A Study on Thick Translation and its Application in the *Revolution of the Seasons*

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ABSTRACT

The Thick translation is paid more and more attention in academics in recent years, which is one of the translation criteria and translation strategy. It rises and develop abroad, and accepted by foreign scholars widely. Domestic scholars research it from different angles, which is a kind of interpretation of translation, to provide practical platform to transfer the source language culture, this paper introduces the development history and research status of thick translation, and introduces its application in sinologist Davis' the Revolution of The Seasons from in-text translation and out-of-text translation, showing its practical functions.

KEYWORDS: *Development history of thick translation; in-text thick translation; out-of-text thick translation*

DEVELOPMENT HISTORY OF THICK TRANSLATION

Overseas Studies on Thick Translation

In 1968, Gilbert Ryle (1968), a British philosopher of language, first proposed the concept of "deep description". He described the scene of two little boys winking at each other. Ryle showed that the transmission and understanding of meaning in human communication is a complex process that requires self-description. In the 1970s, the study of translation in China shifted from linguistics to culture. The term "cultural turn" is used in translation studies to analyze translation from a cultural perspective (Munday: 2001, 126). It is in this context that the term "deep translation" is put forward. In 1993, The American scholar Appiah put forward the concept of thick translation for the first time in his article "Hick Translation" published on Callaloo. He pointed out that academic translation refers to translation that puts text into a rich cultural and linguistic background through notes and annotations, also known as "thick translation", which is an important way to solve translation barriers in different cultural backgrounds (Huang, Tang, 2015). In 2000, The translator Lawrence Venuti published Appiah's "Thick Translation" in The Translation Studies Reader, which he edited. Then "thick translation" was paid attention by researchers in western world. In 2003, Theo Hermans, a British Translation theorist, published his book "Cross Cultural Studies as Thick Translation"(cross-cultural Studies as Deep Translation). In this paper, the theory of "thick translation" is studied. He believes that "thick translation" can be used to guide practice and counter the translation technique with strong sense of cultural aggression and attempt to assimilate others (Zhang Peiyao, 2012). It illustrates, for example, that thick Translation, as a Translation path, narrows cultural differences and makes translation easier for readers of foreign cultures to understand. American anthropologist Clifford Geertz wrote in Think Translation: Toward an Interpretative Theory of Culture: Taking "deep description" as the research method of cultural anthropology; Gertz's "deep description" approach has something in common with contemporary translation studies: both interpret and reproduce the other in their own language, while avoiding masking and distorting the heterogeneity of the other by their own experience and subjective vision (Wang Xiulu, 2013:11).

In Wang Xiulu's "On the Inspiration of Deep Description on Translation Research", he specifically mentioned the connection and difference between deep description and thick translation, and believed that thick translation, as an activity of cross-cultural communication, had a lot in common with deep description. Both of them need to express other contents in their own language, while avoiding covering and influencing their own experience and subjective vision. The author believes that thick translation has been developed on the basis of deep description. From the two latitudes of translation practice and research, he tries to explore the enlightenment of cultural anthropological description methods on thick translation-related content. It is further

clearly proposed in the article that thick translation is not only for language and text translation, but most of the time, the work of translators is even similar to that of anthropologists, and they need to pay attention to the overall culture of the life and way of thinking of the people of the two countries in translation. The intricate relationship between the cultural background in thick translation does not need to be comprehensive. We should focus on the specific translation habits of the translator and reconstruct the fields involved in translation activities. Wang Xiulu's view is still very valuable today. He does provide a different perspective of thick translation research and find the method and angle of thick translation from deep description. Translation should not be limited to the text itself. It may be more effective for translators to reconsider the fields involved in translation. However, this article does not systematically elaborate some methods of deep description, and does not elaborate on how to learn from which method on thick translation, which are not comprehensive enough.

DOMESTIC STUDIES ON THICK TRANSLATION

Since the 1990s, thick translation theory has emerged. The thick translation studies in China mainly regards it as a translation strategy in translation practice, studying its sources, phenomena and causes. In 2006, Duan Feng discussed thick translation from the perspective of historicism and ethnography, analyzed the relationship between new historicism and ethnography deep translation, and introduced the source and significance. He pointed out that the depth of thick translation is not the literal depth of the text, but the deep meaning and cultural information contained in the text (Duan,2006). The characteristics of the understanding and interpretation of the translation coincide with the interpretation characteristics of the deep description theory. Deep description theory takes the interpretation of anthropology as the source point, passes through the space of the new history doctrine, and brings a broad theoretical vision to the translation research. The significance of literary translation is hidden and uncertain, and deep translation is an effective way to reduce the difficulty of cross-cultural misinterpretation and translation. The deep description of the context of literary and cultural production is the reconstruction of the historical context. It forms a space for interaction with the translated text by language and annotation, allowing the readers to read the text and interpret the text in the interaction between the text and social existence.

In 2009, Shen Guang discussed the application of thick translation in the translation of traditional Chinese medicine classics. He pointed out that thick translation is translation with annotations, comments and background knowledge, which helps readers understand the deep meaning of the original text (Shen, 2009). As a cognitive mode and verbal expression mode, metaphor is universal and has a strong intuitive thinking characteristics. However, metaphoric origin

and target domains in various cultures are culturally unique. At this time, the heavy translation method adds background data and comments to the translation, which can enhance readers' understanding of cultural characteristics.

In 2010, Sun Ningning explained the translation view from the perspective of cultural anthropology, and discussed various inspirations brought to translators by "thick translation", discusses the essence of "thick translation" and translation strategies under the guidance of "thick translation" theory (Sun, 2010). The in-depth translation strategy from the perspective of cultural anthropology expands the translator's discourse space, reproduces the historical and cultural context, makes his culture make its own voice, promotes dialogue between multiple subjects, strengthens cross-cultural exchanges and understanding, strengthens the translator's cultural identity as cultural coordinators, and provides a platform for the translator's subjectivity to play.

In 2011, Zhou Fangzhu analyzed the causes of thick translation in his "Comments on thick Translation", holding that language differences, cultural orientations, translators' subjectivity and other factors are the causes of the emergence of thick translation. Therefore, the emergence of thick translation in translation studies is inevitable (Zhou,2011).

In the same year, Zhang Yan and Hu Weiping introduced the definition of cultural translation and the theoretical model of "thick translation" (Zhang, Hu, 2011). The reasons for thick translation are multifaceted, mainly in three aspects: language and cultural differences, different cultural orientation and different translator subjectivity. The amount of information the ideal translation sends to the reader should be the amount of the original message to the original reader. The interpretation of cultural heterogeneity is necessary, thus the resulting thick translation is understandable.

In 2012, Wang Xueming and Yang Zi summarized six types and functions of annotations (2012). Annotations have six functions: proprietary noun analysis, background information, classical Chinese syntax English interpretation, translation name analysis, intratextual intertextuality, extratextual intertextuality (Wang, Yang, 2012). "Deep translation" forms a mutual text with the translated text through annotation and other means, which constitutes the peripheral contextual factors for the study of translation ontology, and also provides a guarantee for the interaction between Chinese and Western translation discourse and the establishment of dialogue on the basis of understanding.

In 2013, Cao Minglun pointed out the relationship between historical and cultural literacy and thick translation. Cao Minglun mentioned the treatment of the cultural background involved in thick translation in "On In-depth Translation and the Translator's Historical and Cultural Literacy". He believed that the "literal translation annotation method" and "gain supplement method" in thick translation should be based on the historical background and the real context of the original

text. Through these two translation methods, readers can truly penetrating the barriers between different culture and understand the meaning of the original text under the cultural background of the author (Cao, 2013). Among them, literal translation is "academic translation", a way using annotations and accompanying glosses to place the translated language in a deep historical text. In daily translation, we should balance the annotated content to avoid reading pauses and the comprehension difficulties caused by literal translation. The author believes that whether the translation needs to be annotated depends on two factors. First, it depends on the translator's cognition of the translation goal, and the other depends on the translator's general judgement on the reader's cognitive context. Generally speaking, the basic purpose of translation is to let readers who do not understand the original text understand and even appreciate the ideological content and stylistic style of the original text through translation. To achieve this goal, the translator must first consider whether the reader can read the translation without incompletely understanding the whole content of the article as the original reader reads the original text. The gain supplement method is defined by the author as the implicit thick translation method, that is, to supplement words that are not available in the original text without the original meaning, so as to make the translation closer to the original text, that is, the free translation we are familiar with. For example, on the basis of in-depth historical and cultural contexts, the translator translates "undid" in "Mucianus undid Vitellius" into "lose the throne" is easier to understand compared with the literal translation of "subversion", which makes readers think of the context.

Cao Minglun's point of view is still very basic today. Thick translation requires not only effective methods in translation, but also the translator himself needs to have a good understanding of the content background of the translation. If the translator himself cannot understand the full connotation of the original text, no matter how good the method of thick translation is, it cannot reach the depth required for translation. As a translator, language must be rooted in culture to make sense. However, in the study, this article only defines the main factors of whether to annotate, does not well define whether to annotate, the length of annotation and the criteria that affect the reader's reading, nor does it consider the possible comprehension bias and misleading impact of free translation on the content of the original text in implicit thick translation.

In 2014, Li Yan analyzed the phenomenon of annotation in the French translation of a Dream of Red Mansions under the theory of thick translation. According to the theory of realia and paratext theory, she summarizes the types of the depth of the translation text, thick translation of in-text including translation strategies such as imitated words (sentences), approximate translation, and background, etc, and thick translation of out-of- text including introduction,

diagrams, pictures, comments, etc. She analyzes translation type and specific content of *a dream of red mansions* from the perspective of thick translation (Li, 2014).

In 2015, Li Hongxia and Zhang Zheng summarized the research and development direction of thick translation in the past twenty years. No matter short footnotes or long preface, the explanatory text, they all involve rich background knowledge, and convey deep source language culture. These are all belong to the term "thick translation". Thick translation has been widely accepted, applied and approved in foreign countries, which is also a standard of translation criticism (Li, Zhang, 2015). The translation types of Thick translation in China include "深度翻译"、"厚翻译"、"厚重翻译" and "丰厚翻译", etc. According to statistics, "deep translation" is the most commonly accepted type among researchers. The author sorts out the translation of "Thick Translation" and it will be universally recognized, and provide more extensive and effective translation strategies and space for the transmission of national culture.

In-text thick translation

The translation of cognate words: "迈迈时运, 穆穆良朝", the translator translates "时运" into "fleeting is the revolution of seasons", and "良朝" into "serene is the happy morning", which does not focus on form, but on meaning. At the same time, it translates the expression of "时运" with Chinese characteristics into seasonal changes, which makes it easier for Western readers to understand, It can reach the artistic conception expressed in Chinese in an instant.

Descriptive translation, which literally translates "袭我春衣" into "I put on my spring clothes", abandons the Chinese meaning and directly translates the line drawing to western readers, which is more in line with the understanding mode of Western readers. Western readers are not familiar with the technique of expressing feelings in the scenery. If they want to fully express their meaning, it will bring doubts to Western readers. "山涤余霭，宇暖微霄" is translated into "The hills are cleared of the last mists; the sky is obscured by faint clouds". In the process of translation, the descriptive translation of "云霭" and "微霄" directly allows western readers to see a line drawing scroll, which is concise and clear, and quickly enters the artistic conception expressed in Chinese, so as to avoid the pause caused by the need to understand Chinese culture in reading.

Translation overview: "有风自南，翼彼新苗" is translated into "There is a wind from the south; It succours those new shoots", which roughly translated the content described in the poem. In the poem, the stationery is expected to have a very strong Chinese pastoral culture, but the poem itself is not limited to pastoral description, but has strong images. The poetry is composed of images such as the "south wind" and "tender buds". It is a thriving scene, which is often difficult to express in the poem translation, but here, the translator translates directly with the general content,

which neither affects the willingness and does not affect the readers' reading.

Parody: "邈邈远景，载欣载瞩" is translated into "I rinse my mouth and wash, remote is the distance view". Here, the remote view, brings joy and attention. Translation needs to reflect the grandeur in the distance, "remote" focuses on the far-reaching vision and replaces the grandeur in the original text, which makes the understanding of English readers fall far in the suburbs, so as to avoid readers' entanglement with the lofty and far-sighted feeling of Chinese culture, which is difficult to be reflected in the translation of short sentences and can only be replaced by imitation sentences.

"Men have a saying: "what accords with the heart easily satisfies. " The cultural background of "称心而言，人亦易足" is introduced. Because Chinese culture likes to quote famous sayings of predecessors and use a lot of allusions, it is very easy for readers to wonder if they are not clear about these cultures in the process of translation. Only by translating the background and increasing the understanding of the text can English readers realize the cultural factors.

The common word: "挥兹一觞，陶然自乐"was translated to be "I lift this single cup; happily I enjoy myself." Among them, "wine cup" is a kind of wine holding appliance in ancient China. The shape of the appliance is oval, shallow belly and flat bottom. There are half moon ears on both sides, and sometimes cake shaped feet or high feet. It is also called ear cup in archaeological circles. It has strong Chinese cultural characteristics. It is a special symbol of ancient Chinese culture and has special significance. Therefore, in the process of translation, it is difficult to express due to cultural differences, The common word "Cup" is adopted, which is simple and easy to understand.

Out-of-text thick translation

Annotations: The translator translates the original sentence and adds annotations and comments. For example, for the translation of "I rinse my mouth and wash" in the poem, the translator annotates "in purification", which expresses a kind of purified meaning, increases the thick meaning of the poem, sublimates it, enables the reader to understand it more comprehensively, and successfully avoids the incomplete artistic conception in the translation of the poem.

"我爱其静，寤寐交挥", In the translation of "I love his tranquility, 'walking and sleeping' like, I am stirred", the translator specially notes the pronoun "其" and "his". Due to the complexity of the meaning of reference, it is difficult to explain it in detail in the short notes. It suggests that we should refer to the comments for special notes.

"Don't catch the Yellow Tang Dynasty, regret alone in the rest especially explains the origin and historical origin of the Yellow Tang Dynasty. Yellow: refers to the Yellow Emperor. Tang: refers to Emperor Yao, the legendary ancient golden age. With the annotation of the times, readers can easily understand the meaning of the poem from the perspective of Chinese history.

Comments: Thanks to the author's supplementary comments, personal views on poetry, and the insufficient parts in poetry translation, readers can fully understand why poets express in this form in the context of Chinese culture, and what themes and emotions they mainly want to express, so that readers can understand. In his comments, the translator sinologist Davis compares "luck" with other works of Tao Yuanming. Because it is very similar to "hanging clouds" and "the tree in blossom" in form, it is considered by modern writers to be Tao Yuanming's works around the age of 40. In addition, there seems to be no clue in the poem to prove or deny this essentially fragile connection again.

Tao Yuanming's poems always reveal a feeling of untimely life and inner loneliness. Like other poems, this poem expresses both untimely life and loneliness. His loneliness is particularly highlighted in the poem, which can be understood as influenced by this specific "late spring" season. At that time, it was also the Shangsi Festival on March 3 (i.e. the third day of the third month). Shangsi Festival has the custom of holding grand and luxurious celebrations by the river or man-made lake. Since Tao didn't directly mention this festival in his poem, we can't say that it is a poem written for "Shangsi Festival", but compared with the poems written for this festival in the third and fourth centuries, it can be considered that this poem is likely to be written on Shangsi Festival. The festival image of "spring clothes" is often mentioned in Shangsi Festival. In the Analects of Confucius, Confucius asked disciples Zilu, Zeng Shen and Ran You what positions they would choose if their talents were recognized. When the other three disciples longed for political authority, Zeng Shen hoped to "make spring clothes in the spring season, take five or six adults and six or seven children to perform clean dances in spring along the river, and then sing back home." Confucius praised his wishes. What is mentioned in the Analects of Confucius is obviously a ritual of praying for rain through witchcraft. Although this ceremony did not become a part of Shangsi festival culture later, as mentioned above, this Festival ceremony is very common in poetry. However, Tao Yuanming has changed the traditional way. If we assume that he is writing a poem "Shangsi Festival", the story of the Analects is the central part of Tao Yuanming's poetic thought.

Summary: Thick translation originated from foreign thick description, and then Appiah put forward the "concept of thick translation", which has attracted attention in the western academic circles. Because it has narrowed the practical function of cultural differences, it has gradually been accepted and recognized by the western academic circles. After its introduction into China, in-depth translation has attracted continuous attention and research by scholars. As a translation strategy and standard, scholars pay attention to its source, cause, application and so on. In Tao

Yuanming's the revolution of the seasons, thick translation in the text is embodied in cognate word translation, descriptive translation, background translation, parody, general words, etc; Thick translation outside the text can be divided into annotation, additional comment and so on. As an interpretative translation strategy, thick translation is also a standard of translation criticism. It reduces the cultural differences of different languages. It is forward - looking and practical, and deserves further discovery of value, prospects and vitality.

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