
ON THE CULTURAL CONTEXT IN THE TRANSLATION OF DAVIS'S *BODY SHADOW AND SOUL*

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ABSTRACT: *In order to make the readers of English speaking countries better understand the original Chinese masterpieces, the literary works of Chinese language spread to English speaking countries, which involves an indispensable way of translation. Taking the famous Sinologist A. R. Davis as an example, this paper analyzes the interpretation of the work in the source language (Chinese) and the target language (English), and analyzes the cultural context behind it, as well as the Chinese and Western ways of thinking contained in it respectively.*

KEY WORDS: cultural context, body shadow, soul, translation

INTRODUCTION

Different languages contain different cultural contexts, which is reflected in all aspects of life, not only in the natural environment, social environment, but also active in the cultural environment. Language is actually the language in the context. The text of one country's language spread to another country by the way of translation, and there are often differences in the translated version of culture context and philosophy embodied in thinking. This paper analyses Davis's translation: body and and soul to appreciate the original author's positive attitude of life, and cultural context of the source language and target language writings, ideology of Chinese chuang tzu thought and western philosophy contained respectively.

METHODOLOGY

Cultural context in translation

Rorty believed that in the overall scope of human cognition, "all objects are situational objects". Each object in a certain situation, with interaction, is relative. Coincidentally, language is also in a context. Context is an indispensable background tool to clarify the meaning of language, and the basis for the combination of language form and meaning with syntax, grammar and pragmatics. When talking about the role of context in translation, the famous British translation theorist Newmark pointed out that "context is the most important factor in any kind of translation, and its importance is greater than any law, any theory and any basic meaning. In the philosophy of language, there even appears the tendency of ontological context, which is regarded as the premise and basis for the judgment and understanding of meaning, and is regarded as the criterion by both

source and target language translators and translation learners. Firth believes that meaning is the function of linguistic elements in context. B. Malinowski, a British author, divides "context" into context of utterance, context of situation and context of culture. (Liu, 2000). Translation context is a generalization of the interaction of subjective and objective factors related to the target language and culture of the source language constructed by the translator based on the source language and adopting certain strategies and methods in the translation process. Cartford points out that equivalence in translation is not based on meaning, but on context. Since the 1990s, Chinese scholars began to pay attention to the translation context, focusing on the study of context, situational context and cultural context, and gradually formed the contextual dependence theory, translation situational theory and translation context theory. Malinowski believes that cultural context, including traditional etiquette and daily life, plays a crucial role in translation (Hatim & Mason, 1990/2001). Cultural context includes the history, culture, customs, social conventions, ways of thinking, moral concepts, values and so on of specific languages. (Huang, 2001)

Huang Guowen, a famous scholar, believes that the understanding of the meaning of the original text in translation is far from a simple problem of language understanding. It is influenced and restricted by the cultural context, and this is especially true in the generation process of the translation (Huang, 2001). For the transformation of source language to target language, especially for the selection and consideration of culture-loaded words, cultural equivalence, such as Chinese mythology, is often taken into consideration.

The word "银河" in the Chinese story is the cultural equivalent of the word "Milky Way" in Western legends, and a literal translation of the word "Milky Way" would lead to a misinterpretation of the meaning. Cultural equivalence is approximate, which is not exactly accurate and often includes descriptive equivalence and functional equivalence. Juri Lotman argues that there is no language that is not rooted in a specific culture; There is no culture that is not centered around some structure of natural language. Although the purpose of translation is limited, it can be achieved through the promotion of general texts, such as poetry and Chinese Fu. Through the cross-cultural communication and spread from the source language of one country to the target language of another country, we can introduce one special and excellent culture spread around the world. Accordingly, a parallel study is carried out on how the literature of one country influences and is influenced by western literature. For example, one word in the source language, which has a certain significance in the cultural context, under the category of logical script, is inversely proportional to the word of the connotation and denotation of the concept of relations. That is to say, in the cultural context, the less of the connotation of the culture load words of the source language, the greater their denotation is, and vice versa. So in the culture context, which corresponding word to

choose and which part of speech to use in the target language, depends on the culture, grammar and habits of the target language, as well as the cultural background, reading experience, academic background, mode of thinking, understanding inertia and other factors of the target language readers. Translation is committed to paraphrasing a foreign text, whose purpose is to break through language barriers, achieve and promote cultural communication, whose essence is cross-cultural information transmission, and it is the cultural activity of the translator to reproduce the original work in the target language (Yang, 2000).

Differences between Chinese and Western cultural contexts in Davis's *Body shadow and soul*

Different languages and cultures often have different interpretations and understandings of the same thing and the same work, which is often reflected in the successful translation from the source language to the target language. Readers, scholars and researchers at home and abroad can often understand the style different from the native culture of the source language which rise to a systematic multi-cultural and interdisciplinary perspective in the translated words and sentences. In today's globalization cross-cultural context, each original model of independent closed civilization will meet one or more of the "other" alien culture. And "the other" is no longer in a kind of seal of the axis of "discourse", who is in talk in the outside world, but to break the isolated and closed, and invade the originally domain belonging to "you". The "other" forms part of the world in which "you" live, and "you" not only cannot get rid of them, but even have to listen to what these "other" say (Jin, 2006). The cultural context is often regarded as the cultural context in the society, and the subject (author, translator, publisher) or finished product (translation) is also valued for its attribute representation meaning in cultural transmission (Yang, 2008). Any work is created by a writer who is always in a certain cultural background. Therefore, the events and characters reflected in the work are also in a certain social culture (Hu and Zhang, 2006). Taking the works of Tao Yuanming, an outstanding poet, essayist and Chinese Fu writer of the Eastern Jin Dynasty as an example, in order to better illustrate the acceptance and views of his works in the English-speaking world and English culture, this paper takes the famous Sinologist A.R.Davis' research on *Tao Yuanming's works and their significance* as an example. Davis collected and sorted out all the existing translations and biographies of Tao Yuanming, and added comments or notes to some of his translations, which are not only useful for translation practice, but also for theoretical study of translation. On the basis of the original texts, he added more detailed and extended explanations. In this process, the context of cultural development has completely changed, that is, the interaction and communication between different cultures have become the basic way of cultural development (Jin, 2006). In the western cultural perspective of inertia, compared to traditional Chinese researcher for the interpretation of works of tao yuanming, and to a certain sober mind rather than limited

eyesight, Davis thinks their interpretation of Tao Yuanming, is too one-sided which strengthened the political color, because of fixed thinking. From the cultural perspective of western countries, who favor freedom, Tao Yuanming's masterpieces and their significance reveal more of his distinct personality, and also the manifestation of his personal value. Davis goes out of the ordinary way, out of the traditional thinking pattern of Chinese readers, out of the poetry itself, to look at the problem from a new perspective, which is even reverse thinking as for Chinese readers.

Personalized lyric poetry, and the description of personal feelings, is the great source of power of Chinese traditional poetry. Tao Yuanming is one of the first representatives of great poets. Because of his characteristics in his works, Tao Yuanming has been deeply favored by Chinese readers for hundreds of years. The personalized lyric poetry is the great achievement of Tao Yuanming's life, which we hope that he will eventually be satisfied with (Davis, 1983). In fact, when we interpret Tao Yuanming's works, we should consider not only the expression of his personal feelings, but also the social environment and other factors. Some scholars point out that this is not so much the restoration of his (Tao Yuanming's) original historical appearance as the reconstruction from the western modern concept (Zhang, 1992). Translation is inevitably inextricably linked with culture. The diversity of activities and ideas of speech societies in different countries, nationalities and cultures leads to the diversity of their cultural contents and forms, which is the source of cultural differences (Hu and Zhang, 2006). People with different cultural backgrounds and cultural contexts tend to have different ways of thinking and habits of expression due to different interpretations of literary works. The Eastern way of thinking, often called "graphic", emphasizes the "many", that is, the whole, which is the result of the spread of Eastern philosophical systems such as Confucianism, Taoism and Zen. The Western way of thinking, however, tends to be "straight line", emphasizing "one", that is, individual, which is the thought of Plato and Aristotle inherited by ancient Greek and Roman philosophers (Jin, 2006). Here, we take an example of Tao Yuanming's famous philosophical poem "Body Shadow and Soul" and famous Sinologist Davis's translation.

形影神三首（并序）

贵贱贤愚，莫不营营以惜生，斯甚惑焉；故极陈形影之苦，言神辨自然以释之。好事君子，共取其心焉。

BODY, SHADOW AND SOUL

Every man, noble or humble, wise or foolish, is busy in husbanding his life. This is the greatest of delusions. Therefore I have set out all the griefs of the body and its shadow, and have made the soul expound Nature to resolve them. All gentlemen who are interested in things will grasp the intention.

In the preface of "Body shadow and soul", Tao Yuanming explained in the perspective

of "body and shadow" that people always complain about life for toiling at the little tasks of life no matter they are noble or humble, wise or foolish. And finally the author gave the interpretation of nature by "soul" to make "body and shadow" relaxed and help people related to this kind of truth. Western culture is characterized by analytical thinking, while Eastern culture is characterized by comprehensive thinking. In terms of language, English emphasizes rational analysis and has specific and delicate semantics while Chinese emphasizes conscious image and has strong generality (Xie, 2008). The first source word "noble, humble, virtuous and foolish" comprehensively summarizes the four categories of people, while the source language hides the word "person". In the target language translation, "every man" is firstly analyzed and pointed out, and then the specific types of people are described with the selective structure and the sentence pattern of "or", which reflects the delicate thinking of re-analysis in the Western cultural context. In the translation, Nature is a capital translation. If you follow nature and blend with nature, you will recognize yourself as a part of nature without seeking the technique of transformation, just as the old "nature" theorist did (Chen, 2001). This not only emphasizes the concept of "nature" of Tao yuanming, at the same time, in the western cultural position and the perspective of cultural context, also showed a strong individualistic, which is Tao Yuanming's own emotional expression of mixed emotions for life, and finally to interpretation of the nature of "soul", is optimistic about oneself, which is, self interpretation or self forgiveness.

形赠影

天地长不没，山川无改时。
草木得常理，霜露荣悴之。
谓人最灵智，独复不如兹。
适见在世中，奄去靡归期。
奚觉无一人，亲识岂相思。
但余平生物，举目情凄洏。
我无腾化术，必尔不复疑。
愿君取吾言，得酒莫苟辞。

The body addresses the shadow:

Heaven and earth endure without end;
Hills and streams have no changing seasons.
Plants and trees attain a constant rhythm;
Frost and dew make them flourish or fade.
It is said man is most divine and wise;
Yet he alone is not like this.
He happens to appear in the world;
Suddenly is gone with no time of return.
Who should notice the absence of one man?
Relatives and friends will not think of him.

His only relics are his everyday things,
 At the sight of which there is sadness.
 I have not the art to ascend and change.
 It must be so with me, I do not doubt.
 I pray you, sir, to take my word,
 And given wine, don't foolishly refuse.

"The body addresses the shadow" of the Sinologist Davis' translation simplifies the meaning of the source language poetry, clearly expressed the original author Tao Yuanming's perspective of incarnate "body". Comparatively speaking, heaven and earth, mountains and rivers, things in the nature won't die, which have continuous reproduction. But people's life is short and fleeting and not forever in the world. The poetry of the source language contains the Chinese cultural context and the thinking logic of the East, which is "graphic" and constructs the overall sense of picture. In Davis's target language translation, concrete nouns such as heaven and earth, hills and streams, plans and trees, frost and dew are translated by word-for-word translation respectively, which reflect the "straight line" way of thinking in the West. The conjunction "and" is necessary for the unique syntactic structure in English, which contains its cultural context and philosophical thoughts different from those in the East. Translation Philosophy is the translation principle followed by ESV on the website of the Bible Research Organization, which is basically a literal translation. It tries its best to obtain the precise meaning of the original text and the personal style of each biblical author, focus on the correspondence of "word to word", seek the transparency of the original text, and enable readers to see the structure and meaning of the original text as much as possible (Yu, 2011).

影答形

存生不可言，卫生每苦拙。
 诚愿游昆华，邈然兹道绝。
 与子相遇来，未尝异悲悦。
 憩荫若暂乖，止日终不别。
 此同既难常，黯尔俱时灭。
 身没名亦尽，念之五情热。
 立善有遗爱，胡为不自竭？
 酒云能消忧，方此詎不劣！

The shadow answers the body:
 Preserving life is not to be spoken of;
 Protecting life is always sadly clumsy.
 Truly I'd like to roam on K'un-lun or Hua,
 But they are remote and the way there is cut.
 Ever since the time that I met with you,

I have never known other sorrow or joy.
 Resting in the shade, we seem separated;
 When we stop in the sun, we are never parted.
 This oneness cannot be constant;
 Darkly, both in time will perish.
 When the body dies, name also ends:
 Think of this and the five emotions blaze.
 Establish good and some affection will remain;
 Why do you not exert yourself?
 Wine, they say, can dispel grief,
 But it is surely inferior to this.

Poetry as the supreme art of language, its content and form of relationship is not a bottle with water, therefore poetry translation is not pouring the water from one container into another container, then put the original container into the trash can. Poetry and capacity is inseparable. Translation as a tower of Babel expedient after the disaster, its highest level should be the art work of the original language as a comprehensive simulation in the target language(Liu, 2012). The target language of the translation, faithfully reproduce the original answer to the body of the shadow. It is difficult to live forever, prolonging life, and the road to immortalization is blocked, The use of "Preserving" and "Protecting" the two "ing "is not only the need of grammar, but also the expression of maintaining life and preserving life only in the present, but not long lasting in the worldworld. "Body" and "shadow" live with each other, and the "shadow" thinks that it is better to do good deeds to keep a good name. In the source language, "诚愿游昆华", "与子相遇来", "未尝异悲悦"do not emphasize" I ", while in the corresponding Davis's translation sentence, The word "I" in "Truly I'd like to", "I met with you" and "I have never known" are all emphasized. And in English," capitalization is used, which reflects the individualism color and externalized subject consciousness of the western philosophy thought represented by Davis. In the source language, "酒云能消忧, 方此诟不劣", Compared with "立善 (do goodness) ", "酒 (wine) "is inferior to" 立善 (do goodness) ". In the target language, the translation of "they say" refers to that "others" think wine can appease sorrow, and the comparison emphasizes the viewpoint of "I". "Wine" is not as good as "do goodness" again reflects the individualism and subjective consciousness of the West, which is different from the philosophical thoughts contained in the eastern cultural context.

神释

大钧无私力, 万理自森著。
 人为三才中, 岂不以我故。
 与君虽异物, 生而相依附。
 结托既喜同, 安得不相语。

三皇大圣人，今复在何处？
彭祖爱永年，欲留不得住。
老少同一死，贤愚无复数。
日醉或能忘，将非促龄具？
立善常所欣，谁当为汝誉？
甚念伤吾生，正宜委运去。
纵浪大化中，不喜亦不惧。
应尽便须尽，无复独多虑。

The soul expounds:

The Great Cycle exerts no partial force;
Its myriad workings appear in profusion by themselves.
That man is one of the Three Powers,
How can it be other than due to me?
Though I am of a separate kind from you,
From birth I have been closely attached.
Joined in dependence, I have had joy in our union.
How should I not give advice to you?
The Three August Ones were great saints;
Yet now where are they to be found?
P'eng-tsu' was covetous of long years;
He would have remained but could not stay.
Old and young alike come to one death;
Between wise and foolish there is no distinction.
In daily drunkenness one may be able to forget,
But is it not a means of shortening life?
Though to establish good is your constant joy,
Who is obliged to sing your praises?
Much brooding harms our life.
It is simply right to submit to change.
Give yourself to the great transformations;
You will have no joy, but also you will have no fear.

The Chinese cultural context, philosophical thinking, western cultural context, and philosophical thinking contained in Tao Yuanming's famous work *Body Shadow and Soul* not only correspond to each other, but also are in opposition and unity. In *Chuang Tzu · Heaven and Earth*, it is said that "the person who holds the Tao is virtuous, the person who holds the virtue is divine, and the person who holds the virtue is sage", which emphasizes the interpretation of soul and represents Tao Yuanming's positive attitude towards death and life. Tao Yuanming is different from the natural admire in Wei-jin period, who indulge in landscape of mountains, pursuing immortality, such as ji kang and ruan ji, who is also different from the gist of Confucius in Wei-jin period.

Tao Yuanming already accepted Zhuang Tzu's thought, and impressed by the social reality of Jin and Song dynasties to form a new natural views (Chen, 2009). Bradstreet, from the point of view of Western philosophy, believes that body and soul are opposite. Her concept of "body" and "soul" is clearly expressed in her poem "Body and Soul" (Chinese "形" in English can be translated as "body", and Chinese "神" in English can be translated as "soul"). These English words can also be translated into Chinese "肉体" and "灵魂") (Wang, 2000). "形" is translated into "body", which contains the human body's anxiety about death and its desire for the continuation of the body. "影" is translated into "shadow", which means one's external image in the world, concerned about the reputation that still exists after death; "Soul" is a symbol of one's inner and private life, a struggle against fear and temptation. According to Davis, This poem is intended to resolve the inner conflicts and contradictions of the poet, which are actually personal conflicts and contradictions, without the color of abstract imaginalism (Davis,1983). Compared with the Chinese scholars' emphasis on the political color of poetry, Western readers pay more attention to the conspicuous and distinct personality and the expression of personal emotions, so as to reveal different ways of interpretation, thinking logic and underlying philosophical thoughts in different language and cultural contexts.

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