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The Application of Synesthesia in Xu Yuanchong's Translation of Chinese Classical Poetry

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Abstract: *Synesthesia is not only a physiological and psychological phenomenon, but also a linguistic and cultural phenomenon, as well as an important rhetorical phenomenon. How to translate this rhetorical phenomenon most faithfully is a problem worth studying. This paper will discuss some conventional translation patterns of synesthesia by analyzing Mr. Xu Yuanchong's treatment of synesthesia in his translation of Chinese classic poems.*

Keywords: *Synesthesia; Xu Yuanchong; Aesthetic values; Chinese classic poetry*

Introduction

Synesthesia is an old and young figure of speech. It is ancient because it was widely used as early as in Chinese classical poetry, especially in tang and Song poetry. In the West, it is also mentioned in Aristotle's Theory of Mind. Its youth is due to the fact that it was not until the study of contemporary rhetoric that it became so popular that it was pushed aside from the veil. Qian Zhongshu, one of the great masters, made an in-depth and systematic analysis of synesthesia with a large number of examples both at home and abroad. Therefore, it can be said that the figure of speech synesthesia was put forward by Mr. Qian Zhongshu.

In his article *Synesthesia*, Mr. Qian Zhongshu said, "In daily life experience, sight, hearing, touch, smell and taste can often connect or communicate with each other, and the fields of the eyes, ears, tongue, nose and body can have no boundaries. The color seems to have a temperature, the sound a figure, the temperature a weight, the smell a constitution." (Qian, 1985) The corresponding figure of speech of "synesthesia" in English is "synesthesia". Holman once told us that "synesthesia" is an interdisciplinary term, which refers to a physiological and psychological phenomenon: the simultaneous response of two or more senses to the stimuli of an object. At the same time, it refers to a kind of linguistic phenomenon: using words to describe one kind of feeling to describe another kind of feeling, such as using visual words to describe sound (Blue note) and using warm words to describe color (cool green).

In the history of modern rhetoric, Chen Wangdao's research on synesthesia is of pioneering significance and enlightens the later researchers in many aspects. He pointed out the physiological and psychological basis of synesthesia, which contains the three dimensions of synesthesia, synesthesia and synesthesia. His exposition of "description" in Rhetoric originates from nature inspires us to redefine synesthesia from the perspective of sensory characteristics: synesthesia is an aesthetic discourse form generated in speech activities due to the

Vol.1 No.9 2020
https://doi.org/10.37420/j.cer.2020.091

interaction of proprioceptive and synesthesia and the multidirectional displacement of sensory characteristics. What he refers to as "the intertexture of senses" is what we call "the multidirectional displacement of sensory characteristics".

In modern China, Chen Wangdao first discusses the phenomenon of sensory communication in literary language. After Chen Wangdao, Zhang Gong and Qian Zhongshu also carried out research on this phenomenon, and they named this special technique of intertexture description of sensory functions as synesthesia and synesthesia respectively from the perspective of rhetoric and literature. Since the new era, synesthesia has become a hot topic in the study of rhetoric, and many problems about synesthesia have aroused heated discussions in the academic circle.

Theoretical Basis and Analytical Framework

The study of Xu Yuanchong's translation belongs to the subject study of translators. A review of the history of translator research indicates that Xu Yuanchong's translation theory and practice have become a hot topic in Chinese translation studies. Most of the research has focused on Xu Yuanchong's translation of Chinese classical poetry. Therefore, there is a great space for the research of Xu Yuanchong's translation. First, the genre of Xu's works and many current studies have not been involved, specifically, there are Xu's prose, Xu's drama and Xu's novel. Second, we can choose different research perspectives.

There are many ways to deal with cultural translation in Xu's translation practice. Over the past 60 years, Xu Yuanchong has translated a large number of Chinese cultural classics such as Tang poetry, Song ci and Yuan Qu into English, which has been well received by readers at home and abroad. In view of some improper treatment of blank space in Chinese literary classics by Xu's translation practice, this paper argues that literary form is also an inseparable part of meaning and an important part of aesthetic value. Therefore, in order to interpret the literariness of the original text, it is better to retain the whitespace of the original text rather than transform it as in the translation practice. Only in this way can cultural translation achieve the purpose of cultural exchange. Xu Translated Chinese classical poetry in many places synesthetic approach.

Synesthesia is formed by the mapping of sensory features in different sensory fields in cognitive categories and the semantic collocation in language categories. The "defamiliarization" of cognitive domain synesthesia through the medium of language is the essential attribute of synesthesia language. From the perspective of poetics, synesthesia the literary expression of defamiliarization effect to enhance the language of art created tension and give the feeling of the readers to a broader space, so the translation of synesthesia should retain the original characteristics of defamiliarization, will be the author of synesthesia structure code convey aesthetic value or the poetic value orientation, make the target language readers through the "see" the original, experience synesthesia source language beauty exists, to experience synesthesia imagery, richness and vitality of the strangeness. The experience of the target reader, though indirect, is "indirect and direct". The construction of parallel synesthesia structure in the two languages has become an inevitable appeal of synesthesia translation, and the commonness between the philosophical idea of "people share the same heart and the same principle" and cultural cognition confirms the possibility of synesthesia parallel construction. The parallel construction of synesthesia is the phenomenon of synesthesia isomorphism in cognitive and

rhetorical senses.

Analysis on the Application of Synesthesia in Xu Yuanchong's Translation of Chinese Classical Poetry

Both Chinese and Western cultures use images of visual beauty to express examples of auditory beauty. Symphonies written by The British poet Thomas Simons and Han Yu in the Tang Dynasty are examples. Let's See Thomas Simons 'poem:

"Soft music like a perfume and sweet light ,
Golden with audible odors exquisite ,
Swathe me with cerements for eternity."

The soft music radiates the fragrance to melt into the sweet light, the golden glitter lets the human to listen to the taste gives the extremely exquisite taste, wraps me to let me immerse in the eternity. The poet combines hearing and touch (soft), smell (perfume), sight (light), and taste (sweet). It's a wonderful expression of what it feels like to listen to Chopin's music, and it makes the readers feel the indescribable and indescribable beauty of Chopin's music from all aspects and angles. Then, let's see Han Yu's *listen to Ying Shi piano*:

"Floating clouds catkins without roots, the worldwide with flying.
Qiao-choo a flock of birds, suddenly see the lone phoenix.
Not on the scale, lose a great deal".

Among them, the floating cloud catkins flying, both refers to the piano sound of vertical and horizontal metamorphosis, but also to sound. From the chirping of a hundred birds to the sudden appearance of a lone phoenix, it is the combination of sound and shape. With the sound of ups and downs, a feeling of resistance, falling, climbing and falling rises and falls in the body. The auditory domain represents the sense of touch that activates motion.

However, synesthesia association is not based on the similarity of simple word meaning features, but on the similarity of sensory experience features between sensory fields, which is the reason why Chinese and Western cultural synesthesia has common characteristics. However, due to the differences of language, culture, thinking, experience and experience, there are also some specificity sometimes. For example, the Chinese words "sour", "sweet" and "bitter" are equivalent to sour, sweet, and bitter in English. They have different synesthetic associations. Synesthesia, from taste to vision, is very different. "Bitter words" and "bitter words" are both tastings that indicate auditory, synesthetic associations. The former is an "unpleasant word", the latter is a "hateful word".

Both English poems and Tang poems have rhythm and focus on the use of synesthetic in Tang poems and their Translation into English. They can express thoughts, reflect life, describe environment, outline imagination, create new vocabulary and different literary works. These common points form a platform for the Translation of Tang poems into English. The commonness of English and Chinese synesthesia provides

Vol.1 No.9 2020
https://doi.org/10.37420/j.cer.2020.091

an effective way to solve the problem of difficult translation of Tang poetry.

Take Bai Juyi's Poem *Pipa Song* as an example to see how to translate synesthetic poems in Tang poetry. " 大弦嘈嘈如急雨 , 小弦切切如私语 ; 嘈嘈切切错杂弹 , 大珠小珠落玉盘 ; 间关莺语花底滑 , 幽咽泉流水下滩。水泉冷涩弦凝绝 , 凝绝不通声渐歇。别有幽愁暗恨生 , 此时无声胜有声。银瓶乍破水浆迸 , 铁骑突出刀枪鸣。曲终收拨当心画 , 四弦一声如裂帛。" ("The big strings make a noise like rain, the small strings whisper; Turning the jingling bells on the jingling bells. Small beads falling on a jade plate. Between guanying language slippery bottom, youyan spring flow underwater beach. Cold spring water string condensation, condensation by no sound gradually rest. Do not have deep sorrow dark hate living, silent win sound at this time. The silver bottle broke into water and the cuirassiers shot out. Qu End receive dial careful painting, four strings a sound such as rift.")

In this part:" 大弦嘈嘈如急雨 , 小弦切切如私语。" The translation is as follows:

The thick strings loudly thrummed like the pattering rain ,
The fine strings softly tinkled in murmuring strain. (Xu Yuanchong's Translation)

These two sentences describe the musical images of the pipa music. The original poem rhymes, and the antithesis is neat. The "bruits" and "che" onomatrical words describe the sounds of large strings and small strings. Xu Yuanchong used in the translation of "thick" and "fine" and "loudly thrummed", "softly tinkled", "the pattering rain" and "murmuring strain" words like itself has to convert the audio visual features, combined with rain and strain oshio rhyme, and it also uses the original poem antithesis, to the original poem, that kind of hard to describe the music aesthetic feeling, let the reader not only hear the music is beautiful, but also produce the visuals.

" 间关莺语花底滑 , 幽咽泉流水下滩。水泉冷涩弦凝绝 , 凝绝不通声渐歇。"The translation is as follows:

Now clear like orioles warbling in flowery land ,
Then sobbing like a stream running along the sand.
But the stream seemed so cold as to tighten the string
From tightened strings no more sound could be heard to ring.(Xu Yuanchong's Translation)

These two lines express the fluidity and beauty of music from big to small, from small to small, and from small to nothing. Xu Yuanchong used "orioles Warbling", "asked like a stream", "cold", "no more Sound" and other words which he received in a vivid and vivid way.

" 银瓶乍破水浆迸 , 铁骑突出刀枪鸣。" The translation is as follows:

Suddenly we heard water burst a silver jar ,
The clash of spears and sabers coming from afar . (Xu Yuanchong's Translation)

This sentence means that the music erupts suddenly from the place where it is almost frozen, which reflects the intense outburst of pipa girls' feelings. Xu's translation uses the words "suddenly", "Burst" and "clash" to

convey the image. In addition, the words "come from afar" rhyming with "jar". Through comparison, it can be seen that the translation has its own characteristics and can faithfully reproduce the original text. However, the translation that can translate the synesthesia sentence of the original text can bring the reader more beautiful enjoyment.

Conclusion

Synesthesia is a physiology-psychological phenomenon, a representation from physiology to psychology of the cognitive subject's experience and experience of objective existence. Meanwhile, it is also a linguistic phenomenon, an externalization of the experience experienced by the cognitive subject, that is, a linguistic representation. The description of synesthesia and the analysis of its essence are the objective needs to explore the mysteries of human cognition. From the contrastive analysis of Synesthesia in English and Chinese, we can see that synesthesia thinking and language structure in different cultural contexts have both commonness and specificity, but the commonness is more than the specificity, which is the reference for translators to carry out translation operation. At the cognitive rhetorical level of synesthesia translation, the appeal to synesthesia isomorphism and isomorphism/modification always takes precedence over the appeal to synesthesia/modification. This trend will become more evident with the frequent and integration of cultural exchanges.

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Vol.1 No.9 2020
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