

A Study of the English Translation of the Analects from the Perspective of Receptive Aesthetics

Lingjuan Zhang

Longqiao College of Lanzhou University of Finance and Economics, Gansu, Lanzhou, 730000, China

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Abstract: With the continuous development of culture, reception aesthetics has gradually developed into a theoretical model widely recognized by the public. Under the theoretical concept of reception aesthetics, it is required that readers and authors build a mutually integrated relationship. When creating a novel, it must be combined with whether the reader can truly understand the meaning of the text, and how the reader is the creation. This is widely popular among many translation works in China. The success of translation works lies in the reader's ability to understand the text, Understand the text and obtain meaningful information and ideas from it. In recent years, China's Confucian literary work "The Analects" has been translated into languages around the world. As a representative of the spread of China's excellent culture, more and more foreign countries Readers understand Confucian culture and Chinese culture, so under the guidance of aesthetic theory, we have to translate more Chinese literary classics and disseminate them to all over the world, promote excellent Chinese traditional culture, and enhance China's cultural soft power and international Influence.

1. Introduction

Reception aesthetics is a reader-centered theory of literary and artistic aesthetics. It emphasizes that when writing, writers should think about the creation of literary works from the perspective of readers through self-creation, so that readers can gain and understand in the continuous reading process. The psychological situation that the author wants to sense, so that the creation recognized by the reader can be called a work, otherwise it can only be a text. A good work is created by the reader and the author. Nowadays, with the continuous development of China's economy, the international Exchanges are getting closer and closer, and cultural transmission between countries is particularly important. In recent years, a large number of foreign literary works have been translated into Chinese. Of course, many Chinese works have also been translated into languages around the world. A large number of cultural symbols have been translated into English to transmit our cultural thoughts since ancient times to other countries. However, in the process of English translation of "The Analects", due to the gap between cultures, we faced many difficulties. This is the acceptance of aesthetic theory. The application of "The Analects" can be translated into cultural works accepted by other countries.

2. Reception Aesthetics and Translation Studies

2.1 Acceptance of Aesthetic Theory

The theory of reception aesthetics can also be called the research of reception theory. It is a theory of literary aesthetics. At first, it was a literary theoretical tendency centered on the author and based on literary works. However, with the continuous development of literature, a large number of Readers, so the acceptance of aesthetics has gradually evolved into a reader-oriented literary theory trend. Many experts believe that literary works should be an interactive process between the author and readers. The authors write their own literary works and need to be written by most readers. To be recognized, it is necessary to serve the readers and understand the readers' thoughts and hobbies. At first, Jess believed that what the writer just wrote cannot be a work, but can only be regarded as a

text. Only after establishing a large number of readers, there is a relationship with readers. In a benign interactive process, readers combine their own vision with the vision of the work, so that the author's work has real meaning and value. From this, it can be said that the meaning of the work is created by the writer and the reader, and the aesthetics considers it good. The literary works must resonate with readers, being able to form the reader's active psychological induction in the reader's reading process, and gradually accept the writer's ideas and propositions, this plays a key role in the significance and value of literary works.

2.2 Translation Studies

Culture is spread through exchanges and reference. Good literary works need not only the readers of the country, but also the knowledge of the audience and be accepted by more people. Therefore, translation studies are born from the perspective of aesthetic theory. Translation research is facing tremendous challenges. It is not only necessary to clearly recognize the cultural background and thoughts and feelings of the work, but also to integrate the translation of literary works into the culture of other countries, to be recognized and accepted by readers of other countries, and to accept aesthetic theories for translators. Under these conditions, translation researchers have multiple identities. They are both translators and creators of literary works. They actively clarify the original author's thoughts and emotions and make more readers accept them. , Is the embodiment of the translator's task. The translator must fully consider the reader's visual experience and text beautification experience in the process of translation, meet the reader's aesthetic requirements, and convey China's cultural ideas from it, so that many foreign readers can understand China Literary culture.

2.3 Translation of Literary Classics

Classical translation is a type of translation of English translation works. It is different from general translation of works. It has a strong particularity. Because the history of Chinese classics is relatively long, plus the very difficult classical Chinese, it is difficult for translators. It is relatively large. In general translators, they often have to have a deep consideration of literary works, carefully study them, and get the thoughts and feelings to be expressed in the classics, and then translate them into English. In the process of English translation, they must integrate the reading of foreign people. Ideology, culture and language of expression, thus translating Chinese classics into English works. In the process of translation, the translator must fully mobilize his own subjective initiative, not only to enable foreign readers to understand the meaning expressed in the classics, but also It is also necessary to actively create the original text, which can be recognized and accepted by most readers, and to truly realize the meaning and value of literary classics. It is also necessary to carefully polish and study the translated works to spread Chinese literary culture.

3. Modes of Text Meaning

Acceptance aesthetics believes that readers are subjectively active. The meaning of text is a gradual, cyclical, and rising process. Readers can understand the meaning of literary works through repeated reading and understanding of the text. It can be said that one A good literary work not only has static characteristics, but also has dynamic effects. The text is relatively stable. For translators, it is necessary to read repeatedly, understand the author's true meaning, and constantly analyze and summarize the reading experience. Continually colliding with the original author's thoughts until it can be integrated with the author's vision. The realization of the meaning of the text does not refer to the meaning that the original author wants to express, nor the meaning that the translator randomly misinterprets, but through the translator's Reading repeatedly, to realize the identity of the translator as a reader, in the process of reading, constantly communicate and dialogue with the original author, resulting in a product of collision of ideas. As a result, researchers who accept aesthetics have basically accepted reader-centered ideas. Literary works serve readers. When readers read, their ideas and ideas are extremely important, occupying a central leadership position, but facing differences reader Groups. They have different cultural backgrounds, ideological

concepts, and educational levels. Naturally, they understand differently when reading the same text. Therefore, the main difficulty for translators at this time is to fight against so many different. When translating ancient books, the readers should also consider the reader's acceptance to achieve the original meaning of the text to the greatest extent. Therefore, we can conclude that the realization of the meaning of the text mainly depends on the subjective initiative of the original author, the translator of the translated text, and the reader. The three complement each other to form an organic whole.

1) Translator's perspective In the process of translating classics, the translator acts both as the reader as the author and as the author who wrote the text. It has dual attributes. Therefore, for the aesthetic acceptance theory, good text translation is reflected in the reader-centered. The subject is also reflected in the subjective initiative of the translator. Many translators have serious challenges. In the face of this situation, the translator must read and study the author's ancient books in detail to enhance the understanding and acceptance of the original text. When the translator reads the text repeatedly before translation, he is a reader. He takes the reader's mind to understand the author's intention. At this time, he presents the reader's vision, and when the translator is reading the text. When translating, he is acting as the author at this time, he has to consider how readers should read to understand, which is decisive for his subsequent translation of the text. Translators can judge the selection of text content based on the reader's field of vision, combined with the purpose of translation and translation prospects, after reading a lot of articles repeatedly, and delete some content that does not meet the reader's needs, and some need explanation. The content of the text must be revised and reviewed. These tasks are based on the translator's deep understanding of the text in order to translate the essence of the text.

2). Readers' vision As a reader, he faces an unfamiliar text. The main factors affecting readers' reading are: literary genre, form and theme. The literary genre must conform to the reader's cultural environment and educational background. The form should be concise and novel, meet the needs of readers, and the theme must be positive, advocating correct and meaningful value culture, facing an unfamiliar text, first of all, there will be a strong sense of expectations for it, in the process of reading, Satisfying readers' sense of expectation can enhance readers' interest in reading, and vice versa, and readers will continue to learn about foreign cultures and generate some ideas when reading foreign texts. Good cultural reflections will make readers constantly agree with the Chinese culture and have an interest in getting a deeper understanding. With the continuous deepening of reading, the reader's vision is constantly changing, forming a new systematic vision.

3) Readers' perspectives are changeable and immeasurable, especially for some ancient Chinese poetry and classics, and for foreign readers, they lack systematic learning of relevant knowledge, so they cannot deeply understand Chinese culture. Broad and profound, this is not conducive to the pace of Chinese culture's "going out". When readers read the translated text, it is relatively complicated or even difficult to reconstruct the vision of the author. The process of reading is not like what we think. As smooth as they are, due to cultural differences and educational life, their knowledge of Chinese culture is limited and cannot help them understand the translation better. And most of the translations are translated from classical Chinese, combined with English, language conversion is also a difficulty. When our country has developed rapidly in recent years, under the promotion of "going out", the translation of translations cannot be limited to only Chinese overseas Chinese, facing the translation of Chinese literary works, must combine more acceptance aesthetics, strengthen the reader-centered thinking model, and translate better article systems.

4) Building the reader's vision When translating the text, the translator should actively construct a reader-centered vision, combining the reader's cultural background, social environment, and religious beliefs, etc., based on the translation of the original text, and based on the above information, as far as possible. Transform the text, explore the reading mode suitable for readers, adjust and supplement the information of the original text, so that readers can better understand the original thoughts and viewpoints and a combination of their cultures, and make them culturally in reading. In this way, the reader's vision is built up. They will want to understand the culture of countries thousands of miles away, and help Chinese culture to develop toward the "going global"

path. The translator is not just the creator of the text, It is also a conveyer of culture.

4. Conclusion

With the increasingly close exchanges between international cultures, in the process of translation translation, we need to better translate our literary works under the guidance of aesthetic theories. China is an ancient civilization with a history of more than 5,000 years. In the long history, many literary works and poetry dictionary fus have been bred. They are all excellent traditional culture of our country. China's "going out" development strategy can enable foreign readers to understand Chinese culture through the output of cultural works and attract To acquire cultural knowledge, they must first understand Chinese culture. Therefore, for translators, they have the mission and responsibility to spread Chinese culture, especially works like "The Analects", which contain many things. Philosophy of life, in the process of translation, translators need to repeatedly ponder and explore culture, and combine foreign readers' time background and language habits to translate to ensure that they understand the meaning better, so that the text can be better spread and established The image of Chinese excellent culture reflects the meaning and value of the text.

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