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# Research on David Hawkes' English Translation of the *Chu Ci* from the Perspective of Thick Translation

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ABSTRACT

This paper firstly discusses the methods of thick translation in Hawkes' translation which is characterized by the use of various paratexts. The paratexts in the translation belong to the peritext, including the preface, note on spelling, academic introductions, auxiliary illustrations, endnotes, and appendix. An analysis of the effects of the thick translation is made from the perspective of some translation reviews, average readers' ratings, expert readers' evaluations as well as library collections of the translation.

## 1. Introduction

David Hawkes is a British sinologist who graduated from the Chinese Department of Oxford University. He has a profound knowledge of Chinese and a passion for Chinese literature. He was a professor of sinology at Oxford University from 1960 to 1971. He translated the *Honglou Meng* (红楼梦) or *The Story of the Stone* (1973, 1977, 1980) in its entirety, which was the first complete translation of the novel in the English-speaking world. It was also a great event in the history of Western sinology

and translation community. Hawkes is also famous for his studies of the *Chu Ci* (楚辞) and Du Fu's poetry, and his translations include *Ch'u Tz'u: The Songs of the South—An Ancient Chinese Anthology* (1959) and *The Little Primer of Tu Fu* (1967). His translation of the *Chu Ci* which is China's earliest anthology of romantic poetry, and was produced during the Warring States period (476 B.C.-221 B.C.) and the Western Han Dynasty (202 B.C.-8 A.D.), is the earliest complete translation of the canon in the English-speaking world. As his first translation from Chinese to English, it has been widely praised and cited

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by Western scholars since its publication.

It is worth paying attention to the application of the thick translation method in Hawkes' translation of the *Chu Ci*. Based on the 1959 version of the canon, he published *The Songs of the South—An Ancient Chinese Anthology of Poems by Qu Yuan and Other Poets* in 1985. Hawkes used endnotes, auxiliary illustrations, glossary of names, chronological table, geographic illustrations and other auxiliary text forms to vividly present the *Chu Ci* for the target readers, providing a profound cultural context for them.

## 2. Methods of Thick Translation in Hawkes' Translation

Hawkes' translation of the *Chu Ci*, namely *The Songs of the South—An Ancient Chinese Anthology of Poems by Qu Yuan and Other Poets*<sup>[1]</sup>, is the revised version of the translation he published in 1959. He added some newly-edited paratexts such as endnotes, auxiliary illustrations, glossary of names, chronological table and other auxiliary paratexts to the 1985 translation. There are as many as 156 pages of paratexts in his translation, constituting almost half of the whole book. Therefore, the analysis of this study will focus on his 1985 version of the canon.

### 2.1 Preface

At the very beginning of the book, Hawkes writes a preface for the translation. He reviews his first translation of the *Chu Ci* published in 1959 which was originally part of his doctoral dissertation, explaining that "Most of them were made while I was a student at the old National Peking University between 1948 and 1951"<sup>[1]</sup>. According to his preface, he has altered the translations as little as possible because he is confident that they are right. He especially notes that he substitutes Pinyin for the old Wade-Giles spellings, which is a major difference between the translations:

*For the reader's convenience, I have modified the conventions of Pinyin slightly by introducing hyphens. And since Pinyin normally has no hyphens, I have felt free to use them according to rules of my own. In the case of personal names, I write two-syllable names without a hyphen but with a capital letter at the beginning of each syllable; names of more than two syllables I hyphenate where appropriate: Si-ma Xiang-ru, Bo-li Xi, Guan Long-feng, etc. Two-syllable place names I invariably hyphenate. Bo Yong is a personal name, Bo-zhong is a place<sup>[1]</sup>.*

He also changes his opinion about the creation time of the "Nine Songs" because of the ambiguities and uncer-

tainties of the source text. Finally, he expresses special thanks to the editor and scholars who have contributed to the publication of the book.

In a word, Hawkes explains the reason for revising his 1959 translation and hints that he has some new views on the *Chu Ci* and will make his work more evidence-based. Reading the preface, English readers will learn more about the background and updates of the book.

### 2.2 Note on Spelling

After the preface, Hawkes offers a note on spelling for the readers' convenience. For English readers, it is hard to understand Pinyin because it is different from the sounds they normally represent in English. Therefore, he offers a list of approximate English equivalents of Pinyin and a brief introduction to the Pinyin system, which will help the readers find the similarity between the pronunciation of the two languages and thus accept Pinyin (see Figure 1).

c = ts  
q = ch  
x = sh  
z = ds  
zh = j

**Figure 1.** Chinese syllables.

The syllables in Chinese are made up of one or more of the following elements:

- (1) an initial consonant (b, c, ch, D, f, g, h, j, k, l, m, n, p, q, r, s, sh, T, w, x, y, z, zh)
- (2) a semivowel (i or u)
- (3) an open vowel (a, e, I, O, u, ü), or a closed vowel (an, Ang, En, Eng, In, ing, Ong, un), or a diphthong (ai, Ao, Ei, ou)

The combinations found are:

3 on its own (e.g. e, an, ai)

1 + 3 (e.g. ba, xing, hao)

1 + 2 + 3 (e.g. xue, qiang, biao)<sup>[1]</sup>

Hawkes summarizes the formation elements of Chinese pinyin in three categories, points out the formation ways and gives examples in parentheses. The general classification, specific examples and tabular arrangement make the spelling note very clear and deepen the thick translation in the spelling note. Later, Hawkes uses analogy again to explain the pronunciation rules of English and Pinyin side by side, and mentions the similarities of open vowels, closed vowels and diphthongs between the two languages, thus eliminating the readers' reading obstacles in Pinyin to the greatest extent<sup>[2]</sup>.

### 2.3 Academic Introductions

In his book, Hawkes gives very comprehensive intro-

ductions about the *Chu Ci* and its cultural background. There are two parts of introductions—a general introduction of 53 pages and introductions before each chapter. These efforts offer abundant paratexts for the readers to understand the exotic culture and help them get interested in the book. To make it clear, the author of this thesis presents the main contents of Hawkes’ introductions in the following diagram (see Figure 2).

### General Introduction

Hawkes divides the general introduction into four parts: “North and South”, “The *Chu Ci* Anthology”, “Shamanism and Chu poetry”, and “Qu Yuan”.

The translator first introduces the difference and relationship between the North and the South in ancient times. The *Chu Ci* is the ancestor of poetry of the South; the *Shi Jing*, the North. At the time the Zhou dynasty declined and Chu, the seventh kingdom, rose, a nobleman at the Chu court named Qu Yuan wrote the “*Li Sao*” which was to be the pattern and inspiration of later generations of Chu poets. Even after the Qin Empire unified China, the Chu culture contributed a lot to the development of Chinese culture as the Chu poets and craftsmen provided the new Han era with its art and letters. In addition to the integration, there are also differences and rejections between the cultures of the North and the South. The riverine and lacustrine landscape of Chu and its slash-and-burn type of agriculture developed a belief of water goddesses and Zhu Rong the fire god, which would have been incomprehensible for the Northerners who believed in King Millet. There was also a suppression of shamanism prosecuted by Confucian administrators in the Tang dynasty. Hawkes also devotes much space to explaining the indication that Chu and other Southern kingdoms were the early colonies of the Zhou dynasty rather than aboriginal dynasties or early invaders from the South. However, the study of the *Chu Ci* in later generations is inadequate: The *Chu Ci* was not a canon for the posterity who adopted Confucianism as the state religion, and to express appreciation for the *Chu Ci*, they must interpret it according to the principles derived from a distorted scholastic interpretation of the *Shi Jing*.

Then Hawkes introduces the *Chu Ci* anthology edited and annotated by Wang Yi. The anthology is undoubtedly a precious work of literature, but obviously Hawkes takes a critical and skeptical attitude towards Wang Yi, believing that there are serious mistakes in his understanding of the *Chu Ci* and that his research and commentary are not authoritative. But anyway, Hawkes admits that because of the serious loss of the *Chu Ci* poems, Wang Yi is the only authority and researchers are obliged to make the

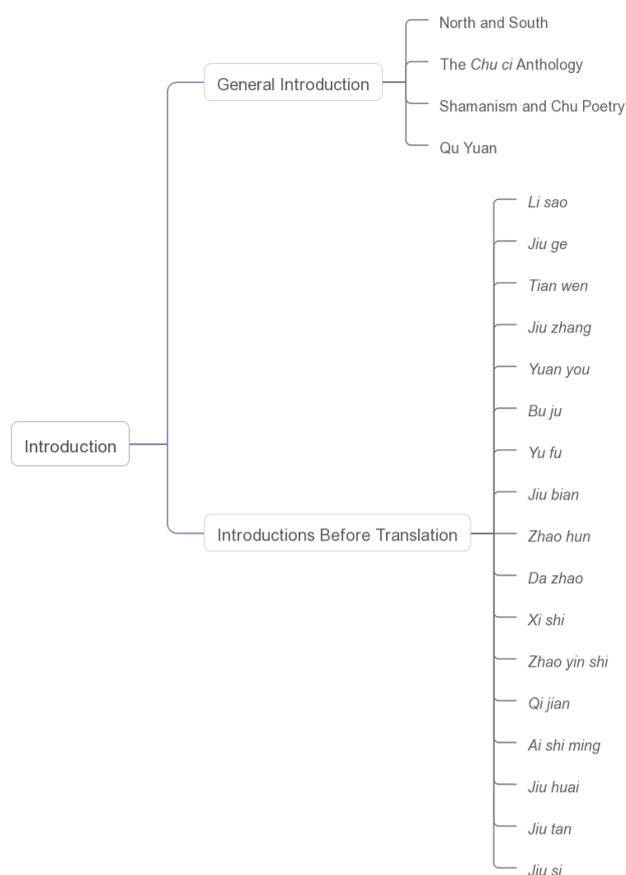


Figure 2. The main content of academic introductions.

best of what he said. Therefore, the translator conducts much research on Wang Yi’s anthology, believing that he is not himself the compiler but only the commentator of the anthology. As for the question of who compiled the anthology, it is difficult to find an answer, but the translator presents a rigorous discussion to rule out Liu Xiang as the compiler and theorize on the possibility of Liu An as the compiler. Additionally, Hawkes divides the poems in the *Chu Ci* into two categories and analyzes their natures through their different rhythms. With their rhythm similar to that of the *Shi Jing*, the category A texts, such as the “*Jiu Ge*” and “*Tian Wen*” may be later literary “improvements” on, or imitations of, earlier shamanistic originals, representing the oral religious tradition. On the other hand, The category B poems, such as “*Li Sao*”, “*Jiu Bian*” and “*Jiu Zhang*”, almost wholly written in long, flowing lines suitable for recitation, represent later secular literature<sup>[1]</sup>.

In the introduction to shamanism and Chu poetry, Hawkes mentions that in ancient China one of the shaman’s most important contributions to human welfare was rain-praying, which may have been the original purpose for the Chinese shaman’s “flight”. The majestic aerial progresses through the heavens with gods and spirits in

attendance usually present themselves in the “*Li Sao*” and other poems:

The aerial journey in *Li Sao* certainly has many of the characteristics of a magic-making progress, but the cosmos in which it takes place is not defined. Even the route taken is uncertain. We are vaguely given to understand that it is westward, like the journey of the sun; but the itinerary could in no way be described as a circuit. The airborne *Li Sao* poet employs gods as his lackeys, orders the sun to stand still, and in general behaves as if he were a master of the universe. In that respect, he resembles the cloud-commanding shamans of my hypothesis or the triumphant mystic of the ‘Far-off Journey’<sup>[1]</sup>.

Another thing that Qu Yuan borrowed from shamanism is the combination of erotic pursuit and lachrymose despair as we can feel reading the “quest” part in the “*Li Sao*” and the “goddess” poems in the “*Jiu Ge*”. The translator notes that the chiding lamentations may derive from the complaints of the shaman lover whose goddess is forever eluding him and they will turn into political complaints when the allegory is abandoned. The translator’s discussion goes further:

He used this shaman-sadness as a symbol of his own alienation. A consequence of his doing so is that Chinese romantics have turned to the ancient spirit-world of shamanism for their imagery ever since<sup>[1]</sup>.

In the last part of the general introduction, Hawkes introduces the story of Qu Yuan and discusses the death time of the poet and the production time of the *Chu Ci* as well as the authors of some works in it through internal evidence within Qu Yuan’s poems and external ones from other sources.

Hawkes makes a multi-dimensional analysis of Qu Yuan’s character and explains some misunderstandings about the poet. He believes that the idea of Qu Yuan as a great patriot rests on a misunderstanding of the biography because his spirit is in fact the chivalrous, aristocratic kind of personal loyalty and that the title of “People’s Poet” actually stems from the Double Fifth Festival instead of the spirit of Qu Yuan. Additionally, Hawkes explains the root cause of the Confucian cult of Qu Yuan—Qu is a heroic symbol of them and they hold the same scholar-official’s idea of honor.

To help the readers understand the introduction, Hawkes makes many analogies between Chinese culture and Western general knowledge. For example, the relationship of Chu with the “metropolitan” area of North China is in some respects similar to that of Scotland and England in the Middle Ages<sup>[1]</sup>; looking for “Southern” influences in the “Zhou’s South” and “Shao’s South” sections of the *Shi Jing* is about as profitable as looking for

Red Indian influences in the folk-songs of Tennessee<sup>[1]</sup>. The Zong-zi eater’s Qu Yuan has no more—or less—to do with the “*Li Sao*” poem than the jolly furred and booted Santa Claus with the saintly Bishop of Myra<sup>[1]</sup>.

With the detailed information provided in the general introduction, the target readers will have an overall understanding of the cultural background of ancient North and South in China and their differences, integration, and conflicts. The translator is good at giving rigorous argumentations to discuss major questions such as the real compiler of the *Chu Ci* anthology, the authors of the poems in the anthology, and their creation time. Following Hawkes’ thoughts, the readers will not only gain extensive knowledge about the study of the *Chu Ci*, but also find that behind the beautiful lines of the poems, there is a long Chinese history for them to explore. They will also be exposed to the mysterious and strong atmosphere of shamanism, which permeates deeply into the *Chu Ci*, and figure out the deep connotations of the shaman “flight” in the poems. The introductions to Qu Yuan bring a vivid figure with noble personality and profound influence in Chinese history to the readers, making them more prepared to dig deep into the spiritual world of the *Chu Ci*. All of the knowledge will provide the target readers with a helpful cultural context, enhance their understandings of the seemingly obscure canon and inspire their interest in the poems and the Chinese culture, which will help to meet the goals of spreading Chinese classics and bringing Chinese culture to the international community.

### ***Introductions Before Every Chapter or Poem***

Before every chapter in the *Chu Ci*, Hawkes makes an introduction to the main content of the poem, the emotion conveyed by the poet, and main discussions on the poem and its author. There is also an introduction before every poem in some chapters with multiple poems, such as “*Jiu Ge*” and “*Jiu Zhang*”. These introductions, as detailed research materials of each poem in the *Chu Ci*, are of great importance because they provide an academic background of every poem for the readers before they begin to read the translation properly so as to help them get more familiar with the heterogeneous culture. Here we take the introduction before the “*Tian Wen*” as an example to make a further analysis.

The “*Tian Wen*”, translated as “Heavenly Questions” by Hawkes, is the third chapter of the anthology. In the introduction, the translator mainly discusses the meaning of the title of the poem and its characteristics. Firstly, he introduces the opinions of Wang Yi and the German scholar August Conrady on the origin of the “*Tian Wen*”: Qu Yuan wrote the poem on the wall of the ancestral temple or Qu

Yuan adapted it from the inscriptions on the wall. Anyway, the translator declares that it cannot originate from a pictorial basis because the complex thoughts in the poem could not be conveyed through an ancient Chinese picture-series. Secondly, he lists the reasons why the poem is so difficult to read and understand: (a) the out-of-order text; (b) the unknown legends referred to in the poem; (c) the kennings, acronyms and other concealments created by the poet. Thirdly, believing that the poem cannot be classified as normal forms of questionnaires, the translator gives the inner meaning of the “*Tian Wen*” as follows:

The ‘Heavenly Questions’ are questions about the parts and motions of Heaven, about the world which it helped to produce, and about the various destinies which it dispenses to mortal men <sup>[1]</sup>.

Finally, the translator states his own guess that Qu Yuan is the adaptor of the poem rather than the original creator because the style of the poem is very antique and Qu Yuan is inspired by pictures on the temple wall.

The antiquity of the style of the “*Tian Wen*” will be a barrier for the readers to understand it. These discussions and explanations in the introduction will be of great help to the target readers who do not have much knowledge about the poem. Being informed of the reading difficulty and core meaning of the poem, readers can be prepared before they begin to read the text and understand the poem better. Similar introductions before the translation of every chapter in the canon are of the same significant function.

### 2.4 Auxiliary Illustrations

In “*Tian Wen*”, Hawkes presents two illustrations to supplement the endnotes. In the note on //.7-10, the translator explains that the Eight Pillars were eight mountains situated at the eight points of the compass around the edges of the earth <sup>[1]</sup>. Gong Gong, a figure in the ancient Chinese myth, broke the supporting pillar in the northwest, the Bu-zhou Mountain, so that the earth became lower on its south-east side, which was designed to explain why China, the earth in ancient Chinese people’s eyes, inclines downwards towards the south-east. To help visualize the direction information, Hawkes presents an illustration of the Eight Pillars (see Figure 3). In the note on //.11-12, he explains the ancient Chinese view of earth and sky: ancient Chinese believed that the earth was square and the sky was round, and that they were both divided into nine fields (see Figure 4). These fields are also found to be highly connected with astronomy. These descriptions may still be obscure for target readers who are not familiar enough with ancient Chinese culture, so Hawkes combines these explanations with auxiliary illustrations to

visualize the messages and make up for the information deficiency in the process of translation.

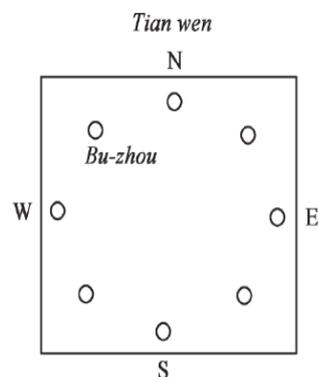


Figure 3. The eight pillars.

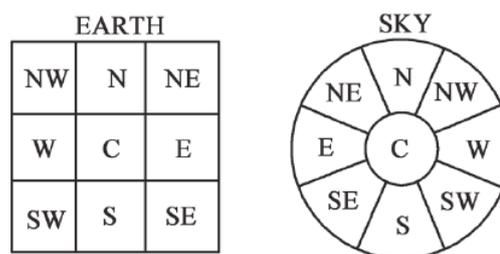


Figure 4. The nine fields of earth and sky.

In the “*Zhao Hun*”, Hawkes presents a dendrogram (see Figure 5) to complement the note on //.155-6. In the note, he gave a brief introduction to Tai’s kinship network. Many of these figures also have different titles. To help the reader understand their relationship, the translator chooses to present it in a tree diagram, which is a clear and wise way to convey the information.



Figure 5. Tai’s kinship network.

### 2.5 Endnotes

Mona Baker <sup>[3]</sup> points out that some concepts and words in the source text (ST) may be completely unknown for the readers in the target language culture. These types of words that embody cultural, connotative meanings reflect a language community’s distinctive culture <sup>[3]</sup>. Therefore, the information should be presented to the readers in a

reasonable mode, such as the method of annotation. To make it easier for the readers to know and study the source culture, Hawkes adds more notes to the 1985 version of the canon and places them at the end of every chapter, making his work more academic. There are 72 pages of notes in the translation, taking up a large proportion of the book and about half of all the paratexts. They not only fully show profound cultural connotations of the source text, but also take into account the inquiry-based reading needs of target readers, especially the scholar-readers<sup>[2]</sup>.

The notes used in Hawkes' translation of the *Chu Ci* are of great diversity and interconnected. To sort them out in a clear manner, the thesis draws on the method used in Wang Xueming and Yang Zi's<sup>[2]</sup> paper to analyze the function of the notes. After some adjustments, according to the content of the notes and commentaries in Hawkes' translation, the thesis divides them into several categories, including personal names, place names, astronomy and calendar, plants and other culture-loaded words and background information.

### Personal Names

Personal names can be divided into ordinary personal names, pseudonyms and names of Gods. The notes on these names mainly introduce their status, life experience, major deeds, influences and the times when they lived, and so on. For example:

#### Example 1

ST	说操筑于傅岩兮，武丁用而不疑。 <sup>[4]</sup>
Target Text (TT)	Yue laboured as a builder, pounding earth at Fu-yan, Yet Wu Ding employed him without a second thought. <sup>[1]</sup>

#### Hawkes' endnote:

Yue...Wu Ding: Wu Ding, the seventeenth Shang king, dreamed of the man best qualified to help him with the government of his empire and afterwards painted a likeness of the man he had seen in his dream so that he could have a search made for him throughout his dominions. He was eventually discovered in a gang of convicts ramming earth at a place called Fu-yan. Ramming earth between wooden shutters with a sort of spiked beetle was for centuries the standard Chinese way of making walls. Buildings were constructed of wooden frames supported on a stone base with outer walls of *terre pisée* made in the way described. Yue, as the convict who became a king's counsellor was called, is generally referred to as 'Fu Yue (fù yuè)' after the name of the place where he was "dis-

covered". Some Chinese scholars claim that Fu Yue is the "Dream Father" who appears in some of the oracle bone inscriptions of Wu Ding's reign<sup>[1]</sup>.

#### Example 2

ST	名余曰正则兮，字余曰灵均。 <sup>[4]</sup>
TT	The name he gave me was <b>True Exemplar</b> ; The title he gave me was <b>Divine Balance</b> . <sup>[1]</sup>

#### Hawkes' endnote:

True Exemplar, Divine Balance: these are pseudonyms, not real names. Si-ma Qian's biography states that Ping ('level') was Qu Yuan's original name and Yuan ('plain') his courtesy name or 'style'—the name a boy was given when he reached puberty and by which he was ever afterwards known to his peers. The usual explanation is that 'True Exemplar' and 'Divine Balance' are word-plays on Qu Yuan's real names. Both the real and the pretended names might have been chosen in reference to the 'correct', 'balanced' state of the heavens at the time of the poet's nativity. 'Divine Balance' in the Chinese text is 'Ling Jun (líng jūn)', a name similar to that of the shaman Ling Fen in *Li Sao*, l.258, and to the form of address used for the king in l.44 and for a mountain goddess in the 'Nine Songs'<sup>[1]</sup>.

#### Example 3

ST	吾令羲和弭节兮，望崦嵫而勿迫。 <sup>[4]</sup>
TT	I ordered Xi He to stay the sun-steeds' gallop, To stand over Yan-zi mountain and not go in. <sup>[1]</sup>

#### Hawkes' endnote:

I ordered Xi He to stay the sun-steeds' gallop: in Chinese as in Greek mythology, the sun was driven across the sky, but the charioteer was, originally at any rate, not a male god but a woman. According to some ancient sources, Xi He gave birth to the sun—or rather suns, for there were ten of them, one for each day of the week. They roosted in the branches of the Fu-sang tree, a giant tree at the eastern edge of the world, corresponding to the Ruo tree at the world's western end whose leaves give off the red glow that we see in the sunset sky. Xi He bathed them in the Gulf of Brightness before driving one of them on its day-long journey across the sky. From the *Canon of Yao*, an ancient text purporting to record transactions at the court of the high king Yao, we learn that the calendar-makers whose job it was to observe the risings and settings of the sun throughout the year were named after her. As there were six of them, they had to share her name

between them: Big, Middle and Little Xi and Big, Middle and Little He. *Yan-zi* (l.190) belongs, like Kun-lun, to mythical cosmography rather than to real geography. It was one of the mountains behind which the setting sun was supposed to go down into the Vale of Murk. For the Gulf of Brightness and the Vale of Murk, see ‘Heavenly Questions’, ll.15-16 <sup>[1]</sup>.

**Our analysis:**

In Example 1, Hawkes gives historical profiles of Wu Ding and Fu Yue, which are regular personal names. Wu Ding, the seventeenth Shang king, appointed Fu Yue, a convict punished to build walls, as the counsellor of his country <sup>[1]</sup>. The latter was entrusted with such an important post despite his humble origin, which was also the dream of the poet who believed that someday he would be prized again. In Example 2, the translator explains that True Exemplar and Divine Balance were the pseudonyms of Qu Yuan and both represented a pure and noble quality. Qu Yuan stresses the facts to show that he was expected to be righteous and lofty since his childhood. In Example 3, the translator introduces Xi He, the creator of light and the supreme god in the worship of the sun. The notes on personal names can be mainly divided into the following three types: ordinary personal names, pseudonyms and names of Gods. There are a number of notes on personal names in the translation proper, providing abundant information for the readers to learn about the characteristics, allusions and influence of these figures so as to understand what meaning and emotions the poet would like to express. In addition, good and evil figures and how the poets evaluate them in their works will convey the values of a nation, therefore the readers can also get more familiar with the Chinese culture underlying these distinct figures.

**Place Names**

The places in the *Chu Ci* can be divided into two kinds: real places and mythological places. Both of them include areas, mountains, oceans, rivers, and so on. The notes on place names mainly introduce the location, features, related stories or legends and implications. These notes play an important role in helping the target readers understand the poem and stimulating their interest in Chinese culture. For example:

**Example 4**

ST	朝发轫于苍梧兮，夕余至乎县圃。 <sup>[4]</sup>
TT	I started out in the morning on my way from Cang-wu; By evening I had arrived at the <b>Hanging Garden</b> . <sup>[1]</sup>

**Hawkes’ endnote:**

The Hanging Garden: a terrestrial paradise on the mythical mountain of Kun-lun. Kun-lun was thought of as being shaped like a ziggurat, rising up in terraces of diminishing size. The Hanging Garden was a terrace half-way up the mountain. Kun-lun is described in ancient cosmographical writings as God’s footstool on earth and the gateway to heaven. After his ascent of Kun-lun, Qu Yuan’s journey is mainly an aerial one. As the highest mountain in the world, Kun-lun was naturally a suitable place for the ancient space-traveller to take off from <sup>[1]</sup>.

**Our analysis:**

In Example 4, Xuanpu (xiàn pǔ, 县圃) is a real place. Hawkes translates “ 县圃 ” into the hanging garden with the method of literal translation, evidently giving priority to the artistic conception of the word. To provide the target readers with more information, he adds an endnote on the place name. Xuanpu ( 县圃 ) was a terrace half-way up the Kun-lun mountain and was said to be the gateway to heaven. This is also a reason why Qu Yuan went to this place.

**Example 5**

ST	路不周以左转兮，指西海以为期。 <sup>[4]</sup>
TT	To wheel around leftwards, skirting <b>Bu-zhou Mountain</b> : On the shore of the Western Sea we would reassemble. <sup>[1]</sup>

**Hawkes’ endnote:**

Bu-zhou Mountain: somewhere ‘west of Kun-lun’. Bu-zhou Mountain was the north-western of the eight pillars which once supported the sky. According to legend, Gao Yang contended with a demon called Gong Gong for mastery of the world and in the course of the struggle Gong Gong butted against this pillar and broke it, thereby causing the earth to tilt up and the sky to tilt down on the north-west side. This is the reason why Chinese rivers mostly flow in an easterly or south-easterly direction. It is also, presumably, the reason—though the version of the legend that has come down to us omits to say so—why the constellations revolve. The shock which dislodged the sky from its supporting pillars must have caused it to spin, and it has been doing so ever since. *Bu-zhou* means literally ‘not fit’, ‘not correspond’. The original intention of the legend must have been to explain why the centre of the sky is not, as it ought to be, straight overhead. At one time it *was*, we are told: when the sky was firmly propped up on its eight pillars. At that time the fixed stars would have stood still and the whole universe have been perfectly symmetrical <sup>[1]</sup>.

**Our analysis:**

Bu-zhou Mountain is a mountain that appears in ancient myths. The translator uses transliteration and addition to translate “不周” and introduces its location, function and its story in the endnote to offer more information about it. Bu-zhou Mountain was one of the Eight Pillars supporting the sky, but was broken by Gong Gong in his fight with Gao Yang. Therefore, the earth and sky tilted, making the river flow eastward and the constellations revolve, which are the natural geographical phenomena that people were not able to explain then. With the background information, Western readers can learn about the story behind the mythological place and an ancient Oriental way of explaining the nature so as to get closer to the distant age.

**Astronomy and Calendar**

Astronomy and calendar are of great significance in ancient Chinese people’s lives and production. The endnotes on them mainly involve the locations, moving paths, astrological and cultural implications of constellations, the ancient Chinese calendar and its principles as well as some other information. For example:

**Example 6**

ST	溘吾游此春宫兮，折琼枝以继佩。 <sup>[4]</sup>
TT	Here I am, suddenly, in this <b>House of Spring</b> . I have broken off a jasper branch to add to my girdle. <sup>[1]</sup>

**Hawkes’ endnote:**

Here I am, suddenly, in this House of Spring: the House of Spring was the home of the Green God of the East; it was also one of the four equatorial palaces of ancient Chinese astronomy. The abrupt movement in the course of a line or two from one end of the world to the other which is a feature of this second half of the poem has prompted some scholars to suppose displacements in the text but was probably characteristic of all shamanistic accounts of spirit-journeying. A similar switch occurs in the hymn to the River Earl in the ‘Nine Songs’, where in two lines the scene changes from the mouth of the Yellow River to the summit of Kun-lun <sup>[1]</sup>.

**Our analysis:**

Astronomy was one of the most important studies in ancient China and most of its terminologies are often unique to Chinese culture so that it is necessary for translators to add notes on them. There are many constellations appearing in the *Chu ci* and 春宫 is one of them. Using free translation, Hawkes renders 春宫 as “House of Spring” and notes

that it is the “home of the Green God of the East” and “one of the four equatorial palaces of ancient Chinese astronomy” <sup>[1]</sup>. It is worth noting that the translator unveils that the House of Spring is a destination of Qu Yuan’s spiritual flight, informing the readers that the poet does not really fly to the constellation, but simply makes his shamanistic journey which takes place in his mind.

**Example 7**

ST	摄提贞于孟陬兮，惟庚寅吾以降。 <sup>[4]</sup>
TT	When She Ti pointed to the first month of the year, On the day <i>geng-yin</i> I passed from the womb. <sup>[1]</sup>

**Hawkes’ endnote:**

The day *geng-yin*: The ancient Chinese had a week of ten days, each with a name of its own, whose meaning, if it ever had one, is now unknown. The ten names are:

1. *jia* 2. *yi* 3. *bing* 4. *ding* 5. *wu*
6. *ji* 7. *geng* 8. *xin* 9. *ren* 10. *gui*

These ten were combined with the twelve signs of the duodenary cycle referred to in the previous note (which could also be thought of as houses of the moon, compass-points or two-hour divisions of the celestial equator) to make up a total of sixty pairs. The names of the twelve, with principal directions and modern animal equivalents, are:

- |                            |                             |
|----------------------------|-----------------------------|
| 1. <i>zi</i> (NORTH: rat)  | 7. <i>wu</i> (soUTH: horse) |
| 2. <i>chou</i> (ox)        | 8. <i>wei</i> (sheep)       |
| 3. <i>yin</i> (tiger)      | 9. <i>shen</i> (monkey)     |
| 4. <i>mao</i> (EAST: hare) | 10. <i>you</i> (WEST: cock) |
| 5. <i>chen</i> (dragon)    | 11. <i>xu</i> (dog)         |
| 6. <i>si</i> (snake)       | 12. <i>hai</i> (pig)        |

The first sign of the cycle of ten was combined with the first sign of the cycle of twelve, the second with the second, and so on until the cycle of ten was exhausted, after which the cycle of ten recommenced, its first sign being combined with the eleventh sign of the duodenary cycle, and so on. In the sexagenary cycle beginning with *jia-zi* and ending with *gui-hai* which is produced by combining the two cycles until both are simultaneously exhausted, *geng-yin* is the twenty-seventh pair. The sixty pairs came subsequently to be used for naming years as well (hence the modern habit of referring to the ‘Year of the Snake’, etc.), but in Qu Yuan’s time they were used exclusively as day names. Since the New Year was thought to ‘begin in *yin*’, as I have explained in the note on *l.3*, to have been born on New Year’s Day when the day itself was a *yin* day was no doubt exceptionally remarkable and auspicious; but there is reason to believe that of the five *yin* days in the cycle—*bing-yin* (No. 3), *wu-yin* (No. 15), *geng-yin* (No. 27), *ren-yin* (No. 39) and

*jia-yin* (No. 51)—*geng-yin* had some special significance for the people of Chu. The fire god Zhu Rong, descendant of the sky god Gao Yang and First Ancestor of the group of lineages to which the Chu aristocracy belonged, becomes, in the euhemerized account of him we find in Si-ma Qian’s ‘History’, a historical personage who was appointed to the office of Master of Fire on a *geng-yin* day. I think we can deduce from the evident importance of this gratuitous particular that the first *geng-yin* day of the year must have been the fire god’s feast-day. It was on a *geng-yin* day that the ‘good’ Chu king Zhao Wang, whose death had been prophesied, died in 489 B.C. Clearly it was quite the best day in the year either to be born or to die<sup>[1]</sup>.

### Our analysis:

Hawkes makes detailed explanations on the culture-loaded word *geng-yin* (庚寅), adding plenty of background information to the text and preserving the source culture of the lines. It has been found that *geng-yin* is a combination of *tiangan* (天干, heavenly stems) and *dizhi* (地支, earthly branches), which are the ancient Chinese way to record days. He introduces that ancient Chinese had a week of ten days named *tiangan*, including *jiǎ* (甲), *yǐ* (乙), *bǐng* (丙), *dīng* (丁), *wù* (戊), *jǐ* (己), *gēng* (庚), *xīn* (辛), *rén* (壬), and *guǐ* (癸). *Tiangan* is usually combined with twelve *dizhi*, including *zǐ* (子), *chǒu* (丑), *yīn* (寅), *mǎo* (卯), *chén* (辰), *sì* (巳), *wú* (午), *wèi* (未), *shēn* (申), *yǒu* (酉), *xū* (戌), and *hài* (亥). He also points out that now these sixty *tiangan-dizhi* pairs are usually used to represent a cycle of 60 years in China’s lunar calendar, but in Qu Yuan’s time they were used exclusively as day names; and *geng-yin* was thought to be one of the five lucky days in the times of Chu, which is why Qu wrote that he was born on the day *geng-yin*. These explanations are the best practice of thick translation, providing a profound cultural context for the target readers.

### Plants

There are many flora names in the *Chu ci*, such as Quan (quán, 荃), Jiang Li (jiāng lí, 江离), Ju (jú, 菊), and Hui Chai (huì cǎi, 蕙茝), usually symbolizing the noble personalities of the poet or the king. These metaphors are strange to readers with no knowledge of Chinese culture, so the translator provides some notes on the plants. For example:

### Example 8

ST	扈江离与辟芷兮，纫秋兰以为佩。 <sup>[4]</sup>
TT	I dressed in <b>selinea</b> and <b>shady angelica</b> , And twined <b>autumn orchids</b> to make a garland. <sup>[1]</sup>

### Hawkes’ endnote:

I dressed in selinea and shady angelica: The allegorical use of flower names in this poem is not consistent. Here the flowers with which the poet adorns himself represent the various accomplishments which he acquired in the course of his education. As well as history, genealogy and astronomy, these would no doubt have included medicine, or herb-lore. The use of flower-name to symbolize accomplishments seems doubly appropriate if the gathering and processing of herbs was one of them<sup>[1]</sup>.

### Our analysis:

Before the verse line in Example 8, the poet Qu Yuan gives an overview of his early study and life like this: “My father gave me a good name, and I have great talent since childhood. I also constantly strengthen my character and morals during my education. I dressed in selinea and shady angelica, and twined autumn orchids to make a garland.”<sup>[1]</sup> Therefore, it is clear that selinea, angelica and orchids are a representation of his learning achievements and good personality. Additionally, Hawkes believes that herb-lore is also a part of Qu’s education, so it is actually a pun to use these herbs allegorically. We can see that Hawkes not only explains the meanings of the herbs, but also provides target readers with a practical way to understand them on the basis of his own thinking and interpretation. This is also one of the advantages of thick translation—highlighting the translator’s interpretation and subjectivity.

### Other Culture-loaded Words

In addition to the personal and place names, terminologies and plant names in the canon, there are many other culture-loaded words with significant and unique meanings, and the translator also offers profound explanations on them. For instance, he introduces the concept of Yin and Yang, the ancient Chinese perspective of round sky and square earth, the concept of Ninth Heaven, and so on. For example:

### Example 9

ST	阴阳三合，何本何化？ <sup>[4]</sup>
TT	How did <b>Yin and Yang</b> come together, and how could they originate and transform all things that are by their commingling? <sup>[1]</sup>

### Hawkes’ endnote:

How did Yin and Yang come together: From the composition of the characters with which they are written,

the earliest meaning of these words would seem to have been ‘shady’ and ‘sunny’; hence the somewhat confusing fact that the south side of mountains and the north side of eastward-flowing rivers are both called ‘yang’, these being, in the northern hemisphere, the sides which face the sun. Later they came to be thought of in an abstract sense as two principles or forces, each equally important in the process of creation, which in the advanced thought of Qu Yuan’s day was conceived of as a spontaneous, natural process: viz. the emergence of these two forces from a primordial, undifferentiated One, their polarization of formless matter into a Yang heaven and a Yin earth, and their engendering, by an infinite number of interactions and combinations, of the Ten Thousand Things—the myriad forms of organic life which inhabit the earth<sup>[1]</sup>.

**Our analysis:**

At present, with Chinese culture spreading to the outside world, Western people have become more familiar with the concept of Yin ( 阴 ) and Yang ( 阳 ). But they are still full of exotic meanings for many people who know little about ancient Chinese culture. In the note of Example 9, Hawkes provides an introduction to their concrete and abstract meanings, trying hard to help readers comprehend them. He points out that the sun-facing side of mountains and rivers is called “yang” and the opposite side is called “yin”. And then the concept evolved into a philosophic one—Yin and Yang are the two basic forces forming all the organic lives on the earth.

**Background Information**

In addition to annotating the proper names and culture-specific expressions in the anthology, Hawkes also provides plenty of background information on certain words, sentences and poems in it, including historical information, social customs, stories and legends, thoughts, and so on. These kinds of information are presented with a strong consciousness of reader-orientedness, helping the target readers deeply understand the thoughts and traditional Chinese culture underlying the source text. With his critical thinking, the translator also adds his own interpretation and exploration in the notes, always giving the most convincing and accessible explanations on the source text, so as to help the readers think while reading the obscure ancient poem. For example:

**Example 10**

ST	捐余玦兮江中，遗余佩兮醴浦。 <sup>[4]</sup>
TT	I throw my thumb-ring into the river. I leave my girdle-gem in the bay of the Li. <sup>[1]</sup>

**Hawkes’ endnote:**

My thumb-ring ... my girdle-gem: The thumb-ring, usually made of jade, was worn as a protection by archers. It marks the shaman as a male. (It appears to be the rule that male gods are invoked by female shamans and female gods by male ones.) The ‘Book of Songs’ contains many instances of men giving their jade ornaments to women as love-pledges. Noblemen in the Zhou era wore a cluster of dangling jade ornaments below the waist which tinkled as they walked. A possible origin of this custom is suggested by the account of a fourteenth-century Chinese traveller who tells us that the nobles and rich men of Siam wore tiny bells implanted in their foreskins which made a similar attenuated tinkling sound when they moved around<sup>[1]</sup>.

**Our analysis:**

Jade accessories like thumb-ring ( 玦 ) and girdle-gem ( 佩 ) appear in the *Chu Ci* many times. Qu Yuan usually wore them on his fingers or wrist, implying his noble quality for jade is the symbol of purity and loftiness in Chinese culture<sup>[1]</sup>. Using free translation, Hawkes translates 玦 into “thumb-ring” and 佩 into “girdle-gem”, accurately describing the features of the two ornaments. To preserve the cultural information behind the words, he adds the notes on them, interpreting them in two different aspects. First, from the perspective of shamanism, the ornaments show that the shaman is a male<sup>[1]</sup>. Second, from the perspective of social customs, it was a trend for noblemen to wear jade ornaments at that time<sup>[1]</sup>. Hawkes especially quotes an account of a fourteenth-century Chinese traveller to confirm this view.

**Example 11**

ST	女嬃之婵媛兮，申申其詈予。 <sup>[4]</sup>
TT	My Nü Xu was fearful and clung to me imploringly, Lifting her voice up in expostulation. <sup>[1]</sup>

**Hawkes’ endnote:**

Nü Xu: No earlier authority than Wang Yi can be found for the tradition that this was the name of Qu Yuan’s sister, though a reference to it by one of his contemporaries suggests that it was already established in his time and not one that he invented. By the fourth century Chinese tourists were being shown Nü Xu’s house and the washing-block on which she had done her laundry, and a prefecture was said to have been given its name in her honor. In fact, it is not even certain that ‘Nü Xu’ here is a proper name. ‘Nü’ is the ordinary word for ‘daughter’, ‘girl’ or ‘maiden’. Its occasional use as the first element in

a woman's name (e.g. 'Nü Qi' and 'Nü Wa' in 'Heavenly Questions', ll.83-90 and 97-8) may be compared with the 'maid' of 'Maid Marion'. 'Xu' itself first appears (in the 'Book of Changes') as a common noun meaning 'secondary wife', 'concubine' or 'bridesmaid', but is found in use as a proper name in the early second century B.C. The Founder of the Han dynasty's ferocious empress, Lü Hou, had a younger sister called Xu. (One imagines that it was a rather vulgar sort of name, like 'Sissy' or 'Sonny'.) A Chu shamaness called Nü Xu was patronized by one of Emperor Wu's sons, the Prince of Guang-ling, in the first century B.C., but whether it was her real name or one she had found in *Li Sao* and was using as her professional name, like the fancy names mediums sometimes give themselves today, we have no means of knowing. It could be that *nü-xu* here is simply a collective common noun ('my maidens') paralleling the Fair One's envious 'ladies' in l.87, but I have preferred to understand it as a proper name. Probably it is a fanciful made-up name like so many others in this poem. Whether it represents the poet's wife, concubine, sister or friend it is quite impossible to say<sup>[1]</sup>.

### Our analysis:

In Example 11, Hawkes conducts a discussion on the meaning of Nü Xu (女嬃). He first introduces the most popular explanation of the word: Nü Xu was the name of Qu Yuan's sister. This claim was widely accepted and people even visited the so-called Nü Xu's house and her washing-block. Then the translator puts forward his own view: Nü and Xu are collective common nouns, respectively meaning "girl" and "concubine", and they are often found to appear in women's names. Here, Nü Xu in the lines may also be a collective common noun meaning "women". But among the two conjectures, the translator would like to support the former because a proper name is more in line with the style of the "*Li Sao*" which contains many fictitious names. In the process of analyzing the word, Hawkes cites the word "Xu" as a common noun in *The Book of Changes*, and he takes Lü Hou's younger sister Xu and a Chu witch named Nü Xu as an example to support his opinion. These efforts will lead the readers to find answers in history and think critically. The translator's interpretation is also helpful for them to understand the Chinese culture and be attracted by the profound cultural connotation.

## 2.6 Appendixes

At the end of the book, Hawkes offers three appendixes, including a 24-page glossary of names, a two-page

chronological table and five maps.

### Glossary of Names

In the glossary of names, he provides the information of over 300 names appearing in the translation proper, and most of the names are personal names and some of them are place names or titles of Chinese classics. The background information mainly covers the time when they lived, as well as their social status and main deeds. For example, in the brief introduction to Ban Gu, the translator provides the dates of his birth and death and introduces his main works—*History of the Former Han Dynasty* and his preface to the "*Li Sao*"—and his family members who are famous as well. Similar introductions are listed in alphabetical order, providing readers with a wealth of information about the characters (see Figure 6). Zhang Ting and Yao Jing<sup>[2]</sup> point out that the detailed interpretation of the complicated characters and their backgrounds is conducive to target readers' acceptance and understanding of the text, and also outlines and presents a picture of the relationship between the characters and the progression of the story.

### Chronological Table

In the chronological table, the translator lists the time periods related to the *Chu Ci* and relevant important historical events and figures in chronological order. For example, Hawkes provides readers with a clear timeline from the Xia Dynasty in 2000 B.C. to 114 A.D. when Wang Yi was active in the research field of the *Chu Ci*, enabling them to delve into the historical and cultural context of the original text and highlighting the profound heritage of Chinese culture (see Figure 7).

### Maps

From page 348 to page 352 in the translation, Hawkes presents five maps (see Figure 8), including "The Provinces of Modern China", "The Principal Chinese States in the Sixth Century B.C.", "The Principal Chinese Kingdoms of the Warring States Period", "Qu Yuan Country" and "Kingdoms Governed by Imperial Princes at the Beginning of the Han Dynasty". Readers can compare the territories and states in different times and clearly see the locations of the states. They can also learn about the geographical position of Chu where Qu Yuan lived so as to deeply understand the creation background of the *Chu Ci*<sup>[2]</sup>.

## 3. Discussions and Implications

In the sections above, the author has discussed the methods of thick translation in Hawkes' version of the

*Chu Ci*. In this section, the author will discuss the effects of thick translation in Hawkes' version and give some implications for translating Chinese classics.

### 3.1 An Analysis of the Effects of Thick Translation in Hawkes' Translation

Hawkes' translation of the *Chu Ci* is famous for its deep understanding of the anthology and its thick translation method. As Zhang Ting and Yao Jing point out, "This marks the gradual maturation of sinologists' understanding of the *Chu Ci* in the English-speaking world, and the widespread acceptance of the 'thick translation' method in the translation of the *Chu Ci*." [2]

Using various methods of thick translation in his translation of the *Chu Ci*, Hawkes has achieved the three principles of thick translation that we have discussed in the previous sections. Through abundant annotations, introductions, and other paratexts, a vivid vision of the original culture has been presented to the target readers. Explaining the inner meanings of culture-loaded words and sentences in the canon, Hawkes gives a wide range of background information, thus achieving the intentions between the lines of the original. These efforts help to preserve the heterogeneous elements of the ST and make

target readers aware of the diversity of human life and culture. Therefore, in general, Hawkes' English translation of the *Chu Ci* is an exemplary example of thick translation application.

To conduct a more comprehensive analysis of the effects of thick translation in his work, the author carries out a survey to support her views. It is conducted from the following four perspectives: translation review, average readers' rating, expert readers' evaluation and library collections of the translation.

### Translation Reviews

As the first complete translation of the *Chu Ci*, Hawkes' work was a hit in the history of the *Chu Ci* study. Since its publication, it has been studied and cited by many sinologists. Meanwhile, there are also many valuable translation reviews written by important sinologists, giving comprehensive and objective appraisals to the translation. This section will explore the effects of thick translation and paratexts in Hawkes' translation from the perspective of sinologists' reviews.

Hawkes' work is recognized and commended by all the reviewers. For example, Lionello Lanciotti claims that David Hawkes as a translator and a commentator is

Glossary of Names	
AN-QI SHENG	Magician employed by the Qin First Emperor, believed to have become an Immortal.
ARMILL	Name of a constellation.
BAN GU (A.D. 32-92)	Historian and man of letters. He completed the 'History of the Former Han Dynasty', which his father Ban Biao had begun. He wrote a preface to <i>Li sao</i> which survives. His brother was a famous general and his sister a very learned woman who supplied some of the missing parts of the 'History' after his death.
BAN-TONG	Name of one of the peaks or terraces (accounts differ) in the magic mountain of Kun-lun.
BAO SI	Unsmiling queen of King You (reg. 781-771 B.C.), the last ruler of Western Zhou. His attempts to amuse her by lighting the beacon fires in time of peace are said to have led to the fall of his kingdom.
BI GAN	Uncle of the last Shang king, Zhòu, universally admired for his wisdom. Zhòu had his heart cut out to see if it was true that a sage's heart had an extra chamber. He was honoured posthumously by King Wu, the founder of the Zhou dynasty.
BIAN HE	Man of Chu who found the uncut stone from which one of the most famous jades of Chinese antiquity was made. The first two kings to whom he offered it believed that it was worthless and each cut off one of his feet as punishment for attempted fraud. Only the third king recognized its great value and had it, rather than its unfortunate discoverer, cut.
BO LE	Legendary charioteer and horse-fancier, often taken as a symbol of the discerning ruler able to recognize talent and give it suitable employment.
BO-LI XI	Minister of the Lord of Yu, taken captive by Duke Xian of Jin in 664 B.C. and sent in the train of a Jin princess being married in Qin. He escaped on the way, but was seized by the inhabitants of a Chu frontier town. Duke Mu of Qin, impressed by reports of his cleverness, bought him from them for the price of five sheepskins and made him his counsellor.
BO YA	Legendary musician who broke his instrument when his friend Zhong Zi-qi died because no one was left to understand his music.
BO YI	One of two princely brothers who left their kingdom of Gu-zhu to serve King Wen of Zhou, but withdrew when they found that

Figure 6. Glossary of names.

Chronological Table	
B.C.	
2000	The Xia kings
1500	The Shang kings
1000	The early Zhou kings
771	The fall of Western Zhou
658	First year of Duke Huan of Qi, first of the Five Hegemons
551	Confucius born (551-479 B.C.)
328	First year of King Huai of Chu
323	Defeat of Wei army by Chu general Zhao Yang
318	King Huai leads allied armies against Qin: a fiasco
312	Chu defeat at Dan-yang
301	Chu defeat
300	Chu defeat. Rebellion of Zhuang Jiao
299	King Huai detained in Qin
298	First year of King Xiang of Chu
296	Death of King Huai in Qin
278	Qin general Bo Qi sacks Ying. Chu court moves to Chen
262	First year of King Kao Lie of Chu
246	First year of King Zheng of Qin, later First Qin Emperor
241	Unsuccessful allied attack on Qin. Chu court moves to Shou-chun
237	First year of King You of Chu
235	Qin and Wei attack Chu. Death of Lü Bu-wei, putative father of First Qin Emperor
227	First year of King Fu Chu of Chu
223	Chu annexed by Qin
219	First Qin Emperor visits shrine of Xiang Goddesses
210	First Emperor sacrifices to Shun on Doubting Mountain; dies later that year
209	First year of Second Qin Emperor. Risings against Qin
208	Insurgents make King Huai's grandson 'King of Chu'
206	King Huai's grandson proclaimed emperor after 'execution' of Second Qin Emperor and installed in Jiang-nan
205	King Huai's grandson, the new 'emperor', murdered by order of the insurgent leader, Xiang Yu

Figure 7. Chronological table.

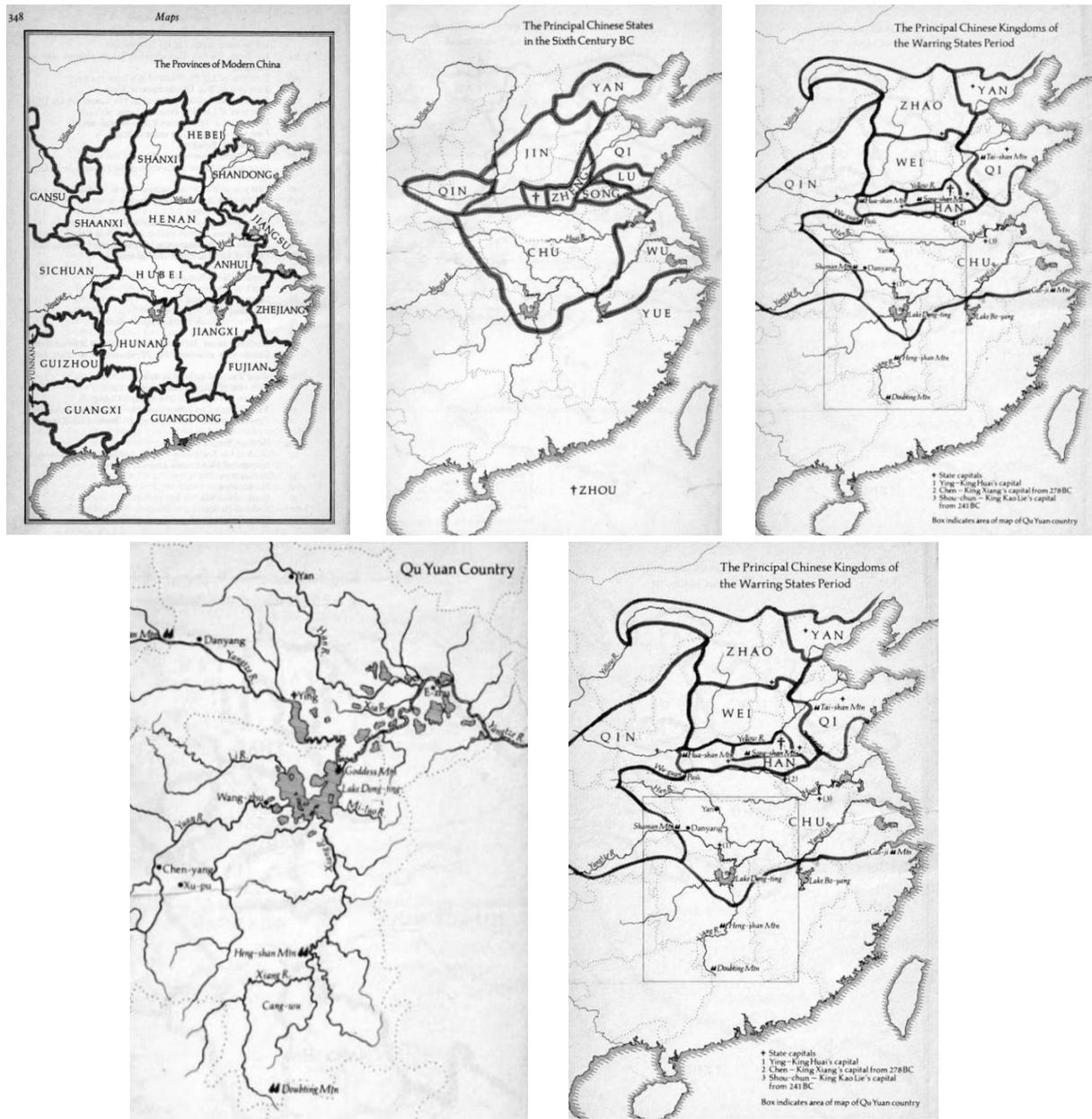


Figure 8. Maps.

“more than satisfactory”<sup>[5]</sup>. Arthur Waley thinks highly of Hawkes’ work, saying that “[A]s a literary feat the translations reach an extremely high standard—one which is indeed rare in Orientalism. Up-to-date scholarship and high literary gifts have seldom been combined to such good effect”<sup>[6]</sup>.

The abundant explanatory notes are especially highly praised, indicating the sinologists’ consensus on the application of thick translation in the translation of the *Chu Ci*. Harold Shadick points out that the translations, with the introductions and notes, show careful, critical scholarship and admirable judgment and taste<sup>[7]</sup>. Lionello Lanciotti is especially attracted by the paratexts of the translation,

eulogizing that:

[E]ach of the poems forming the collection and the several long poems included in the Anthology are preceded by an ample introduction; and there are many explanatory footnotes for the unspecialised reader. The sinologue will find critical material in the careful Textual Notes (pp. 183-210) and in the Additional Notes (pp. 211-214)<sup>[5]</sup>.

### Average Readers’ Ratings

Most target readers are average readers without too much knowledge about the *Chu Ci* and Chinese culture. Their ratings and experience of reading are of great reference value. Amazon and Goodreads are among the largest

book websites around the world, with massive book resources and customers. Therefore, this study has made a survey about the ratings by Amazon customers and Goodreads Readers.

On Amazon, up to May 8, 2023, Hawkes' translation enjoyed 79% of 5-star rating, 13% of 4-star rating and 8% of 3-star rating. No readers gave 2 stars or 1 star in their ratings. In the 11 reviews, a reader named Manuel Del Rio Rodriguez from the United States claims that "His edition is carefully annotated and, compared with other translations, shows great aesthetic and poetic insight aside from the superb academic work and the clarity and beauty of the translations themselves." A reader named Ian M. Slater gave the translation five stars and made a detailed review on the website as follows: "... Hawkes supplies it with fascinating notes, and cautiously favors the theory that it originally referred to a set of paintings, or perhaps a pictorial map." Here, the reader is talking about the introduction part of the chapter of the "*Tian Wen*", and obviously he has a thorough understanding of the paratextual information provided by Hawkes.

On Goodreads, up to April 28, 2023, the translation received 69% of 4- or 5-star ratings, with 38% of readers giving a full 5-star praise; 25% of readers gave it a 3-star rating, claiming that they were unable to understand the anthology even with the notes and introductions, or that they were not interested in the canon or poetry. Less than 4% of readers gave it low ratings with almost no comments. Most of the readers gave a positive evaluation to the notes and introductions in the book, believing that the background information provided was helpful and instructive. A reader named Kayleigh who gave a 4-star rating praised that "the Penguin edition has many much-needed contextual notes for the beginner in Chinese classics, and I would have been lost without them", which shows that he is satisfied with the thick translation method applied in the translation. Another reader named Ian who gave a 5-star rating said that "[w]ithout them (background information), it'd be like reading Dante or Milton with no background in Greco-Roman classics. Luckily there are footnotes and introductions of course. It often felt I'm reading them 70% of the time and the poem the other 30%. But that isn't a bad thing; it actually has made the experience one of the richest I've had in a while", which perhaps represents most of the reading experience of the average readers who believe that the notes are "as entertaining as the main work".

From the reviews given by the average readers, the thesis has found that the readers are basically satisfied with the notes and introductions in Hawkes' translation, even

though they had high or low ratings of their own. With the well-preserved cultural heterogeneity and context in the translation, most target readers are able to understand the ST and its culture adequately and appropriately.

### **Expert Readers' Evaluations**

For expert readers, Hawkes' translation of the *Chu Ci* is one of the authoritative reference books in the field of the *Chu Ci* research. His thick translation method preserves the cultural context, offers the professional readers rich material to study the canon, and provides an exemplary reference for (re)translation of ancient Chinese classics, thus critically acclaimed by expert readers around the world.

Wang Liyun<sup>[8]</sup> makes a thorough and comprehensive study on David Hawkes and his translation of the *Chu Ci*. In the fifth chapter of her doctoral dissertation, she specifically discusses the translation effect of Hawkes' translation of the canon. She points out,

In the English translation of the *Chu Ci* by Hawkes, it is worth learning from such methods as simple annotation and introduction, easy to understand the names of flowers and plants, westernization of weights and measures, unique typesetting, trying to retain the image and allusion of the original work, and using rhythm and harmonics to slightly present the rhyme of the original work<sup>[8]</sup>.

Wei Jiahai<sup>[9]</sup> believes that Hawkes' translation, also the result of the study of the *Chu Ci* is of high academic value, claiming that "Hawkes pays attention to the academic and textual aspects of annotation. He not only devotes more than 50 pages to a detailed introduction of Qu Yuan and the poem, but also uses footnotes and endnotes to explain the key points and difficulties"<sup>[9]</sup>. Liu Ping<sup>[10]</sup> speaks highly of the translation, saying that:

Hawkes' translation of the *Chu Ci* can be regarded as a classic of the study of the *Chu Ci* in the European and American world... In particular, his thick translation method removes cultural barriers for foreign readers, enabling readers to read the translations in the context of understanding Chinese culture. The 1985 revision has more comprehensive notes and detailed discussions, which can be called the perfect integration of academic and literary efforts, widely praised by scholars and frequently cited<sup>[10]</sup>.

### **Library Collections of the Translation**

Library collections of a book can reflect its readership and influence. Therefore, the author of the thesis conducts a study on the library collections of *The Songs of the South—An Anthology of Ancient Chinese Poems by Qu Yuan and Other Poets* around the world by collecting data

on WorldCat.

Up to April 28, 2023, according to the statistics on WorldCat, the translation published in 1985 by Penguin Books Harmondsworth, Middlesex, England with five versions was collected by 353 libraries in the world, including NYU Shanghai in China, Waseda University Library in Japan, University of Malaya Library in Malaya, and so on. The translation published in 2011 by Penguin London with two versions was collected by 12 libraries in the world, including The British Library, St. Pancras in the UK, COBISS.SI-IZUM in Slovenia, Université Jean Moulin in France, and so on.

The world's library collections of the book illustrate the wide reach and great readership, proving the successful application of the thick translation method in it.

### 3.2 Implications

From the results of the surveys, we can find that Hawkes' translation of the *Chu Ci* is widely accepted and cited all around the world, showing the good effects of the thick translation methods. In terms of the translation of the *Chu Ci*, Hawkes preserves the cultural context and explains the inner meanings of culture-loaded words so as to unfold an exotic culture for the target readers with various thick translation methods. He gives detailed information on Chinese culture, such as the illustrations of the Eight Pillar and nine fields of heaven, introductions of China's sage Kings including Yao, Shun and Yu, as well as the Buzhou Mountain and other proper names. Reading the notes and comments, the target readers will learn that the *Chu Ci* is not only an ancient book but also a gold mine of traditional Chinese culture.

Therefore, thick translation is a good channel for Chinese culture to speak louder on the world stage. Hawkes' translation is an exemplary reference for the translation of other Chinese classics. In the future studies, researchers can conduct more discussions on the application of the method.

In addition, the great work of *Chu Ci* is good at using historical facts or distinct stories to express the poet's thoughts and emotions. Sometimes these allusions will be used repeatedly in different lines or different chapters to enhance the persuasion or fully convey the poet's thoughts. Therefore, to make the readers pay attention to the technique, the translator adds notes to remind the readers that the allusion has appeared in the preceding text. The readers will gain a thorough and profound understanding if they read and think about these notes on the concepts as a whole <sup>[11]</sup>. For example, the meaning of “蒹

醢” (which means cutting people's bodies into pieces and pickle them with salt) and other outrageous punishments conducted by King Zhòu, as well as the introduction of two eccentrics and two wise men killed by Zhòu are respectively elaborated in the notes on the lines in the “*Li Sao*”, “*Tian Wen*” and “*Jiu Zhang*”, and the translator also reminds the readers that these stories are already told in the preceding chapter so that they can fully understand the story. Although they are in different chapters, all the notes refer to the same topic: brutal corporal punishment and Zhòu's tyranny. If the readers are careful enough when they read the same topic again and again, they will understand the poet's thoughts thoroughly and see the translator's good efforts.

From the translator's ingenious design of the annotations, the author suggests that in the process of translation of classics, translators are supposed to make detailed arrangements for the thick translation methods, especially annotations, so as to provide readers with a smoother reading experience.

Hawkes has a wide vision in translating the *Chu Ci*. After some concepts are contextualized in the notes, relevant research at home and abroad as well as in ancient and contemporary times are often given for further reference to readers who are interested in the relevant topics <sup>[11]</sup>. In the translation, the great *Chu Ci* commentator Wang Yi's research and interpretations on the *Chu Ci* are often referenced and discussed. The translator also refers to the views and achievements of many modern researchers, such as Wen Yiduo and Arthur Waley. For example, Hawkes renders “顾菟在腹” into “a toad in its belly” with free translation and he adds a note to explain why he translates *tu* (菟) into “toad” rather than “hare”. In the note, he quotes the modern scholar Wen Yiduo's research to support his view. Wen believes that the characters *gu-tu* (顾菟) are an alternative way of writing one of the words for “toad”.

The notes system in Hawkes' translation of the *Chu Ci* is not only an encyclopedia of ancient Chinese history and culture, but also a rigorous academic research that contains the achievements of many predecessors and the translator's own further studies, which requires both excellent ability of translating and professional knowledge. Reading the abundant and well-designed notes, the target readers will benefit a lot and form a clear and profound recognition of Chinese culture. In the future translation or re-translation of Chinese classics, translators and researchers are expected to take rigorous academic research as the support of translation to ensure that the thick translation methods applied are both helpful and professional.

## 4. Conclusions

David Hawkes' translation of the *Chu Ci* provides abundant background information in its preface, notes on spellings, introductions, illustrations, annotations and appendixes. There are many culture-loaded words and expressions in the *Chu Ci*, which feature profound historical and cultural heritages. The thick translation method applied in Hawkes' work conveys the complex cultural connotations in the allusions, preserves the cultural context of the ST and achieves the purpose for respecting other cultures, which meets the principles of thick translation put forward by Appiah.

The thick translation method applied in the work is effective and helpful in preserving the cultural heterogeneity. It provides guidance and academic reference for Western sinologists who study the *Chu Ci* and other Chinese classics. With a strong reader-oriented consciousness, the translator helps the average readers better understand the ST and the traditional Chinese culture via the rich background information provided.

Hawkes' translation of the *Chu Ci* provides an exemplary reference for (re)translation of ancient Chinese classics. At present, China is exploring its way of spreading the outstanding traditional culture and thus the English translation of the ancient classics is of great significance. The thick translation method with its distinct characteristics and advantages will help to preserve the source culture in the process of translation and spread it to the world.

However, the disadvantage of thick translation is also evident. Too many annotations, except for endnotes, will break the coherence of the text and make the readers lose their interest. As Li Yong'an<sup>[12]</sup> points out, appropriate and necessary footnotes are helpful for readers to understand the original text, but excessive use of footnotes distracts readers' attention to the main text translation, fragmenting readers' thoughts and diluting their grasp of the theme of the translation. Therefore, translators are supposed to follow the principle of moderation in using footnotes, in-text notes, and so on.

## Author Contributions

Qianqian Jiao is a graduate student of the School of Foreign Studies, Yangtze University, and as the first author, she finished the writing of the draft manuscript; as Jiao's supervisor, Chuanmao Tian revised and polished it in ideological content, language and style; he is a distinguished professor of translation studies at Yangtze University with a Ph.D. degree in Translation and Intercultural Studies. He is an advanced member of the Translators

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