

Palmer's Cultural Linguistic Image Translation Study

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Keywords: Palmer, Cultural linguistics, Image, Classical literature

Abstract: Chinese classical poetry has become the treasure of Chinese literature and world literature because of its rich and meaningful images. Palmer believes that from the perspective of images, we can better understand the way of thinking and inner world of human beings. He tried to study how people use and understand language through various related images. Poetry is Chinese romantic literature. Poetry has become the treasure of Chinese classical literature with its rich images and intriguing artistic conception. This paper analyzes the guiding significance of Palmer's cultural linguistics to image translation in Chinese classical literature.

1. Introduction

Poetry is the essence of language, and image is the soul of poetry. Tang poetry, known as the treasure of Chinese culture, contains a variety of rich images [1]. This requires the translator to thoroughly analyze and thoroughly understand the overall artistic conception of the original poem as a whole, and at the same time, put himself in the position, carefully try to figure out, experience and capture the true feelings of the poet in the poem. Because the connotation of poetry and the emotion given by the author are produced by concrete images, the interpretation of images is the key to poetry aesthetics, and also the focus and difficulty of poetry translation. Image is the core theory of cultural linguistics. Through the analysis of English versions of Chinese classical literature, this paper shows that Palmer linguistics has certain guiding significance for the translation of poetry images.

2. The Core Concepts of Palmer's Cultural Linguistics

Palmer borrowed one of the core concepts in cognitive linguistics-image-as the core concept of his cultural linguistics theory [2-3]. In Palmer's view, language is just a game with symbolic symbols of sound, and all symbolic symbols are based on images.

Words produce images, some of which truly reflect our direct experience in spatial orientation, strength and material quality. Although words rely on conventional images, they can cause or create new images. Of course, the structure of image dialogue plays a prescribed role after all, and image and discourse are isomorphic. After a long period of running-in, people jointly create and revise the constantly evolving world outlook images, whether new or old, as long as they are no longer used by people, they will be eliminated. New images and new words are produced at the same time.

Almost all images are constructed by the accumulation of social culture and personal experience. Images are either formed in social communication or embedded in social structure. The most obvious example is that our traditional fantasy stories are not the reflection of reality, such as folk songs, myths, jokes, serious literature, etc., all of which are cultural products built according to certain social needs [4]. The story is inevitably re-screened, created, abstracted, distorted and combined due to different narrative modes produced by different cultures in each narrative, so the final products are often far from the original concrete images, but they are still close to people's perception analogy of the real environment.

The combination of society, culture, history and discourse itself is different at every moment, so most language idioms and discourses are actually on the continuum of conventional meaning/new meaning. Categorization can be regarded as a cognitive processing process, that is, by this cognitive processing, the new experience is compared with the old schema after being schemed, showing

similarities and differences.

3. Difficulties in Image Translation of Poetry

The difficulty in translating Chinese classical poetry into English lies in the difficulty in translating meaning, which is rooted in the polysemy of images. In translation, the huge differences between Chinese and western cultures become an obstacle for translators to understand the full meaning of ancient poetry, thus affecting the effect of the English version of Chinese ancient poetry arousing the same resonance among western readers. This is a difficult problem in translating images of ancient poems into English. This also directly leads to the loss of artistic conception and meaning of ancient poetry in translation.

In Chinese, sentences are naturally formed without connecting words. Connective elements can be omitted in classical poetry. The noun image sequence in the poem embodies the connection relation [5]. This linguistic feature can combine and juxtapose images. Due to the lack of obvious conjunctions, it is easy to confuse the relations in English translation, which leads to the mistranslation of the meaning of image group and influences the correct understanding.

Language is a tool to express a country's unique culture, while poetry is a highly condensed form of language. Images, symbols and abstract concepts in one culture rarely find accurate correspondence in other cultures. China has a long cultural history, and classical poetry embodies the profoundness of culture. The purpose of image translation of ancient poetry is to show the deep connotation of Chinese culture, and then spread the culture. It is difficult to convey profound cultural details through poetic images, because many factors that influence culture make image translation quite difficult.

Because of different social customs and traditions, the repeated use of images in one culture makes them have established meanings, while they have different connotations and meanings in other cultures. Different cultural backgrounds endow the same image with different meanings. For example, in Chinese culture, magpie means good news, and the first word of its name “Xi” means “happiness and happiness”, so its cry means “the arrival of good news”. However, in English culture, it makes harsh noise, and its figurative meaning is chatter. Therefore, the translator must consider replacing it with images in the target language to avoid unnecessary misunderstanding or ambiguity. Translators are required to know the target language well and find images with the same meaning to replace them, which makes the translation process complicated and more difficult.

4. A Study on the English Translation of Images in Chinese Classical Literature from the Perspective of Palmer's Cultural Linguistics

Language is a very important symbol system in culture. Culture contains and influences the development of language, and language is also a necessary tool to maintain and influence the development of culture. Palmer's cultural linguistics aims to study the relationship between language and cultural background of people in the same cultural circle, with emphasis on the cultural background of language. Palmer believes that language is a game of symbolic symbols with sound for images. All images are constructed by culture and personal history.

4.1 Principles of Image Translation

Any translation activity is the conversion between two language symbols. In the process of language expression, thinking is restricted by various language rules. Palmer uses “equivalence” to describe the degree and nature of the relationship between the source language and the target language (or smaller language unit). “The so-called translation is to reproduce the information of the source language with the closest and most natural equivalent in the target language, first of all, meaning, followed by style [6]. According to Palmer's “lowest level of equivalence”, semantic equivalence is defined as: readers of the translated version should be able to understand the meaning of the translated version semantically as readers of the original text read the original text.

The image of Chinese classical poetry is rich and concentrated, which is the core part of poetry.

Poets express their feelings through images, so it is the first thing that translators should face when translating poetry. Only when the translator first understands the meaning of the original poetic image can he convey it to the target readers in translation, so that the target readers can understand the poet's purpose and feel the artistic conception and charm of the poem like the original readers. If the translation can't even convey the basic meaning of images to the target readers, let alone appreciate poetry. Therefore, semantic equivalence is the principle to be followed in image translation.

Palmer believes that we can better understand the thinking mode and inner world of human beings from the perspective of images. He tries to study how people use and understand language through various related images. Therefore, the image concept of cognitive linguistics is added to cultural linguistics. However, cognitive linguistics lacks people's necessary cultural factors and has certain limitations on cross-cultural understanding.

If we combine the concepts of culture and image, we can better understand human thinking and national culture by looking at problems from the perspective of image. Palmer believes that both linguistic symbols and other symbols have certain symbolic meanings. Our research from the beginning of grammar and semantics to discourse research is just general routine research. If we analyze it from the perspective of culture and image, we can better understand the essence of things.

4.2 The Embodiment of Equivalence Principle in English Translation of Poetry Images

Image and perception are functionally equivalent to a certain extent. When an object or speech event is perceived, the psychological mechanism similar to the object or speech event in the visual system will be activated to produce images. Palmer believes that the principle of perceptual equivalence applies not only to the visual system but also to other modal systems. According to the intrinsic characteristics of images, when studying visual images, they are equivalent in most cases. Based on this principle, when the reader appreciates the translation, the image in his mind is like seeing the real scene described by the poet.

When we read a poem, the picture described in the poem will appear in our mind. First, the translation follows the word order of the original poem, so the emphasis of the original poem is completely preserved in the English translation [7]. The arrangement of spatial relations in each component of mental image is consistent with the arrangement of the appearance and spatial position of objects or their parts in reality. In other words, images can be used as "psychological maps" to describe the positions of objects around me.

The mental image is consistent with the actual perceived structure of the object. In a sense, psychological images are coherent and well-organized, which can be re-organized and explained. Palmer believes that this equivalence is contained in the principle of spatial equivalence. Therefore, we use it to analyze that there is some overlap between the translation of Tang poetry images and the principle of spatial equivalence. However, some images can be better explained according to the principle of structural equivalence.

In Chinese classical poetry, poets usually use spatial images to create unique artistic effects and express strong emotions. When poets write, they use images to convey their personal experiences and the world in their eyes to readers completely, that is, readers get an indirect experience under the guidance of poetry, and gain deep impression and rich emotions through reading. People usually take self as the center to know the world, which is a way to perceive the world by using spatial equivalence. Similar to the perception of the world, the translation of spatial images also conforms to this rule.

Natural images are an important part of poetic images, and each natural image contains rich history and culture. Because natural images have similar features in two cultural backgrounds, it is easier to reflect the spatial equivalence in natural images in translation.

In Chuci, the natural scenery and the poet's mood permeate each other, and the scenery description is characterized by deification. In most cases, they not only contain rich features, but also convey the poet's complicated mental journey. Therefore, translation should be based on the principle of spatial equivalence. The social images in Chuci often use the abstract relationship of

things to express emotions and convey aspirations. Using the principle of spatial equivalence to find the connection between things is helpful for the target language readers to experience the image of poetry in the translated version.

The principle of transformational equivalence deals with the movement and change of nature and society, so in this part, the author will focus on analyzing the principle of transformational equivalence embodied in the translation of social, historical and mythical images. Poetry usually uses some dynamic things or scenes to convey images, and these images express a stable and unchangeable cultural connotation [8]. In *Chuci*, there are often no clear verbs to explain dynamic things or scenes. Translators must recreate it according to this principle, so as to clearly express the internal relationship between words and poetic images while retaining aesthetic art.

5. Conclusion

Poetry is the most concise and compact literary form and a shining pearl in the treasure house of world literature. A large number of English versions of Chinese classical poetry at home and abroad make more and more foreign readers appreciate Chinese classical poetry, especially English readers. As an important concept in literature, image is generally accepted and recognized by Chinese and western scholars. In the west, image has become the core of imagism movement, which has a long history in China. Palmer's cultural linguistics tries to study how people use and understand language through various related images, so that people with different cultural backgrounds can communicate, understand and learn from each other. This is the significance of our research on the English translation of *Chu Ci*. Therefore, Palmer's cultural linguistics will play a certain role in the study of the English translation images of *Chu Ci*.

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