Original Paper

An Study on the Annotation of the Translation of Cultural-Loaded Words in Chinese Idiom Stories

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Abstract

Chinese Idiom Stories is concerning traditional Chinese literature, which consists of plenty of cultural-loaded words. Regarding the relevant classification, the culture-loaded words in source text are grouped into six types. By exploring the annotation of cultural-loaded words in translation, this paper presents three types of methods and three principles of annotation. To begin with, the author provides an overview of domestic and foreign research on annotation. In addition, the author analyses various definitions of cultural-loaded words and classification standards, and outlines his own classification standard. Last but not least, the author cites some examples for analysis and draws out the methods and principles of annotation.

Keywords

Annotation, cultural-loaded words, idiom translation

1. Introduction

There is no time to waste in promoting Chinese excellent traditional culture in the atmosphere of "Chinese culture going global". *Chinese Idiom Stories* refers to traditional Chinese literature and features numerous cultural-loaded words which encompass social life, culture, and education as well as traditional customs. To reflecting the profound linguistic and cultural context of the source language, the author should add annotations to the translation to supplement the cultural background and connotation of the original text where compensation of information is needed, and culture-loaded words are a typical representative. The paper explores the annotations in the translation of cultural-loaded words in *Chinese Idiom Stories* with a view to helping readers better understand traditional Chinese culture.

2. Research on Annotation

Thick translation formally proposed that "to contextualize translation, it is necessary to add notes or commentaries to the translation". Before that, "annotation" had already attracted the research and attention of scholars at home and abroad. No matter which two languages are transformed, due to different cultural backgrounds and language differences, there must has untranslatability in interpreting. Annotation is one of the means to resolve this issue.

2.1 Foreign Research on Annotation

In the early period of foreign research on annotation, the main method is "concrete text plus annotation". Hron (1997) believed that when translating proper nouns in poetry, "in-text explanation", namely footnote, can be used for explanation. In detailing the experience of translating poetry, Bishop (2000) mentioned that apart from the poem itself, it is indispensable for translators to explicate the background information of the poem in the preface, footnotes, and endnotes to assist the reader in understanding the translation. Osborn (1982) studied the annotations in the Robert Bratcher translation of The Old Testament, classifying them into nine categories, such as text annotations, translation notes, and language notes. He also explored the influence of genre and readership on the annotations. Made a systematic description of *The Vision*, a collection of English poems translated by H.F. Cary, Crisafulli (1999) found that Cary had employed the strategy of adaptation and added explanatory information in the footnotes to make the translation more fluent.

In the later stage, the textual transmissibility and function of annotations are studied by establishing translation corpora or investigating the translation. Varney (2008) established a corpus of annotations from English and American novels translated into Spanish from 1945 to 2005. The research showed that the cultural differences in the original works were gradually lost, and the acceptability of the translation was gradually enhanced with the cross-cultural consistency between the source language culture and the target language culture. After a systematic survey of annotations in Finnish novels translation between 1870 and 1929, Paloposki (2010) discovered that firstly, translation annotations are widely used in all kinds of literature which have been a widespread translation method; secondly, either translators make supplementary explanations to the original works or deliver different opinions in annotations, which fully demonstrates the translator's autonomy.

To sum up, the foreign studies of annotations focus on the practical study of its application in two aspects, one is an overview of the translation of notes in a historical period or a country, and the other is a specific case study.

2.2 Domestic Research on Annotation

The research on annotation in China was dated from in the 1980s. Most of the early studies on annotation were concerned with summarizing and compiling the experience of annotation, including types of annotation and principles of annotation. Yuan Kejia (1984) Yuan Kejia (1984), Zhou Weixin (1985), Liu Shujuan (2008) and Li Silong (2003) all approached the study from the perspective of annotation types. As to what the reader needs, Yuan Kejia put forward fourteen essential types of annotations. Depending

on the annotation contents, Zhou Weixin listed eight kinds of annotation: annotations of allusion, annotations of cause, annotations of transliteration, annotations of meaning, annotations of outcome, retelling notes, associative notes, and comparative notes. In accordance with the position of the annotations, both Liu Shujuan and Li Silong classified annotations into three kinds: annotations in the sentences, after the sentences and after the texts. Fang Mengzhi (1993) and Yuan Lizhuang (2004) studied the purpose and necessity of annotation. They outlined the three major purposes of annotation in translation and the five situations that need to be annotated. Yuan Kejia (1984) and Cao Minglun (2005) both conducted their studies on annotation principles. Each of them had proposed six principles of annotation. To some extent, their principles happen to coincide with each other. They all lay stress on the following points. The first is that the annotation should be aimed at the needs of the reader. The second is that the number of words in annotations should be reasonable. The third is the position of the annotation should be convenient for the reader. The fourth is the content of the annotation should be objective.

The study of annotation is inseparable from the text. So the later studies on annotation are combined with various types of texts, ranging from literary translation, political literature translation, historical text translation to subtitle translation. Hu Zhixuan (1980), Wu Jianguo (1985), Wang Zhongliang (1991), Zou Qi (2005), Deng Xiaoling (2004) and Gao Liuxin (2014) researched annotation, annotation issues and annotation principles in literary translation. Shen Hui (2016), Liu Simeng (2016), Li Zhifen (2018) and He Xueqing (2019) studied the application of annotation in historical texts. Zhang Qian (2015), Shu Yang (2018) and Zhou Li (2021) investigated the application of annotation in political documents. The application of annotation in subtitle translation is studied by Sun Yinfeng (2007), Tian Huadong (2015) and Qiu Lili (2014). In addition, annotation has been researched from different theoretical perspectives, such as relevance theory, Skopos theory, thick translation, reception theory, and paratext theory. Among them, more studies have been conducted on annotation from thick translation and paratextual theory. Wang Xueming, Yang Zi (2012), Lin Jiaxin and Xu Kunpei (2022) summarized the types and functions of annotations in classical books from the perspective of sub-text theory, which pioneers a new perspective for the study of annotation. Cao Lijuan, Ren Chaoying (2014), Wu Jiachen (2020), Chen Yingchao (2021), and Zhu Hongyi Yin Jiarun（2023）studied the annotations in culture-loaded words under thick translation.

In conclusion, the domestic study of annotation has shifted from the integration of experience to practical cases and more comprehensive understandings of annotation from a pluralistic theoretical and multifaceted professional perspective. Recently, the study of annotation in culture-loaded words has increasingly captured the attention of scholars under the perspective of thick translation.

2.3 Research on Culture-loaded Words

There are two parts in this section. One is the definition of culture-loaded words. The other is the classification standard of culture-loaded words.

2.3.1 The Definition of Culture-loaded Words

Xu Guozhang was the first to propose the "culture-loaded words" in English. Culture-loaded words which is also known as culture-gapped words have been defined by different scholars. Baker's definition of culture-loaded words is like that of Bao Huinan and Bao Ang. They believed that culture-loaded words are found in the source language, but there is no "equivalent" or "counterpart" in the target language. Bao Huinan and Bao Ang also claimed that cultural-loaded words are lexical gap which occurs on the grounds of the variability of different cultures. In the view of Liao Qiyi, culture-loaded words are words, phrases and idioms that symbolize things specific to a certain culture.

They reflect the unique ways of activities that specific nationalities have gradually accumulated in the long history and are different from other ethnic groups. In contrast, Wang Bingqin regarded the cultural-loaded words as a cultural phenomenon that is inherent in a particular culture. This phenomenon also cannot be comprehended or embraced by foreigners and is liable to be misunderstood or create a cultural gap in other cultures.

In summary, the author believes that the cultural load word is the cultural phenomenon specific to the nation which can be embodied in any form without being limited to the form of a word or phrase.

2.3.2 The Classifications of Culture-loaded Words

Culture-loaded words have different classification criteria. The first classification is guided by the cultural view proposed by Eugene Nida. Nida held that translation problems are related to equivalence which can be dealt with under the classification of ecological culture, material culture, social culture, religious culture, and language culture. He reminded translators to be aware of cultural factors. Accordingly, cultural-loaded words can be distinguished into five categories, ecological culture-loaded words, material culture-loaded words, social culture-loaded words, religious culture-loaded words, and language culture-loaded words. Zhang Jingfeng, Geng Xiaochao, He Weiwei, Zhang Xiaoshi and Shi Ruifang all agreed that this classification is reasonable. Additionally, on the basis of Nida's classification, Zhang Jingfeng developed his own standards, that is, economic cultural-loaded words, material cultural-loaded words, social culture-loaded words, conceptual culture-loaded words, and language culture-loaded words.

The second classification is based on the correspondence between the two languages proposed by Deng Yanchang and Liu Runqing. Under this classification, cultural-loaded words are categorized into four groups. The first are words that have no correspondence between the two languages. The second are words that convey the same meaning in both language thick translation with different connotations. The third are such words which have a variety of expressions in one language with a slightly different meaning and a single expression in the other language. The forth are those that contain approximately the same basic meaning in both languages but may vary in derived meanings.

The third is that taking the cultural connotation of words as the classification standard came up with by Wang Rongpei.

The fourth is that Lian Shuneng classifies the culture-loaded words into 26 kinds which encompass all aspects of life and culture and embody different cultural connotations.

The fifth is the seven categories into which Wang Dechun classified Chinese culture-loaded words. The first category is the words that can describe something typical of our country. These words lack corresponding equivalents in foreign languages. The second category is the words with special national culture. The third category is words with special historical and cultural background, which are associated with historical allusions. The fourth is national vocabularies and idioms covering set phrases, proverbs, sayings, and two-part allegorical saying. The fifth category is phatic communion. The sixth category is the name with rhetorical meaning.

In conclusion, the classification criteria of various scholars are all worthy of reference. Nida's classification standards are more comprehensive and unified. In practical research, we can blend the other's classification into Naida's, which can lead to more comprehensive and insightful findings. The first one can be combined with the fifth one for studying Chinese culture-loaded words. The third one can be merged with the first one when studying English cultural load words. The author sorted these cultural-loaded items into six categories depending on predecessor's research. They are political cultural-loaded words, social cultural-loaded words, material cultural-loaded words, language cultural-loaded words, spiritual cultural-loaded words, and ecological cultural-loaded words. As a result, the author combines the fifth classification with Naida's to classify the culture-loaded words in *Chinese Idiom Stories*.

3. Analysis of Annotations of Culture-loaded Words

The author probes the annotation in the translation of the cultural-loaded words of Chinese Idiom Stories from four perspectives: reasons for annotation, annotation types, annotation methods and annotation principles.

3.1 Reasons for Annotation

3.1.1 Annotations Possess Practicality and Directness

Practicality means that the annotation is functional for the construction of the context and that it does not change the meaning of the original text, but serves as an auxiliary means of extending and compensating for the cultural information in the translation. Directness refers to the fact that the annotation can be placed directly in the translation where it is required to compensate for the information, making it more straightforward for the reader to read and understand.

3.1.2 Annotations Strengthen the Propagation of the Weak Culture

Culture exchanges around the world are becoming increasingly frequent, and all countries aspire to spread their own culture beyond their borders and into the world. Translation, as an important medium of cultural exchange, is a vital way for the weak culture to spread to the external. As the weak culture of the source language, there are some means to be adopted in this process. Annotations can effectively

preserve the words featured by the native culture, fulfilling both the information compensation of the translation and enhancing the foreign communication of the native culture.

3.2 Annotation Types

With reference to the contents of annotation, there are six types. They are the annotations of political cultural-loaded words, annotations of social cultural-loaded words, annotations of material cultural-loaded words, annotations of material cultural-loaded words, annotations of language cultural-loaded words, and annotations of spiritual cultural-loaded words.

3.2.1 Annotations of Political Cultural-loaded Words

It refers to the notes related to the political cultural-loaded words, which annotates the special period, political figures, ancient official titles, and historical events involved in politics.

Example 1

Source Text: 五代十国的后期，后周世宗柴荣，是个有作为的皇帝。

Target Text: Chai Rong (921-959), Emperor Shizong of Later Zhou, later known as Guo Rong, is considered a highly successful emperor of the later period of Five Dynasties and Ten States.

Footnote: Five Dynasties and Ten States does not refer to a dynasty, but rather between the Tang and Song between a special historical period.

Analysis: Yuan Kejia proposed that the explanations of the person should give a clear account of the date of birth and death, nationality, major acts or outstanding contributions, key writings, and historical status. "后周世宗柴荣" is unknown to target readers. It is necessary to add some information to introduce him. According to the principles of annotation, the author adds the explanation of the date of birth and death in brackets to make translation more concise. As for another name, "Guo Rong", adding it has other purposes. It can arouse the reader's interest in reading, further their understanding of the character and give them the opportunity to explore the origin of the name. "五代十国" is a special period in ancient China. Some readers may be confused about it, so it is essential to add footnotes to expound.

Example 2

Source Text: 在周世宗的群臣将领中，出身将门的赵匡胤深受赏识，被破格提拔为义成军(相当于州或府)节度使、殿前都点检。

Target Text: Among all the state ministers, Zhao Kuangyin (927-976), who was descendants of generals, was so highly appreciated by Emperor Shizong of Later Zhou that he was promoted to Military Commissioner of Yichengjun (equivalent to the state or prefecture) and Palace Inspectorate-general.

Footnote: Zhao Kuangyin: He was the founder and first emperor of the Song dynasty of China, named Emperor Taizu of Song.

Military Commissioner of Yichengjun: It was set up in the northern part of Henan Province in the Tang Dynasty and Five Dynasties, which is also known as Military Commissioner of Zhenghua.

Palace Inspectorate-general: It was the chief central government agency in charge of military protection of the palace and the capital city, staffed with Jurchen noblemen, comparable to the Song dynasty Palace Command.

Analysis: In this sentence, it has a political figure and two official titles. In view of the syntactic structure and aesthetics of the translation, the notes are presented in the form of footnotes. The author explains the date of birth and death, and historical status of Zhao Kuangyin to let readers learn more about him. The Chinese feudal system spanned nearly two thousand years. In this long history, the Chinese feudal government developed a whole set of excellent official system. The ancient Chinese official system is long-standing with rich cultural connotations and characteristics, which is different from that of the West. For the translation of two official titles, the translator describes their functions to make it clearer to readers to understand the source culture.

3.2.2 Annotations of Social Cultural-loaded Words

This kind of annotation is information compensation for social cultural-loaded words. As humans are the principal part of society, pluralistic and all-inclusive social culture is closely bound up with humans. Social cultural-loaded words involve social customs and rituals, historical background, code of ethics, and behavioral habit.

Example 3

Source Text: 最后，双方要举行一个歃血订约的手续。(以口就盘中所盛之牲畜血微吸之，为古时盟誓取信的典礼)

Target Text: Eventually, both sides needed to smear the blood（as a sign of oath），which is the ancient ceremony of taking an oath.

Footnote: The blood was usually taken from cow, sheep, or horse. In this story, the blood was taken from chicken, dog, and horse.

Analysis: "歃血订约" is a kind of social custom formed in ancient China. When an alliance was held, all parties drank the blood of animals or had their lips painted with the blood of animals to prove their sincerity. In the original text, there is an explanation in bracket to account for it. However, the author adds a footnote. The reason is that when inquiring what blood was used when taking a blood oath for an alliance, the author found that it was generally recorded that the blood of cattle, sheep or dog, but after searching the relevant historical materials, the author noticed that the blood of chicken, dog and horse was used in the original story. As the needs to restore the true content of the original text, an annotation is required to add to solve the reader's confusion.

Example 4

Source Text: 不久，三十九岁的柴荣便死去了，他的七岁的儿子柴宗训继位，二十出头的继后符氏尊为皇太后。

Target Text: Before long, Chai Rong who was 39 died. His 7-year-old son, Chai Zongxun, acceded to the throne. The subsequent empress whose surname was Dou was dignified as the Empress Dowager in her early twenties.

Footnote: Dou: She was also called Empress Xuan Ci who was the third wife of Chai Rong. She was Chai Zongxun's foster mother.

Empress Dowager: The standard official designation of the mother of a reigning Emperor. It generally refers to the emperor's mother not necessarily his biological mother. It first appeared in China during the Warring States period.

Analysis: The Empress Dowager was a product of imperial concubine system in ancient feudal China, representing the rigid feudal hierarchy in ancient China. It had been followed since the Qin Dynasty, which was a social ritual formed during the feudal period. In order to restore the background of the times, The author believes that it is necessary to annotate to elaborate on it, so that readers can understand the social customs of ancient China and appreciate the differences and diversity of cultures.

3.2.3 Annotations of Material Cultural-loaded Words

It is related to the material cultural-loaded words which exist objectively and are closely related to human clothing, food, housing, and transportation.

Example 5

Source Text: 高渐离拿着筑（古代的一种乐器），奏着悲哀的乐曲。

Target Text: Gao Jianli play a mournful tune with the Zhu (an ancient stringed instrument).

Footnote: Originated in the Chu region, Zhu was widespread in the pre-Qin, the Sui and Tang dynasties with melancholic and rousing sound.

Analysis: "Zhu" is a traditional musical instrument in ancient China, which has been lost. It is generally shaped like a zither, with a rectangular wooden body, with silk or gut strings that were played with a slender stick. The instrument is played by holding it in the left hand and striking the strings with a bamboo ruler in the right hand, so-called "击筑". Dating to approximately 433 BC, it was discovered in the Tomb of Marquis Yi of Zeng, in the Hubei province of central China. The original author's purpose in annotating the original text with "筑" is to inform target readers of an ancient Chinese traditional musical instrument. In the meantime, "筑" is a unique musical instrument in China, there is no direct corresponding word in English. Hence it is most reasonable to use transliteration and annotation in translation.

Example 6

Source Text: 曹操与诸将聚会、宴饮之后，屹立江上，横槊赋诗(音 shuò 朔，长矛，古代的一种兵器)。

Target Text: After gathering and feasting with generals, Cao Cao stood on the boat composing a poem when wielding a long spear named "Shuo", a kind of cold weapon in ancient China.

Footnote: It was normally used on horseback.

Analysis: "槊" is a kind of weapon in ancient China. In ancient times, it was mostly used in combat on horseback, which belongs to the same category as the mace. It is a heavy weapon and is mostly used by powerful people. For the sake of respecting the differences between different languages, the original author adds a note here to let readers understand the traditional weapons of ancient China. The author turned the annotation in bracket here into an in-text annotation to improve the fluency and completeness

of the translation. To enable the reader to have a better understanding of the weapon "槊", the author has also added information about its use as a compensation.

3.2.4 Annotations of Language Cultural-loaded Words

Annotations of language cultural-loaded words are linked to language cultural-loaded words, which contain words with national cultural characteristics and literary genres that can reflect cultural characteristics.

Example 7

Source Text: 少年时的刘备,就不大喜欢读儒家的经典,而好结交江湖上的侠义之士。

Target Text: Liu Bei was keen on associating with the chivalrous from places far from government interference rather than reading Confucian classics.

Footnote: Places far from government interference: There are five meanings of "江湖". First is the sum of rivers and lakes. Second is all corners of the country. Third is complicated human society. Fourth is places far from government interference. Fifth is dwelling place of a hermit.

Confucian classics: Confucian classics have thirteen books. They are The Book of Changes, The Book of History, The Book of poetry, The Book of Rites, Rites of Zhou, Book of Etiquette and Ceremonial, The Analects of Confucius, The Book of Filial Duty, Mencius, Er Ya, Gongyang's Commentary on The Spring and Autumn Annals, Guliang's Commentary on The Spring and Autumn Annals, and Zuo's Commentary on The Spring and Autumn Annals.

Analysis: "儒家经典" and "江湖" are both terms that are rich in Chinese cultural characteristics. The Confucian classics are derived from the Confucian culture which is guided by Confucianism and has been revered by Confucianists and believers through the ages. Confucian classics are mainly the Thirteen Confucianism, which are the basic works of Confucian culture. As the progenitor of Confucianism, the Thirteen Confucianism is the foundation of the derivation of Confucian culture. It can be said that the thoughts developed in subsequent dynasties are extensions of Thirteen Confucianism. Its content is so extensive and profound, theory that man is an integral part of nature, the principles of feudal moral conduct, and the ethics of filial piety and brotherhood. All these are deeply embedded in the national spirit of the Chinese people and are part of Chinese cultural genes. One cannot ignore these classics if one wants to gain a deeper understanding of Chinese culture. Chinese people, no matter the external social form or the internal spiritual construction, are accompanied by the influence of Confucian culture. Thirteen Confucianism, as the source of Confucian culture, are also a valuable ideological asset for the Chinese people. Adding an annotation here to explain the Confucian classics both promotes traditional Chinese culture and allows target readers to deepen their understanding of traditional Chinese values. Owing to the differences between the Chinese and English, a word in Chinese contains many meanings. The word "江湖" has different meanings in Chinese. It is a Chinese term that generally refers to the milieu in which many Chinese wuxia, outlaw fiction, and romantic fantasy stories are set. The meaning of the term "江湖" has evolved over the course of Chinese history, but usually refers to the martial arts world of ancient China. While the term literally means "rivers and lakes", it is broader than that: roads,

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inns, bandit lairs, deserted temples, and the wilderness are all classic places associated with the "江湖", places far from government interference. The author had to translate it in the light of the original context and the content of the original text. In consideration of the readers, the author also complemented other meanings of "江湖" in the footnote to help the readers understand the profound Chinese culture and increase their understanding of Chinese culture.

Example 8

Source Text: 落成那天，曹操率领儿子们登台观赏，当着文武百官的面，要他们各自作一首赋。

Target Text: When the Bronze Bird Pavilion was completed, Cao Cao led his sons on the pavilion to appreciate it. In the presence of his officials, his sons were asked to compose descriptive proses individually called fu.

Footnote: Fu is an ancient literary form which emphasizes literary grace, rhyme and meter. It also combines the characteristics of poetry and prose.

Analysis: Fu is an ancient Chinese literary genre, the crystallization of Chinese culture and a dazzling pearl in the development of ancient Chinese literature. Literary genre refers to the specific style of literary works, it is one of the factors of literary form. The reader of the target language may not understand what fu is, so it is not appropriate to simply translate it as "fu". Fu is a form of Chinese rhymed prose that was the dominant literary form in China during the Han dynasty. Fu's distinguishing characteristics include alternating rhyme and prose, varying line length, close alliteration, onomatopoeia, loose parallelism, and extensive cataloging of their topics. The fu genre came into being around the 3rd to 2nd centuries BC and continued to be regularly used into the Song dynasty. Fu were used as grand praises for the imperial courts, palaces, and cities, but were also used to write "fu on things", in which any place, object, or feeling was rhapsodized in exhaustive detail. There is no counterpart or similar form to the fu genre in Western literature.The author adopted the transliteration with footnote in order to preserve the characteristics of the source language and convey its cultural connotations.

3.2.5 Annotations of Spiritual Cultural-loaded Words

As the name implies, it is an annotation of spiritual culture-loaded words. Spiritual culture-loaded words are the opposite of material culture-loaded words. The term "spiritual" stands for all ideologies, including religious beliefs and cultural values.

Example 9

Source Text: 《列子》一书的基本思想是道家学派的。

Target Text: The basic thought of Liezi was Taoism, which is an ancient school of thought that dates back to the Spring and Autumn Period and the Warring States Period.

Footnote: Taoism is Taoists use the Tao to explore the relationship between nature, society, and life. It advocates that Tao follows nature, governing without exertion, and being in harmony with nature.

Analysis: Taoism is one of the pre-Qin schools of thought. During the Spring and Autumn Period and the Warring States Period, Laozi summarized the essence of ancient Taoism by imbibing the great wisdom of the ancient sages, developing a complete systematic theory of Taoism, which marked the

formal formation of Taoist thought. Taoism has a profound influence on Chinese culture, philosophy, and art. With the aim of preserving the spiritual and cultural values in the source language, the author utilizes the form of in-text note and footnote to explain the origins and core of Taoist thought, which opens the door to a new world for the reader, allows Chinese culture to go out better, and delivers China's excellent spiritual values to the world.

Example 10

Source Text: 大凡历史上的君主，承受着上天的重大使命，开始的时候做得好的确实很多，能够坚持到底的却就少了。

Target Text: Generally speaking, monarchs were entrusted with the great mission of Heaven, that is, divine right of kings in the history. Many of them did well at the beginning of domination, but few of them could stick to it.

Footnote: In ancient China, it is for the ruling class to consolidate their ruling position, saying that they were obedient to the will of Heaven and accepted the mandate of Heaven to become emperor.

Analysis: "The great mission of Heaven" refers to divine right of kings. It was used by feudal monarchs to deify the autocratic system to dominate the people. Ancient Chinese kings have always upheld the tenet of "divine right of kings", claiming that the power of the monarch comes from heaven which means that they are appointed by heaven to govern the world. The emperor is the representative of the Heavens, so the people should only comply with the instructions of the monarch and not resist. The basic purpose of both Chinese and Western "divine right of kings" is to justify and explain the authority of their reign. But Heaven in Chinese (天道) and Western Gods   are very different. The former is a kind of natural deity worship derived from primitive polytheism, and then abstracted as the existence supreme over all deities with the indirect recognition of the legitimacy of other deities. Whereas the latter is a kind of natural deity worship derived from primitive polytheism, and then integrated into the existence of a dominant god that is superior to all deities while denying the legitimacy of other deities. Accordingly, the author translated the implied meaning in the form of in-text note and footnote to explain its specific meaning to restore the original context and content.

3.2.6 Annotations of Ecological Cultural-Loaded Words

It is concerned with ecological cultural-loaded words which represent the relationship between biology and environment, and between organisms, involving animals and plants, and natural factors such as geographical location and climate.

Example 11

Source Text: 公元前 260 年,秦昭王任用白起为将率兵去攻打赵国的长平。

Target Text: In 260 BC, King Zhao of Qin appointed Bai Qi as the general of the troops of the state of Qin to attack the city of Changping of the state of Zhao.

Footnote: It is in the northwest of Gaoping, Shanxi Province.

Analysis: Changping was a Zhao city in the Warring States period, located in the northwest of Gaoping County, Shanxi Province. During the Warring States period, the Qin general Bai Qi defeated Zhao Kuo

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who was from Zhao and killed more than 400,000 surrendered Zhao soldiers there. The author explained here, one is to restore the content of the original text and mark its present location, which is helpful for readers to better understand the knowledge of ancient Chinese geography, and the other is to introduce the source language culture and enrich the target language culture.

Example 12

Source Text: 公元前 227 年，即秦王嬴政发动统一中国的战争的第四年，秦军灭掉韩国和赵国之后，接着就直逼燕国的边境，兵临易水（今河北易县），形势非常危急。

Target Text: In 227 BC, that is, the fourth year of the unification war which was started by First Emperor of Qin, the troops of the state of Qin had destroyed the state of Han and Zhao and approached the Yishui River which was the border of Yan.

Footnote: Yishui River is in Yi County of Hebei Province.

Analysis: Yishui, with a total length of 130 kilometers, is a tributary of the southern Juma River. It is called Yishui or Wushui in the Notes on Book of Waterways. The source of this water is numerous and extensive, stemming in the southwest from the western mountains of Yixian County. Several tributaries of the upper source converge at the Angzhuang Reservoir, which then flows eastwards through the south of Wuyang City and merges with the Northern Yishui at Beihedian into the southern Juma River. Given the original context, the modern location of Yishui will assist the reader in understanding the territorial scope of Yan and Qin, and preserving the culture of the source language in ancient times, improving the literary literacy of the target language reader.

3.3 Annotation Methods and Principles

The annotation methods used in translation can be divided into three types. First is in-text annotation, where the content of the commentary is placed directly into the translation. Second is the bracket note, which is added at the end of a sentence or in the middle of a sentence in the form of a bracket. Third is the post-text annotation, provide an analysis of some words and phrases that may be encountered in the translation, such as historical background, language difficulties, and translation methods, in the form of footnote.

Based on the above, the author summarizes the corresponding translation principles to guide this translation practice. Firstly, in terms of the content of the annotation, it should be concise and objective. Secondly, in terms of the form of the annotation, different types of annotation should be in their own uniform form. Thirdly, in terms of the purpose of the annotation, the annotation should be convenient for the reader to read and properly positioned.

4. Conclusions

The accuracy of the translation of culture-loaded words is closely correlated with the foreign dissemination of the national culture, which serves as an important role in the promotion of Chinese culture and the translation of traditional Chinese cultural works to the world. In texts with considerable culture-loaded words, annotation is indispensable as a means of compensating for information. However,

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when translating, the annotations should be properly applied, and the type of annotation used should be determined by the length and structure of the translation as well as the specific meaning of the words and phrases. While the content of the annotation should be concise and relevant to the information in the original text, without any arbitrary additions which may lead to redundancy in the content of the annotation.

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