

A Study on Annotations Under the Theory of Paratext in Translation*

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This paper mainly studies the basic types of annotation and the analysis of its effective functional usage, so as to pay more attention to annotation in the translation of poetry and Fu. The annotation of this study belongs to the category of paratext. Annotation is attributed to the paratext, undertakes its special function, enriches and perfects the paratext system.

Keywords: paratext, thick translation, annotation

The Theory of Paratext in Translation

The concept of “paratext” first appeared in the concept of hypertext (Wang & Yang, 2012), and was first mentioned in the book “hypertext” (palimpsestes, 1982). In 1987, Genette, an international famous scholar, derived a new concept from the concept of hypertext, and the concept of paratext derived from it was written separately. He explained the content, type, and system of paratext in the book *Seuils* for the first time, and put forward a very complex theory of paratext type against this background. In the earliest theoretical framework, there are only two categories of paratexts: one is supplementary paratext; the second is the post or external text, which is irrelevant to the text but can deepen the understanding of the author. But later, after in-depth thinking and research, Chinese scholar Xu Dejin thought that the paratext theory did not clearly define the extension of the paratext, nor did it carry out standard division on the content of the paratext, resulting in unclear definition and no standard in practical application. Whether some parts belong to the paratext is different in appearance and reality in practice, there are some defects in the application of the paratext. In order to better distinguish and use, Xu Dejin further put forward his own theory. He gave a very particular and clear definition of paratext, and believed that paratext should belong to a special style with relatively closed scope and area, which should only appear in books or a relatively fixed page (Xu & Zhou, 2010). According to this definition, if the relevant information appears in the text field and it can be found in any corner of the book, it can be judged as a paratext. Moreover, a more important difference is that Xu Dejin proposed a new paratext division method, that is, the paratext is divided into two categories according to the function of the paratext and the different levels of the location of the text. One is the paratext outside the text, such as catalogue, illustration, appendix, and postscript;

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the second is the paratext in the text, such as annotations (Wang & Yang, 2012; Xu & Zhou, 2010).

Annotations in Translation

Annotation was originally mainly used for thick translation. In fact, the compensation translation path of in-depth translation itself includes the translation of the original poetry itself, the supplementary translation of notes, comments and other details, the interpretation of context, the source of allusions, and so on. Due to the limitation of the form of poetry lyrics and Fu, the length of the content expressed in the translation itself is limited. On the basis of maintaining the readability of the translation to the greatest extent, in order to avoid readers, which refer to native English readers, and researchers, etc. (or readers who are native Chinese who understand English can get reference significance for their English translation). There are incoherent or intermittent reading interruptions in the reading of the translation, and translators often use some special skills in the translation process. In order to avoid the abruptness caused by the sudden insertion of cultural background introduction, senior translators with translation experience tend to put the academic expanded information about cultural background, allusions, and other sources in the original text separately in the notes, so that readers' doubts can be found in the notes. Therefore, in essence, annotation translation is considered to be an appropriate and necessary incremental translation skill, which increases the translation content in both content and form. The translation process is not a simple one-to-one mechanical translation, but needs to expand the history and culture involved in the original text and present it to the readers in a familiar way. The emerging context exists in the annotation in a separate form, which is worthy of intensive reading by readers. However, when translating poetry lyrics and Fu, a special genre, the function of annotation has a special extension, especially involving the translation of poetry lyrics and Fu in ancient China. Because ancient Chinese poetry lyrics and fu itself have a large number of notes, these notes contain some special functions. When it comes to the notes of ancient Chinese poetry, it is necessary to distinguish the translation notes from the original poetry notes. The translation notes are not the direct translation of the original notes.

The annotation forms of poetry lyrics and Fu in ancient China are very diverse and complex. Only according to the functional type, it can be divided into note, explanation, transmission, note, sparse, chapter and sentence, and so on. The annotation of poetry lyrics and Fu in ancient China has formed a special knowledge. It mainly has two levels of functions: one is to explain and evaluate the content in the literal meaning of poetry lyrics and Fu and the meaning of special words used; Second, ancient Chinese poetry lyrics and Fu often quote scriptures and various allusions. In the process of interpreting poetry lyrics and Fu, the interpretation of allusions is very important, and its connotation and source need special explanation. Sometimes, the notes of poetry lyrics and Fu are deliberately divided into author's original notes, editor's notes, and translator's notes according to the different note makers. These three often appear at the same time in some famous classics. Sometimes, in order to be directional, notes are subdivided into footnotes, side notes, and endnotes according to different typesetting positions (Yang, 2002). According to different classification standards, they can be divided into very diverse types. According to the particularity of poetry and Fu, the translation notes of the themes of poetry and Fu can be divided into functional blocks such as semantic dredging and cultural interpretation, and there are a variety of functional usages under each functional block. In the notes of poetry and Fu, there can be different usages, such as exclusive nouns, explanation of connotation, allusions and so on. The use of annotation in poetry lyrics and Fu not only needs to carry all the functions of the original annotation of the above, but also needs to undertake some translation auxiliary functions necessary for the translator in the

process of translation because of different language environment and culture.

Conclusion

If the paratext has the role of supplementing the important information of the text, the annotation is the main role of the supplementary information in the paratext. The external translation and dissemination of Chinese excellent traditional works represented by Tao Yuan-ming's works are relatively rare. One bright spot worth learning by translators and researchers at home and abroad in the representative works of English translation is the detailed annotation of paratext other than the main text. The study of Tao Yuanming's poetry lyrics and Fu involves the difference of cultural connotation in translation, and needs the supplement of language semantics. The supplementary information is generally realized through the unique functional usage of annotation, including the elaboration of exclusive nouns and allusions. The various annotations and uses of paratext annotations in English translated works enrich the lack of information in the original text, making Chinese traditional literary works easier to be understood and accepted by foreign readers, and provide reference and enlightenment for relevant translators and researchers.

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