the original.

Translation methods for terminologies on art

In the following examples, the two terms related to art are presented and discussed with respect to their translation methods.

Example 18:

ST		陈竽瑟兮浩倡
	Xu:	To **pipes and flutes**, oh! We chant aloud.
	Zhuo:	To **the *yu* and *se*'s perfect melody**,
TT	Hawkes:	Then, as **pipes and zithers** join in,

"竽" is an ancient musical instrument which is made of reed or bamboo, while "瑟" is a twenty-five-stringed plucked instrument in ancient China. In example 18, "竽瑟" refers to music, the ensemble of musical instruments. Both Xu and Hawkes use free rendering to translate the terminology into "pipes and flutes" and "pipes and zithers" respectively. However, in Xu's version, "瑟" is omitted, and this kind of omission might cause the cultural loss. On the other hand, Zhuo combines transliteration with addition so as to retain the uniqueness of Chinese musical culture.

Example 19:

ST	朱脣皓齿	
	Xu:	With **vermeil lips and teeth jade-white**
	Zhuo:	With **lips red and teeth white**
TT	Hawkes:	Ah, the **vermeil lips and dazzling teeth**

In example 19, "朱" and "皓" are adjectives that mean "red" and "bright" respectively. "朱" refers to the color of vermilion. In translating the terminology, all the three translators make great effort to inform the reader of its rich cultural connotation, using the method of literal translation.

Summary

As far as the terminologies in *Chu Ci* are concerned, we have collected about 280 terminologies from *Chu Ci* as the first-hand data and classified them into seven types, of which there are only one on politics and law and military, 13 on economy, 49 on science and technology, 89 on etiquette and customs, 84 on literature and 37 on art.

As to the translation methods adopted by the translators, they have their own translating styles and preference for translation methods. Xu Yuanchong gets close to the target culture and readers by using free rendering in the process of translation. In Zhuo Zhengying's version, literal translation, free rendering, and especially combination of transliteration and free rendering are used most frequently, successfully striking a balance between source and target culture. David Hawkes prefers to use literal translation and transliteration to translate *Chu Ci*, thus retaining the uniqueness of source culture to a maximum.

CONCLUSION

In this study, the terminologies in *Chu Ci* are divided into seven categories, including those on politics and law, military, economy, science and technology, etiquette and customs, literature, art. Their cultural connotations are explored and discussed. Their translation strategies and methods are analyzed and summarized on the basis of the three English versions of the canon by David Hawkes, Xu Yuanchong and Zhuo Zhenying. It has been found that the translators have their preference for use of translating strategies and methods, and in many cases more than one translating strategy and method is used to deal with the rendering of a terminology. The research findings can serve as a reference for translating culture-specific terminologies in ancient classics.

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