

摘 要

关于翻译中的文化对等问题,中外许多翻译理论家早已对此有所研究。但在实际的文学翻译中,人们往往过多地注意了语言的符号意义,而忽视了文本的文化内涵。尤其是中国的古典诗歌,其深厚的文化内涵和复杂的时代背景很难为一般翻译人员,特别是一些外国翻译家所掌握。它不仅涉及到准确和文化对等,而且还须从诗歌审美的角度去考虑。因此,汉诗英译比其他任何形式的翻译都困难,在汉诗英译中达到各个方面的文化对等更不是一件容易的事情。为了让中国古典诗歌这枝人类艺术的奇葩,绽放它的光辉,我们有必要对汉诗英译作进一步的研究。

在这篇论文中,作者立足于中国诗歌的特点,研究文化转向在汉诗英译中的重要意义及其具体表现。首先分析中外不同的翻译理论家及其不同的翻译理论,归纳出其中反映本质规律的共同点:(1)要求译文和原文在不同程度上尽可能达到对等;(2)要考虑源语和目的语的特点及文化背景;(3)使译文自然地译语读者所接受。其次,作者对苏珊·巴斯纳特的“文化转向”理论作了详尽的阐述,并结合汉诗英译对此理论进行了进一步的研究,再次强调文化与翻译是密不可分的。汉诗英译也决不是对原文简单的复制或重写,它是在了解原文文化背景基础上的“再创作”,而这一创作过程体现为文化转向(即寻求文化对等)的过程。最后,作者对文学翻译的标准,提出了自己的看法,即:文学翻译既是科学也是艺术,既要求对的忠实也需要对译文有所创造。在翻译中,不仅要注意语言文化特点,还要考虑译者的水平和读者的接受能力。而且诗歌翻译不同于其它的文学翻译,诗歌的含蕴与凝炼所达到的艺术高度更需要我们从语言文化的角度去理解和创造。

当然,论文对文化转向的认识和研究是有限的。正如余光中先生所说:“中国的古典诗歌有一种圆融浑成、无始无终、无涯无际、超乎时空的存在”。因此,我们不能仅从理论上研究汉诗英译,而是要不断地在实践中摸索。翻译本身,无论是作为文化现象、思想活动,还是一项职业、一种知识技能,总与所处的时代密不可分,翻译的观念、方法、样式、标准及风格无不与时俱进。理论和实践永远是互动的,我们岂能把诗歌翻译禁锢于某种理论之中。只有在理论的不完善与升华中,只有当理论对实践有了更深刻、更普遍的指导意义时,汉诗英译才能得到更进一步的提高,才能在文化交流中发挥更大的作用。

关键字: 汉诗英译; 文化转向; 文化对等; 归化 异化

Abstract

As the world involves into the global village, the importance of international communication takes on added urgency. It's unbelievable to separate our international information from our translation. Especially when more and more people need literatures to enrich their spiritual world in their spare time, translation is absolutely necessary. But, But in fact, especially in English translation of Chinese poems, people tend to pay more attention to the literal meaning than its cultural connotation, which lost the original beauty. Therefore, in order to let the world appreciated the value of Chinese poems, it is very necessary for us to give a further study on English translation of Chinese poems.

This paper deals with the importance of cultural equivalence and its practice in literal translation by analyzing English translation of Chinese poems. First, I mention the several translation theorists home and abroad and their theories, from which I induce the common points. Second, I single Susan Bassnett's theory of "culture turn" out for exploiting in detail and study this theory by combining it with the English translation of Chinese poems, which emphasizes again the importance of culture study in translation study. Finally, I raise my opinions on the standards of translation, that is literary translation is both scientific and aesthetic, faithfulness and creation are both the standards of literary translation.

Of course, my understanding and study on the culture turn and English translation of Chinese poems is limitative. We cannot study the Chinese poems only in theory for their unique characteristics, we should make it perfect more in practice. Translation itself, as a cultural phenomenon, thinking trend, a profession or a kind of ability, is always connected with its era. Translation's concept, means, standards and style are getting a rapid progress with each passing day. We cannot limit the English translation of Chinese poems within some theory, can we? Only when the theory is improved and has more profound constructive meaning to the practice, can the English translation of Chinese poems take a new look and show their true values in intercultural communication.

Keywords: **English translation of Chinese poems** **culture turn**
 cultural equivalence **alienation** **adaptation**

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Chapter 1. Introduction

As the world evolves into the global village, the international communication is more abundant and significant. We can now board a plane and fly anywhere in the world in a matter of hours, and the reality of a global economy makes today's contacts far more commonplace than in any other period of the world's history. With the interconnection of the world growing, people's communication is beyond technology and finance, but is more about culture and mind. However, it is impossible to share our feelings and experiences by means of direct mind-to-mind contact for our different languages. Although the inability to have direct mind-to-mind contact is universal, the method to adjust to this limitation had already been found—translation.

Translation, as a cultural phenomenon and trend of thought, gets much attention in intercultural communication when people, nowadays, aspire to know other people's feeling and thinking, especially need more literatures to enrich their spiritual world. But People tend to assume that text in one language can be accurately translated into another as long as the translator uses a good bilingual dictionary. Unfortunately, languages are not this simple, and direct translations in many cases are difficult if not possible because (1) words have more than one meaning, (2) many words are culture-bound and have direct equivalents, (3) cultural orientation can render a direct translation nonsensical, and (4) a culture may not have the background and understanding to translate experiences specific to other cultures. (Samovar, 2000:132) And as we all know, literature are much more concerned with culture of social customs, religious beliefs even geographical features, direct translations are nearly impossible. In another word, literary text is always related to a certain aspect of the culture, which is familiar to the first reader but not to the second reader (target language reader), so it is unlikely to produce equivalent effect. For example:

“...况且这通身的气派，竟不像老祖宗的外孙女，竟是个嫡亲的孙女，怨不得老祖宗天天口头心头一时不忘...” (红楼梦:第三回). This sentence is translated by David Hawkes into: “And everything about her is so distingue! She doesn't take after your side of the family, Grannie. She is more like Jia.”

(崔永禄, 2001: 250)

In Chinese literature, many titles have the rich connotations and national characters, which is not easy to transplant the original meaning by exact English words. Here, Hawkes translated “老祖宗” into “Grannie” which has an equivalence with the original in the literal level but has not in cultural level. As we all know, the title in the original text, on one hand, shows the ingratiating attitude from the speaker, on the other hand, it shows the high position of this “Grannie”. Therefore, “老祖宗” is different from the common Grannie and has its certain cultural meaning. From this, Hawkes’ translation couldn’t convey the original culture background and produce equivalent effect on the second readers. “谋事在人，成事在天” is translated by Hawkes into “Man proposes, God disposes”. This version is more natural for English readers but changes the original religious color, which fully shows the differences of two cultures.

Poem, as a very special kind of language and literature, has its own unique form and connotation, which brings a lot of difficulty to translators, especially in English translation of Chinese poems. Chinese poems are the rare treasure in our Chinese literature and reflect best our profound and splendid culture from thousands of years. Just for this, Chinese poems play an important role in the history of the world literature, and some foreign writers and translators, such as Ezra Pound, Witter Bynner and B.Fletcher, made a lot of attempts to translate Chinese poems, but Chinese long history gives its classical poems a deep cultural background and the rich cultural meaning, which makes the translation seem a mission impossible. For example, “红豆生南国，春来发几枝。愿君多采撷，此物最相思。” In Chinese culture, “红豆” is called jequirity and is the symbol of love and miss. Fletcher translated this poem into:

The red bean grows in southern lands
With spring its slender tendrils twine
Gather for me some more, I prey
Of fond remembrance the sign.

(吴友富,1999:194)

Although the last sentence of the version is a kind of explanation for the “red bean” of the first sentence, which can be a compensation for lost cultural meaning to some extent, the foreigners who have no certain Chinese culture cannot help thinking in their minds: why is the red bean instead of other things the sign of remembrance? The reason is that the red bean has no such a

connotation in English culture, which will be difficult for the second readers associate naturally with love. Here, we can see the profound message and implicit of Chinese is the biggest obstacle to translate Chinese poems.

Of course, we have to admit that the cultural overlap in some ways between two different languages provides possibility to English translation of Chinese poems. For example, Thoughts In the Silent Night (静夜思) is well known to every Chinese people. The first sentence “床前明月光” is translated by Arthur Cooper into English :

“Before my bed

There is bright moonlight.”

(马红军, 2000: 196)

Arthur Cooper gives us a basically faithful translation. Although “moonlight” (月光) is the symbol of purity and the embodiment of homeland in our Chinese eyes, and according to English dictionary, “moonlight” has no such a connotation and usually means the light of the moon or having a second job, “moonlight” often arouses a kind of melancholy or homesick. This phenomenon can be found in some modern English poems. Such as The Dream written by E.St.Vincent Millay:

Love, in my sleep I dreamed of waking,

White and awful the moonlight reached

(黄杲炘, 2001: 252)

and Carl Sandburg’s Under the Harvest Moon:

Under the harvest moon/ When the soft silver/ Drips shimmering/ Over the
garden nights/ Death, the gray mocker/ Comes and whispers to you/ As a
beautiful friend/ Who remembers

(黄杲炘, 2001: 166).

So Cooper’s translation, if cannot fully express the original artistic effect, is easy for the second readers to associate the “moonlight” with “the complex of missing homeland”.

However, the cultural overlap does not exist all the time, Chinese poems requires translator to do more thinking and practicing, then finding the cultural similarity and achieving cultural equivalence, as Peter Newmark’s words, “translation of literature and poem is a kind of craft, translators, as craftsmen, has to know the foreign language so well that he can determine to what extent the text deviates from the language norms usually used in that topic on that certain

occasion.” (Peter Newmark, 2001:17) Newmark’s words emphasize the importance of a good translator and suggest the difficulties of translation work at the same time. YuanZhong Xu (许渊冲) also points out that Chinese and English are the most frequently used in the world. The difference between Chinese and English is more obvious than that between English and any other forms of language. Therefore, if the theory cannot solve the English-Chinese translation or Chinese-English translation, intercultural communication will be impossible. In this situation, we are hungry for a theory or an effective method to overcome, at least remove as much as possible, the obstacle that is hard to exceed.

From this perspective, the study on translation theory is necessary and valuable, especially when the theory is combined with English translation of Chinese poems.

At present time, there is a great deal of exciting and innovative thinking going on in translation study in different approaches, by different schools and from different perspectives, in which Chinese translators did successive efforts, such as Yan Fu(严复), Lu Xun(鲁迅), XinYing Chen(陈西滢), Mao Dun(茅盾), Fu Lei(傅雷), ZhongShu Qian(钱钟书), Xu Yuanzhong(许渊冲), ZhongDe Liu(刘重德) and so on in China. They hold the different opinions on literature translation, which gives a lot of enlightens on my paper. Next, I will introduce some theories of them in brief.

Yan Fu advocates “faithfulness”, “expressiveness” and “elegance”. These three standards have a great influence on the field of translation.

Lu Xun insists a good translation is not only expressive enough but also maintain the original style.

XinYing Chen supports the idea that version should be similar with the original text in form, meaning, and sprite.

Mao Dun puts forward a concept of “reoccur the artistic image”. He insists this is the ultimate task of literature translation.

Fu Lei poses that similarity in spirit is more important than that in form and translation is a holy job.

ZhongShu Qian uses “the transmigration of soul” to express his idea of literature translation. He says the highest ideal of literature translation should avoid farfetched language and keep the original tint in translating the source language into the target language.

YuanZhong Xu , as a great modern translator, stands for exploiting the

advantages of the target language and predicts the version stemming from the original can be better than the original. (周议, 罗平, 1999: 11~14)

ZhongDe Liu changes the standard of “elegance” into “closeness”. He put forward the three principles of faithfulness, expressiveness and closeness in 1979. Faithfulness means “faithful to the original content,” expressiveness “as expressive as the original language” and closeness “close to the original style.” He advocates that content and form, ideological character and artistic quality or content, language and style, on the one hand, are a unified whole and, on the other, may be analyzed by means of dividing one into two or three. Poems vary in style and translator must strive to make his translation close to the original in style. (刘重德, 2000: 140~141)

For the western theories that helps me much on my paper, I want to mention four people:

The first one is **Alexander Fraser Tytler**. He puts forward three main principles of translation: (1) A translation should give a complete transcript of the ideas of the original work; (2) The style and manner of writing should be of the same character as the that of the original; (3) A translation should have all the ease of the original composition. (周议, 罗平, 1999: 29)

The second one should be **Nida**. He produces “dynamic equivalence” and he said: “the word ‘dynamic’ indicates what is involved is the equivalence between two relations: on one hand, the SL text versus the original receptor; on the other, the translated work versus the TL receptor. With receptors being different, the same information is expressed in two different language, but the effects produced are to be basically same.” (孙迎春, 2001: 290). He also points out that translating means communicating.

The third one is of course **Newmark**. He raises the theory of “text-oriented”. We can see this point from his definition of translation: “what’s translation? Often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text”. (周议, 罗平, 1999: 34) In this definition, the key words are “text” and “meaning”. In his opinion, translation is divisible with the text, because the text is very rich in meaning and far beyond the communication. Besides, he insists “semantic translation” that is different from “communicative translation” of Nida. He says: “the communicative must emphasize the ‘force’ rather than the content of message, is likely to be smoother, clear, more direct and more

conventional...A semantic translation tends to be more complex, more awkward, more detailed, more concentrated, and pursues the thought process rather than the intention of the transmitter...to be more specific than the original" (Newmark, 2001: 39).

The last but not least one is an English famous translation theorist **Susan Bassnett**. She introduces a new conception of "culture turn" in her *Constructing Cultures*, which put emphasis of translation on culture study to mainly seek the equivalence in culture level (I will discuss it in detail later). This theory, in fact, gives a conclusion to Tytler, Nida and Newmark's theory, proves a close relationship between culture and translation, and produces an effective way for literature translation especially the English translation of Chinese poems, which becomes the main theoretic basis of my paper.

All these translator masters concentrate on the studies of translation and make great contributions to the translation job in different level. Chinese translation theorists have their own originality and profundity, and give a brilliant exposition in generalizing and expressing theories. Foreign theorists introduce linguistics, communicative function, semantics and semiotics in their translation theories, which has novelty, strictness and generalization. But there are commons among them: (1) the cultural equivalence should be achieved in every sense as much as possible; (2) the characteristic and cultural background of both source language and target language should be considered carefully; (3) try to make the versions be accepted by the target language readers naturally, which also does a lot of help in forming my paper.

So, in my opinion, translators should combine the characteristics of Chinese theories and foreign ones and insist the principle of equivalent-effect in every possible level, especially in the culture. Meanwhile, in English translation of Chinese poems, a qualified translator should try his best to take account of beauty of sound and beauty of form to achieve beauty of artistic conception, which shows the value of poem in art, literature and historical research. Here, by this paper, I want to emphasize Susan Bassnett's theory and show the importance of "culture turn" in literal translation, especially its practice in English translation of Chinese poems, which has a purpose of sharing and consulting my opinion with all kinds of readers and persons of same profession to improve the ability and skills of translating Chinese poems.

Chapter 2. Culture Turn and Translation

2.1. Definition of culture turn

2.1.1. Relationship between language and culture:

It is impossible to separate our use of language from our cultures. In its basic most sense, “language is a set of symbols and rules for combining those symbols that we used and understood by a large community of people.” (Samovar, 2000: 122)

As early as in the 1920's, a study of linguistics came into being in England. Malinowski, an anthropologist, did his work on the Trobriand Island off eastern New Guinea. He observed that in this primitive culture, the meaning of a word greatly depended upon its occurrence in a given context, or rather, upon a real language situation in life. Take the word “wood” for example. In this Island culture, the wood might be used either to refer to the solid substance of a tree as its English equivalent suggests, or more specifically, to designate a “canoe”, which served as a useful means of transportation to these islanders and therefore played an important role in the daily life of this speech community (胡壮麟, 2001: 224). Obviously, the second interpretation of this word is turned out to be heavily related to its culture and life, and may not be easily understood by an outsider from a different cultural background.

Take another example, for the Chinese, middle values are articulated and reciprocal relationship between two extremes is emphasized. They have belief of *yin* and *yang* that combine to produce everything that comes to be, which makes Chinese like the indirect language. For example, an American host or hostess, when complimented on his or her cooking, is likely to respond, “Oh, I’m so glad you like it. I cooked it especially for you.” In contrast, the Chinese host or hostess will “instead apologize profusely for giving you nothing even slightly edible and for not showing you enough honor by proving proper dishes.” Different responses to the same situation reflect the characteristic of Chinese “moderation”, which shows fully the language is heavily related to its culture and life. The Greeks represent another culture with a long historical tradition that

glorifies rhetorical techniques. The Greeks use a variety of sayings to express much of their culture. In some way, these sayings are proverbs used frequently for the Greeks, because they reflect Greek morality and serve as generic forms of expression that convey much meaning in short phrase. For example, Greek look harshly on lack of gratitude, and a Greek who feels thus slighted might respond, "I taught him how to swim and he tried to drown me." When a Greek is at fault and has no excuse, he or she is liable to say, "I want to become a saint but the demons won't let me." (Samovar, 2000: 130)

From above, in different culture, people use different way to employ language to conduct their affairs. It has become axiomatic to state that there exists a close relationship between language and culture. The impact of culture upon a given language is something intrinsic and indispensable. People cannot only perceive language characteristic by leaning its culture but also understand a culture only by learning its language and carry forward a culture by developing its language. For instance, "She is a cat"(她是一只猫) is a very simple sentence. By learning this sentence we can learn that "cat" is often used to refer to those women who harbor evil intentions in English culture. So when we grasp the syntactic and grammatical structure of this sentence, we learn a certain cultural phenomena of English. The importance of language to the study of culture is clearly captured in American poet Ralph Waldo Emerson's simple sentence "language is the archives of history." Meanwhile, the language cannot go beyond culture and cannot exist independently, language has been recognized as a kind of culture, an essential and important part of a given culture (胡壮麟, 2001:223), without a language as a carrier, the culture will not be passed down.

Here, we can see culture enriches the meaning of language but in some way, the rich of language develops a culture, language and culture are inseparable. So the study of language must be combined with the study of culture, to make people from different cultural backgrounds communicate well not only in speech but also in written.

2.1.2. Relationship between translation and culture:

People tend to assume that text in one language can be accurately translated into another as long as the translator uses a good bilingual dictionary. Unfortunately, languages are not this simple, and direct translations in many

cases are difficult if not impossible because (1) words have more than one meaning, (2) many words are culture-bound and have no direct equivalents, (3) cultural orientations can render a understanding to translate experiences specific to other cultures. (Samovar, 2000: 132) Even when messages provide adequate interpretations of original text, there is usually no full equivalence through translation. As Schulte's words: "Every translator knows that word-for-word correspondences do not exist and will hardly ever do justice to a work." (Schulte, 1995: 2)

Literature translation is the best way to show a nation's culture and character, which plays an important role in intercultural communication. Therefore, to some extent, the study of translation is the study of cultural interaction, both source and target cultural signs are the determinant factors in translation. In order to let second readers get the same information with first readers, for the parts that cannot be translated literally, translator should find the cultural equivalence instead of word equivalence. For example, if we translate "过着牛马不如的生活" into English "to lead a horse and cow life", it is certain to cause a misunderstanding among foreigners. We should translate it into "to lead a dog life". Because English people like dogs as their friends and are familiar with dog's life, the second translation is more acceptable for them, which reflect the English culture. So the replacement of the source language by the target language should be as close as possible. For the simple reason:

Translation is a craft consisting in the attempt to replace a written message and /or statement in one language by the same message and /or statement in another language

(Peter Newmark, 2001).

But for most translation involves some kind of loss of meaning, which is due to a number of factors, the most important of all is cultural factor. If a translator describes a situation that has elements peculiar to the natural environment, institutions and culture of its language area, there is an inevitable loss of meaning.

The loss is mainly reflected in three aspects:

One is that the same word has opposite cultural connotation in its own language. We take "dragon" for example. Chinese always say "望子成龙" and

we translate it into “to see one’s son succeed in life” instead of “to see one’s son become a dragon”. Because dragon, in Chinese, is the symbol of power and dignity but in English, dragon impresses the people as evil and frightening. Because the language reflects the culture all the time, we translate the text on the basis of cultural equivalence. Another example, “东风无力百花残” is translated into “the east wind is too weak to revive flowers dead” or “the east wind has no force, the hundred flowers wither”. These two translations cannot let the second readers capture the hidden bitterness of poet. The east wind is the messenger to indicate the coming of the spring and bloom, but in western country, east wind is very cold and west wind is warm and sunny. Owing to the different natural environment, there is some kind of loss of cultural meaning in translation.

The second aspect is that the same word corresponds to only cultural connotation in its own language, which means the cultural meaning exist in one language does not or almost not exist in another language. For instance, “crane” in Chinese is used to symbolize “long life”, so there is such idioms as “鹤发童颜” and “松鹤延年”. But in English, “crane” refers those who stretch their necks, as the sentence of “he craned his head around looking for his pals in the crowd”.

The third aspect is that cultural meaning exist in one language is widely divergent with that in another language. For example, we translate “饿虎扑食” into “rush to the dinning room like an hungry bear”, translate “伴君如伴虎” into “kings and bears often worry keepers” and translate “牛饮” into “drink like a fish”. Moreover, “eat no fish” refers to “faithfulness”, which is related to religious culture.

So, if we have no knowledge of these cultural differences, the loss of meaning is certain to appear and we must take some measures to fulfill a faithful translation.

2.1.3. Standards of translation in a cultural sense

Before we fulfill a faithful translation, we should make clear what’s translation and what are its standards about. Nowadays, many scholars often debate the issues of whether translation is a science or an art, the first requires the faithful (scientific) as its standard and the latter requires the creative (aesthetic) as its standard. In this sense, the debate turns into the one of “faithful” and “creative”, which is meaningless.

“Faithfulness” is, for translation, not necessary to be proved but a basic request for translators. Nida defined translation as: “Translating consists in reproducing in the receptor language the closest natural equivalent of source-language message, first in terms of meaning and second in terms of style”. This theory reaffirm “faithfulness”-- the basic standard of translation. In our translation circle, faithfulness is always the center for translator in practice and theory. But there is no standard that is absolutely correct forever in the world, the same to translation. As we know, the original intention of translation is to meet the requirement of cultural communication. We introduce our Chinese classical music and paintings to the western countries, we needn't and cannot change the original color and tones in the slightest sense. In this point, “faithfulness” means a complete and proper “reoccur” of original. But obviously, literature translation cannot be compared with introduction of paintings and music that have lines and notes as their medium. Translation has the words and meanings as its medium. For words, there is a lot of difference between source language and target language in pronunciation, spelling and grammar, most of all, in customs of using language including metaphor, association and so on. For meanings, different countries have different cultural backgrounds. For example, “bat” in western country has the meaning of bloodsucker and vampire, so there are idioms of “crazy as a bat” and “blind as a bat”. But in Chinese culture, “bat” is regarded as good luck object, probably because Chinese character of “bat” (蝠) has the same pronunciation with character of good luck (福). Thus, it is impossible to do some translation very scientifically, that is, “faithfulness” of translation cannot be expressed in every sense. In most of time, we need aesthetical (creative) translation as a kind of means to deal with an impassable gulf between translation and culture. For example, the proverb of “where is a will, there is a way”, if we translate it literally (scientifically) into “哪里有意志, 哪里就有道路”, it will be faithful on the surface but stiff and destroy the original color in fact. Hence, we should translate it somewhat artistically into “有志者事竟成”, which shows faithfulness of translation to the source text as well as expressiveness (creativity) to the target text. Existence of both science and art in translation is a pursuit of “faithfulness” in different level. As Lefevere, who himself is a translator, says:

The translation of literature as taking place not in a vacuum in which two

languages meet but, rather in the context of all the traditions of the two literature. It also takes place when writers and their translators meet an encounter in which at least one of the parties is a human being, made of flesh and blood and provided with an agenda of his or her own... translators are not produced under perfect laboratory conditions. Originals are indeed made available, but on the translator's term, even if these terms happen to produce the closest literal (faithful) translation"

(Lefevere, 1992: 6).

This expression is a clear proof that translation is not only faithful to the original text (which is scientific) but also creative to it (which is aesthetic). Several decades ago, Yan Fu mentioned an almost same criterion for literature translation, which are "faithfulness", "expressiveness" and "elegance". Although it is not clearly defined, I am convinced by "faithfulness" that Yan Fu means a translation should certainly be as faithful to the original as possible. His second point of "expressiveness" means fluency, which intends to emphasize the fluent way of rendering in the target language on the basis of a correct understanding of the original. Besides, Yan maintains that this point should be as important as the first one since the translated version is for readers who have little or no knowledge of the source language. The third point is "elegance", which is exclusively for elitist and aesthetically sophisticated readers and not for ordinary readers. Here we can understand "expressiveness" and "elegance" as a problem of creativeness in translation, because "expressiveness" and "elegance" only can be achieved by re-creation of original text. Therefore, for literature translation, there is no clear boundary between science and art, faithfulness and creativeness are both standards of literature translation. But it is necessary for us give a new understanding of "faithfulness" in translation.

In general translation, faithfulness is reflected in contents and form, and faithfulness in content is, sometimes, accordance with that in forms. For example, we translate "祸不单行" into "disasters never come single", which is faithful not only in content but also in form. In some other circumstances, faithfulness in content is contradictory with that in form, such translations should be faithful to the content and not rigidly adhere to form. For example, we translate "get the upper hand" into "占上风" instead of "占上手". Especially in English translation of Chinese poems, faithfulness is always to the content, because the poem is the

essence of Chinese culture, the translation of Chinese poems is an art which is different from other literatures. Just as Sherry Simon's words:

The poetics of translation belongs to a realization of an aesthetics of cultural pluralism. The literary object is fragmented, in a manner analogous to the contemporary social body" (Simon, 1996).

As for English translation of Chinese classics, we need more creativeness to convey the original meaning as faithfully as possible, especially in most time when the forms are not agreeable with the contents. Take one sentence of Mao Zedong's poem for example, there are several different translations of "一枕黄粱再现", which are as follows: (许渊冲, 1984: 18)

- a. Yet another golden Millet dream of the brain. (Tr. Dr. Wong Man)
- b. There is another Millet Dream in sleep. (Tr. Engle)
- c. (Rancor rains down on men) who dream of a Pillow of Yellow Barley.
(Tr. Barnstone)
- d. Yet another Golden Millet Dream
- e. For another bubble of Millet-Dream. (Tr. Nancy Lin)

For this sentence, the form is not in accordance with the content, so in the translation, faithfulness in content is necessary and the faithfulness in form can be neglected. In the form of the original sentence, there is a word of "pillow" and a phrase of "yellow millet", so in the third translation, the sentence is understood as "dream of Pillow of Yellow Barley" (梦见黄色的大麦枕头). The first and fourth translation means "golden Millet dream" (金黄色的小米梦), the second and fifth translation both are the understanding of "millet dream" (小米梦). In fact, the content of the original text does not mean the "millet" or "barley", even "pillow", it means a person sleep and dream but wake up before the millet is cooked. These five translations are all faithful to the form of the sentence but not faithful to the meaning. There is another version translated by Yang Xianyi (杨宪益) and Dai Naidie (戴乃迭):

"Another dream that will end ere the millet is done."

(许渊冲, 1984: 19).

In the form of this version, there is no “pillow” or “yellow” and add some new words, which is not agreeable with the original form, but it is faithful to the original content. In addition, if the translator studies the cultural background of China, the more faithful translation will be produced. Because the warlords in the sentence does not really dream, it’s just a exaggeration to indicate that the striving for power and wealth among warlords is just like a dream which will not last for a long time. Let’s look at the translation of Xu Yuanchong (许渊冲): “ They dream of reigning but in vain”. In this version, there is no “pillow”, “yellow” or “millet”, even “another”, which is by no means not faithful to the original form but, I think, is the most faithful to the original content, and express the original meaning best in the cultural sense. This kind of translation is very aesthetic because it is the mirror of the cultural connotation, which shows the creativeness of the translator and realizes the cultural equivalence.

However, we should admit Chinese classics are usually beautiful not only in meaning but also in sound and form. Moreover, translation of such texts across cultures by no means depends on the supposed intrinsic cultural value of the text itself alone and this value tends to be deep-rooted in people’s mind for several centuries, so cultural un-translatability (limited unfaithfulness), to some extent, is undeniable. Even sometimes, what we can do is keep faithful to the content, the translation to the rest of the original (especially refers to sound and form) depends totally on creation resting on our thorough understanding of the original text. We can take last three sentences in Tao Yuanming’s *Tao Hua Yuan* for example:

“南阳刘子骥，高尚士也，问之，欣然前往。未果，寻病终。后遂无人问津者。” is translated by James Hightower into:

“A high-minded gentleman of Nan-yang named Liu Tzuchi heard the story and made preparations to go there, but before he could leave he fell sick and died. Since then there has been no one interested in trying to find such a place.”

(郭建中, 2000: 49).

In some way, it is a successful translation, because most of the translation is faithful to the original and expressive in the target language. There are, however, still some problems in style. Translation has changed the original poetic style into that of prose, thus losing the conciseness of ancient Chinese and its beauty of

poetic rhyme, which prove that classical Chinese literature is aesthetic and is untranslatable in terms of preserving the original style and the beauty of sound. In such a situation, faithfulness cannot be fulfilled in every aspect. We must do some creation and give up the faithfulness to the style and rhyme, which achieve an equivalence of meaning and culture.

Therefore, we can say whether poetic translation is aesthetic or scientific is culturally determined, but faithfulness and creativeness are both necessary for literature translation. Faithfulness has an indivisible relationship with creativeness. Faithfulness is the base and principle of creativeness but creativeness has the purpose of fulfilling the faithfulness not only in language but also in culture. Hence, no matter that literature translation is science or art, even some translators define the translation of Chinese poems as an art, "faithfulness" is the basic standard and in order to get foreign readers across, some necessary creativeness to the form and style is inevitable. That is, a good version will be faithful to the original at least and beautiful (aesthetic) at best.

2.1.4. Definition of Culture Turn:

Due to the new and further understanding to the standards of translation, people hold some deep and different view on how to do a good translation.

In recent decades there are two obvious trends appearing in Chinese academic field: one is the combination of translation theory and communicative theory; the other is the shift of emphasis on "culture turn" from the traditional equivalence of language (郭建中, 2000:277). While these two trends are connected, the translation is regarded as a kind of intercultural communication or acculturation. Translation is not only the simple replacement of linguistic signs but also a shift of different culture, which has been a common understanding in translation circle. For the first trend, it is not difficult in understanding, but what's the culture turn?

In the 1970's, anyone working in translation studies experienced a clear demarcation line between that work and other types of literary. The study of culture occupied a minor corner of translation studies. But now, "what is studied in translation is the text embedded in its network of both source and target cultural signs and in this way translation studies has been able both to utilize the linguistic approach and to move out beyond it, we call this shift of emphasis the

‘culture turn’ in translation studies” (Bassnett & Lefevere, 1990).

Susan Bassnett’s “culture turn” tells us a new phenomena happening in translation field and gives us a new horizon to translation study. The practice of translation had moved on from its formalist phrase and was beginning to consider broader issue of context, history and convention. What a translator thinks is not how to scrupulously abide by literal faithfulness but is how to make a text might be received in the target system from a perspective of target culture. That cultural study applies to translation study in this new internationalist phase turn to social and history to analyze what happens to both source and target text in the process of what we might call “inter-culture transfer” or translation, which is helpful for translator to seek cultural equivalence in his translation. Besides, translation study has moved on from endless debates about “equivalence” or “faithfulness” to discussion of factors that influence “equivalence” or “faithfulness” and was beginning to find another new “faithfulness” in the sense of culture.

Some translators did not mention the same concept of “culture turn” but great minds think alike what they advocate support this theory in a large scale. Just as Shelley declared:

It were as wise to cast a violet into a crucible that you might discover the formal principle of its color and odor, as to seek to transfuse from one language into another creation of a poet. The plant must spring again from its seed, or it will bear no flower—and this is the burthen of the course of Babel.

(Shelly, 1820: 109).

This passage is sometimes taken as an example of the impossibility of translation but there is another way to read Shelly’s description. The imagery that he uses refers to change and new growth. He compares the translation of poems to the transplanting seeds and argues seeds can be placed in new soil to develop for a new plant. From this, we can see the “culture turn” emphasized by Susan in translation to achieve a new equivalence in culture meaning instead of the word-to-word or literal translation, is compared to “transplanting seeds” into a new soil. Shelly regards the translation of poem as flexible, and sometimes, a new re-creation or transplantation of seeds. In order to achieve cultural equivalence to make the target language readers accept the original culture,

translators need re-creation. Therefore, “culture turn”, in Shelley’s eyes, is a kind of re-creation, which is the connotation of “dynamic equivalence” recently raised by the American translation theorist Nida. (This theory is illustrated in the first chapter) In this sense, Shelly’s opinion accentuated the creativeness in poem translation. Even our Chinese Yan Fu mentioned long time ago: “faithfulness” requires translator to “read between the lines, even behind the lines, so that nothing subtle escapes him.” (郭建中, 2000:42), which implicates that equivalence (faithfulness) not only lies in grammar, structure and literal meaning but lies in culture meaning hiding between even behind lines. Besides, Wang Zuoliang, another famous professor in linguist, literature and translation, also thinks the real equivalence in translation should be cultural equivalence in every sense (王佐良, 1989).

So, in my point of view, “culture turn” is mainly aimed at literature translation, especially classical literature translation, and can be generalized in one simple sentence: culture turn refers to study of both source and target cultural system for seeking a kind of cultural equivalence by re-creation to fulfill a new kind of faithfulness and demolish the cultural obstacle between the source language text and the target language readers

2.2. Two Directions of Culture Turn in Translation:

By its definition, culture turn is indivisible with the cultural equivalence. To some extent, we even say achieving cultural equivalence in the purpose of culture turn. But what’s the equivalence? In order to fulfill the equivalence, which direction should be the culture turn in?

So as to the equivalence, it has always been an important concept in translating and we can divide it into four levels in detail: (1) equivalence at the verbal level, that is word-for-word translation, which requires one-to-one relationship between word in source language and meaning in target language; (2) equivalence at sentence level, that is equivalence of not only sentence structure but also grammar; (3) equivalence at the textual level and (4) equivalence at the cultural level, which is rearrangement of structure of the target text without changing the basic meaning and content of the original. If we say that the first

three kinds of equivalence are linguistically oriented and hence the fourth one is obviously a cultural equivalence, which is, of course, the most different and controversial. But in literature translation, the fourth equivalence is the most important. The distance between Chinese and English exists in thinking method, cultural background, psychology and so on, and translators tend to understand foreign culture in the perspective of his own culture, so, the cultural information is the easiest to be lost. In order to make some compensation, we need achieve a cultural equivalence, which is very necessary in translation. In the past, we always tend to achieve equivalence in translation at first three levels but missed the cultural level, Susan Bassnett's "culture turn" makes translation improved greatly in China and gives knowledge to translators that handling of cultural problem is the most important and reaching of the cultural turn is the most difficult in translation. In her theory, translation is like a bridge by which people having different languages communicate with each other, which is to reoccur the idea of source text in the target text. So, translator is certain to inadvertently introduce and spread his own culture in translating source text. In this way, we can say translation, especially the literature translation is cultural translation, which is more complicated and difficult than any other translations, not only in forms and content but also in deeper meaning, sometimes even the second readers should be considered in our translation. Just as Wang Zuoliang stresses in translating literature:

One should emphasize the following three points: (1) to translate the concept and convey the complete feeling of the original rather than just one word; (2) to use different styles with different genres; and (3) to pay more attention to the reader

(Wang, 1989:35).

Wang's first point also emphasizes the importance of cultural turn. In order to make the second reader get almost same information with the first reader, cultural connotation should be expressed as accurately as possible. There is no absolute equivalence in the context of Chinese-English translation or English-Chinese translation for the simple reason that cultural difference definitely exists in different nations who own the different languages, which forms a kind of invisible obstacle in translation, so one of the purpose in

translation is to establish a kind of cultural equivalence between test source and target text. Thus, translation study turns into cultural study, which makes the culture turn prominent and important. But another question arises naturally: how to achieve a kind of cultural turn? That is, how to achieve a kind of cultural equivalence? As for this question, we have to mention two different opinions in Chinese translation circle: **alienation** and **adaptation**(郭建中, 2000: 278). The former takes Venuti as the representative, which advocates source language culture oriented (literal translation). That is, the character of source language should be emphasized and focused in target language text, style and other aspects. The latter is supported by Nida, which advocates target language culture oriented (meaning translation). He holds equivalent-effect translation. He claims that translation should have no cultural obstacle, the translator should try to get rid of “culture shock” and source language should be transferred to target language as full as possible. These two different opinions generally explain the two directions of culture turn, which are regarded as the way to fulfill the cultural equivalence.

For example, “孔府宴酒” is translated into “Kongfu Yan Wine”, in which the word “wine” is different from “酒” in Chinese. “Wine” refers to specially what is made of grape or other fruits, but “酒” in Chinese refers to all kinds of alcoholic drink including wine and beer. If we don’t understand this cultural phenomenon and translate it literally into “wine”, which will make foreigners confused. We also can take the translation of “龙凤之表” and “狐假虎威” for example. “狐假虎威” must be translated into “like a donkey in a lion’s hide”, and “龙凤之表” should be translated into “looked every inch a king”. In English culture, “lion” is the king of the forest instead of “tiger” in our Chinese. “Dragon” in Chinese is the symbol of the powerful and supreme and “phoenix” indicates the “luck”, but in English, “dragon” is a symbol of monster that is inclined to attacking human being with fire, and “phoenix” symbolizes “everlasting” and “immortality”. So if we translate “龙凤之表” into “look every inch a dragon and phoenix”, it will bring a totally different association in the target language readers’ mind.

These examples show that translation study is far beyond literal translation and put the emphasis on the cultural study to avoid cultural shock, so we use the translation of target language culture oriented (adaptation), in other word, we should turn the source culture into the target culture. As we all know, because translation involves language as well as culture obviously, which requires a

translator to know foreign culture and the culture of his own people, a translator should make continuous comparisons between the two cultures and make it sure that translation equivalence in its every sense will be matched in meanings, functions, scopes and feelings in the two cultures. Otherwise, misunderstanding will take place. For instance, a film's title "The first blood" is translated into Chinese "第一滴血" but in fact, this is an idiom prevail in English culture, which means "the first success in the contest" and should be translated into "初战告捷". Our translation is based on literal equivalence and makes audiences not know what is about the film.

Therefore, cultural misleading is much more influential than literal misleading in translation. When this kind of misleading is going to appear, the adaptation will be more important and used. Of course, not all the translation needs the TL culture oriented, because translation is a good medium in disseminating Chinese culture and finding out what the foreign culture is, in this way, source language culture oriented (alienation) can retain the original cultural character as more as possible.

For some vivid expressions in Chinese, we should translate them literally. Such as "风卷残云一般", we can translate it into "like a whirlwind scattering wisps of cloud", and "癞蛤蟆想吃天鹅肉" should be translated into "like a toad trying to swallow a swan". These idioms and old sayings are very lively to reflect our Chinese culture. The meaning, connotation and feeling embedded in them are easy to be accepted by foreigners. On the contrary, a cultural translation, such as "to eat quickly" and "to do what is impossible" will result in the loss of charm of source text, which makes the translation flat and insipid. Meanwhile, the second reader cannot enjoy the beauty of Chinese and the translator is in dereliction of introducing Chinese culture. Another example, when we explain "沉鱼落雁之容, 闭月羞花之貌" to foreign people who want to learn and appreciate Chinese, we can translate it literally into "her beauty would make the fish sink, the wild goose fall down and the moon hide herself, and put the flowers to shame" to convey the cultural meaning, and we can get rid of the similes and translate it into simply "her beauty is beyond description"(郭建中, 2000: 322). There are many other examples such as *gongfu* (功夫), *kowtow* (磕头) and *jiaozi* (饺子), which illustrate the necessity of alienation.

From above, the debut of alienation and adaptation is meaningless, they are two directions of culture turn in achieving cultural equivalence, and each has

their own strong points.

The theory of culture turn not only gives us a way of improving our translation but let us go on to think the main factors decide our translation.

2.3. Enlightenments of culture turn:

What enlightens us the most by culture turn mainly lies in the three following aspects: (1) requirements for translators; (2) importance of readers' acceptability; (3) necessity of comparing Chinese culture and western culture, which should be emphasized in order to make the second readers obtain the same literal effects with the first readers.

2.3.1. Requirements for translator:

The translator communicates with the author only by text instead of face-to-face dialogue, so he cannot get information from the author directly but understands the text by his own exploration and plenty of relevant knowledge. Those who lack rich knowledge of language, texts and culture cannot decode the complicated cultural information showed in the original literature. Translation should be a deep and complete decoding to the original, which requires the translator to have a close read and through understanding of the original text by reading between the lines and even behind the lines, so that nothing subtle escapes him. For this, a qualified translator should know not only the deep structure of the linguistic discourse but also the implied cultural code and literary convention and other necessary background knowledge. Only by this, can a translator grasp correctly the style and content of original texts and convey the same information to the target language readers. Eg.

"Scarlett O'hara was not beautiful, but men seldom realized it when caught by her charm as the Tarleton twins here." (*Gone with the Wind*) is translated into:

“那郝思佳小姐长得并不美，可是极富魅力。男人见了她往往要着迷，就像汤家那一对双胞胎似的。”（傅华东 译）

This is the first sentence of the first paragraph in *Gone with the Wind*, which is very important for portraying the image of the actress. In the language, firstly, Fu understand the word “beautiful” thoroughly and correctly, and translate it into “美” instead of the literal meaning of “漂亮”. This translation makes the actress impress the readers in a suitable way: she is not classically beautiful but very attractive, which foreshadows her rebelling. Besides, Fu’s translation changes the original form and divides long sentence into several short sentences, which increases the readabilities. Secondly, Fu classifies this novel into the best sellers and uses adaptation to translate it, which makes the translated text similar with Chinese popular novel and attract a lot readers. Fu’s translation is regarded as prime and his success cannot be separated with his rich knowledge of language and culture.

If a translator lacks relevant comprehension, the misunderstanding at different level will be resulted in. For example, there is an English version of “士为知己者死，女为悦己者容”: “A man will die for the one who appreciates him, a woman will die beautify herself for the one who pleases her.” Whereas, the first part of the English version is good enough but the last five English words “the one who pleases her” cannot be regarded as accurate. Instead, if the translator had consulted some relevant books or references, or had studied the Chinese custom of the past ages, he could have noticed that instead of “the one who pleases her”, “悦己者” in the context means “the one who pleased in her” (or simply “the one who loves her”).

Schulte concisely portrays the role of the translator as we move into a global twenty-first century:

The person who will have to play a major role in regulating the pendulum between global and local communication is the translator...Translators build bridges not only between languages but also between the differences of two cultures. We have establish that each language is a way of seeing and reflecting the delicate nuances of cultural perceptions, and it is the translator who not only reconstructs the equivalencies of words across linguistic boundaries but also reflects and transplants the emotional vibrations of anther culture.

(Schulte, 1995: 1)

It is an accepted truism that our globally oriented world necessitates accurate translators. Because the act of translating is so demanding and complex, the beginning of a successful version is up to a translator in a large scale.

2.3.2. Importance of readers' acceptability

The final success of a translated text is decided by readers, the translation that does not receive the good response from readers can be seen a failure. An ideal translation, in the first place, should be understood in language by readers, then convey the connotation of original to achieve cultural equivalence, which is also for readers to get an easy comprehension. Therefore, reader plays an important role in translation, that is, target language reader's acceptability has priority to be considered when the translator is doing the job. Please look at the following example:

“雨村拿着‘宗侄’的名帖至荣府的门前投了”。And there are two versions:

- (1) “Yn-tsun went to the gate of the Jung Mansion, where he handed in his visiting-card on which he had styled himself Chia Cheng's ‘nephew’.

(杨宪益 译)

- (2) “Yu-cun betook himself to the gate of Rong Mansion and handed in his visiting-card, on which he had been careful to prefix the word ‘kinsman’ to his own name.” (David Hawkes)

(崔永禄, 2000, 254)

“宗侄” in Chinese culture refers to the son of relatives' or friends' with the same first name and seniority in family. There is no such an equivalent word in English culture to express the exactly same meaning. Because “title” in Chinese culture is very complicated and different concept corresponds different words, but in English, these concepts are not specific even have no equivalent nouns to correspond. In this situation, Hawkes translate “宗侄” into “kinsman” and translate “宗侄的名帖” into “his visiting-card, on which he had been careful to prefix the word ‘kinsman’ to his own name.”, which uses the similar concept to reach the cultural equivalence and make the translated text accepted by second

readers easily. By contrast, Yang Xianyi translate “宗侄” into “Chia Cheng’s nephew”, which tries to be faithful to the original and retain the original culture meaning. But in fact, “宗侄” has no obvious national character and most English readers have the similar cultural background, the only difference is that English concept is less specific than Chinese. In addition, the relationship of people in *The story of a stone* is very complicated. Such translation is more easier to make English readers confused: who is Chia Cheng and what’s relationship between him and Jung Mansion? So, translators should consider more about second readers’ acceptability and use adaptation to make translated text inclinable to target language form. Hence, for this sentence, Hawkes’ translation is much better than Yang’s

2.3.3 Necessity of comparing the Chinese culture and Western culture

In order to be a qualified translator and make the translated text accepted by the target language readers, we have to making a comparison between Chinese culture and western culture to get a thorough and deep understanding to Chinese and western literatures.

There are two main reasons to result in difference in Chinese and Western culture, one is ideology (thinking method) and the other is language. Western culture is determined by its historical custom, religious belief even geographical feature.

English has the lion as the king of animals but Chinese regard tiger as the king of animals, so “不入虎穴，焉得虎子” is translated into “beard the lion in his den”. Chinese people like bamboo very much and have an old saying “胸有成竹” which is translated into “have a well-thought-out plan or stratagem” instead of “ have an grown bamboo in one’s mind”, because there is no bamboo in English and the word “bamboo” is also a borrowed word.

Religion is the main stream of Western culture. English are Christians and we should translate “一贫如洗” into “as poor as the church mouse”, because there is innumerable churches in English and in which always have no any food for the mouse. Chinese like saying “菩萨保佑” or “上天保佑” just because Buddhism is very popular in Chinese culture, but it will be translated into “God bless me”. David Hawkes translated “谋事在人，成事在天”, in *the story of a*

stone, into “Man proposes, God disposes”.

Besides, geographical features always influence people's thinking method and social customs. England is connected with the sea in its three directions, so the language in English life is much related with water. Such as “over head and ears” used by waterman to express “great disaster” is now used by common people to express some other meanings, “over head and ears in love” indicates “love each other deeply”; “when one's ship comes home” implies “when one's fortunate day comes up”; “to sink or swim” means “to lose or win”. On the contrary, China is a continental country whose 80% of population is engaged in agriculture. Therefore, we usually say “疾风知劲草” which will be translated, according to English geographical feature, into “A good pilot is not know when the sea is calm and the water fair”, and “未雨绸缪” is translated into “while it is fine weather mend your sail”.

From this, we can see the cultural difference caused by ideology is the most difficult problem remained unsolved in translation. But difference in language cannot be neglected, we should pay much attention to the difference between English words and Chinese characters. Chinese characters have no inflection and changes in number, tense, voice and gender, and seldom have borrowed ones, but it will be different in English culture background. For example, when we translate “日暮东风怨啼鸟，落花犹似坠楼人”，“鸟” and “花” in the poem should be single or plural? This problem is not necessary to be considered in this Chinese poem but must be thought over carefully in its English translation. Take another example, when we translate “三日如厨房，洗手作羹汤。未谙姑食性，先遣小姑尝”，is the subject the first person or the second person? Should “I” cook the dinner or “she” does? Should we use past tense or present one? These problems in translation should be decided by translator himself, and translator's decision will definitely influence the second readers. Therefore, in our translation, difference in language is also worth noticing.

A writer does not write in a vacuum: he or she is the product of a particular culture, of a particular moment in time, and the writing reflects those factors such as race, gender, age, class and birthplace as well as the stylistic, idiosyncratic features of the individual (Bassnett & Lefevere, 2001: 136). Translation is therefore in a set of relations that exist in both the source and target culture system. The problem of decoding a text for a translator involves so much more

than language, despite the fact that the basis of any written text is in its language. Moreover, culture turn makes us aware of the importance of understanding what should happen in the translation process lies in our comprehension of the culture we inhabit, not only source language culture but also target language culture. We can say, culture turn provides translatability for the translation of Chinese poems.

Chapter 3. Problems in English Translation of Chinese Poems

3.1. Characters of Chinese Poems:

It is sure that translation of classical literature is really a tough job, especially, conveying a correct and beautiful meaning will be more difficult. Because according to the characters of Chinese poems, we know the poems much involve Chinese culture and are characterized by subtle richness full of artistic images, so their artistic spirit could only be perceived but not conveyed in another language. Once they are conveyed in another language, not only will their original beauty be lost but also they will produce some new significance out of the mis-representation. Therefore, in order to give a beautiful translation of Chinese poems to the target language readers, an almost thorough understanding of characters of Chinese poems will be necessary.

3.1.1. Beauty of artistic image

Chinese poetry is the cohesion of thousands of year culture and has its own characters, the first one is beauty of artistic image. What is called artistic image refers to happy blend of feeling and setting, ideal and reality. (袁行霈, 1996: 26). Artistic image is one of the important categories of Chinese classic aesthetics, which is full reflected vividly by Chinese poems. For example:

“千山鸟飞绝，万径人踪灭。孤舟蓑笠翁，独钓寒江雪。”

This poem describes a picture in which the weather is cold and the ground is frozen and sparsely populated, in which poet's feeling is blended with such a scene. There are no birds, nobody but heavy snows, however, the fisherman in the poem is not influenced at all by surroundings. It is an attitude of taking things calmly and state of holding aloof from the world that the poet has been looking forward. As same as the fisherman, the poet is lonely and aloof, and he placed his ideal character on this fisherman. This is artistic image of this poem.

Take another example. In “雨横风狂三月暮，门掩黄昏，无计留春住”，

there is no connective words between “门掩” and “黄昏”, and their relationship is indefinite. We can imagine that woman in the poem closed her door at dusk because her husband might not be back at night. We can also understand it from another angle that the woman didn't want to see dusk and kept it from the door. Besides, we can take this sentence as a metaphor that the woman wanted to remain the time of spring (which indicates her youth) in the room and refuse the dusk (which indicates the age). Maybe, the poet himself does not want to fix the readers minds on one place and want to leave us to imagine, why do we appreciate and translate it stiff? What we need to know is there is an action of closing door at dusk, which shows woman's loneliness, disappointment and melancholy. As to the purpose of closing door, we have enough places to imagine.

Let's see another poem:

“月黑雁飞高，单于夜遁逃。欲将轻骑逐，大雪满弓刀。”

This poem describes that at one night, soldiers are collected and ready to run after their enemies. But the poet only shows the scene of getting ready, he didn't mention whether the soldiers set off and whether they catch up their enemies. The last two sentences are not the result of war but the description of bad weather, high moral and heroic mettle of soldiers, which leaves a lasting and pleasant impression for readers.

3.1.2. Beauty of Conciseness

Poems, especial Chinese poems are the most concise style of writing. We can say, without any exaggeration, Chinese classical literature has a kind of beauty of conciseness. Ancient people always use several words to express lots of meaning but English translation is certain to lose the original conciseness. For example:

“广出猎，见草中石，以为虎而射之。中石，没镞，视之，石也，因复更射之，终不能复入石矣。” is translated by Burton Watson, a very famous Chinese researcher, into:

Li Kuang was out hunting one time when he spied a rock in the grass, which he mistook for a tiger. He shot an arrow at the rock and hit it with such force that the tip of the arrow embedded itself in the rock. Later, when he discovered that it

was a rock, he tried shooting at it again, but he was unable to pierce it a second time.

(余光中, 2002: 94).

As to the English, the version is concise and powerful but the original text has only thirty-three characters including one proposition of “中” and three pronouns of “之” while the version has seventy words including seven propositions and twelve pronouns. Thirty-three characters are enough to give us a vivid picture of the hunting, while the English need do it with seventy words.

In addition, the subjects, articles, pronouns even verbs, which are very necessary in modern English can be omitted in Chinese pomes and English classical literature. For example, Jia Dao's *A note left for an absent recluse*:

“松下问童子，言师采药去。只在此山中，云深不知处。”

The original poem has no subject, who asks, who answers and who is in the mountain, all these questions are not clear but Chinese readers are certain to know the answers and have no difficulty in understanding. But if we want to translate it into English we will add these missing words. Just as Bynner's translation:

When I questioned you pupil, under a pine-tree.

“My teacher”, he answered, “went for herbs”.

“But toward which corner of the mountain,

How can I tell, through all these clouds?”

(吕叔湘, 1980: 68)

Obviously, in Bynner's translation, all the things are explained clear one by one, but it adds the subject, pronouns even some verbs, which lost the beauty of conciseness of the original.

3.1.3. Multiple meaning of Chinese poems:

The most prominent character of Chinese poem is its multiple meaning. Here, we should emphasize the multiple meaning of Chinese poem refers to the rich and implicit of meaning, which is divided into **pun**, **symbol**, **allusion** and **connotation** in general.

Pun meaning: in many occasions, one word can express only one meaning to avoid different meaning but “pun” means existence of two meaning of one word at the same time. Such as “春蚕到死丝方尽”, in which “丝” is a pun. In Chinese language, “丝” has the same pronunciation with “思” and the sentence expresses the feeling of missing between two lovers. Take another example, in the sentence of “相去日已远, 衣带日已缓”, “远” can be explained in different way. One is the distance of time and the other is the distance of space, both of which are suitable for this sentence.

Symbol meaning means using the concrete to symbolize the abstract or using the object to symbolize the subjective. For example, “moonlight” symbolizes purity in Chinese’ eyes and it is the personality of homeland. Only by sentence of “床前明月光”, we can imagine the longing of man traveling in a place far away from home for his homeland. “采菊东篱下, 悠然见南山” is another prime example. This sentence shows us an objective scene that at east of the poet’s yard is a fence and under the fence is chrysanthemum. Chrysanthemum, in Chinese culture, symbolizes the elegance, aloof and being above the worldly interests. The poet is a recluse, very like chrysanthemum and often praises this flower, so chrysanthemum becomes the embodiment of the poet and “east fence” has somewhat symbol meaning, which associates with personality of refusing to be contaminated by evil influence. Since “east fence” has such a symbol meaning, it is usually used by other poets as a collocation, such as “东篱把酒黄昏后, 有暗香盈袖”.

Allusion meaning is another national character and a difficult problem to deal with in translation. For example, in *Leave Me Not* written by Meng Jiao, “不恨归来迟, 莫向临邛去” is an allusion which describes a story that Si Ma-Xiang Ru (司马相如) and Zhuo Wenjun (卓文君) in Han Dynasty meet each other in “临邛” and eloped from “临邛” together at one night. So “临邛”, from then on, is a metaphor to indicate a place for a men to seek his new lover and the actress of the poem would like her lover to return late than do to “临邛”, which reflect the contradictory and flurried mood of actress and is understandable. Take another example, “东风不与周郎便, 铜雀春深锁二乔” in which “东风”, “铜雀” and “二乔” are all allusions. In “三国周郎赤壁” of Su Shi’s *Meditation on The Past at The Red Cliff*, “三国”, “周郎” and “赤壁” are allusions.

Connotation: as to the connotation, it refers to meaning in the deep structure of the poem or the meaning which the poet did not mention on the line but

between even behind lines. Take Du Fu's *Meeting Li Guinian in Jiang Nan*:

“歧王宅里寻常见，崔九堂前几度闻。正是江南好风景，落花时节又逢君”。

On the surface, “落花时节” points out the time of meeting Li Guinian again, but it has connotation in the deep structure. Li Guinian was a popular musician then, and often visited high officials and noble lords. But afterward, he lost his fame and wander about destitute in south of country. For Li Guinian, this is his unfortunate life just like the season when blossom falls. Meanwhile, it implicates the poet's fate of wandering about all over the country in his aged. Besides, there is another deeper meaning that after a military turmoil, for Tang Dynasty, the flourish time has gone which is like falling blossom. Therefore, we should see through the surface of lines and explore the poem's connotation to get a thorough understanding. Let's see another example to give a further explanation of connotation:

“银烛秋光冷画屏，轻罗小扇扑流萤。天阶夜色凉如水，坐看牵牛织女星。”

This poem shows us the lonely life and sad mood of a maid lives in an imperial palace. At a night in autumn, faint light of candle adds some color of gloom and bitterness. There are a lot of connotations contained in “轻罗小扇扑流萤”. Firstly, firefly is said to fly in those bleak and desolate place but in the imperial palace where the maid lives appear fireflies, we can imagine the life of the maid. Secondly, from the action of patting firefly, we can imagine the loneliness and boring of the maid. She seems to drive out her bitterness and loneliness by patting the firefly, but so what? Thirdly, the fan should be used in summer, so in Chinese poem, the fan in autumn is always used to analogize those women who are abandoned by their lovers. The maid holds a fan at an autumn night, which implicates us her miserable life. The last two sentences can afford food for thought. “夜色凉如水” indicates the midnight which is a little cold, but the maid hasn't sleep yet and been watching the stars. “牵牛织女星”, in Chinese fairy, is the personification of lovers with the deep love each other, here, these stars make the maid associate her destiny and make her look forward true love. This poem seems not to show one's feelings on the surface and just a very common picture, but between lines even behind lines of poem, the complicated feeling of bitterness and looking forward happiness is very clear.

Except for the characters above, *social custom* is also a frequent phenomenon appeared in Chinese poems. For example, “清明时节雨纷纷” is well known for Chinese people and “清明” is not difficult to be understood, even

by lot of children. It shows our unique festival of spring and traditional culture. Moreover, we always use “picking up a pillow twig” to imply “see somebody off”, such as “柳条飞尽花飞尽，借问行人归不归”.

Chinese poems have their own characters and connect with our profound culture background in every sense, which lead to several universal problems appeared frequently in English translation of Chinese poems.

3.2. Problems in English Translation of Chinese Poems

Because of these unique characters of Chinese poems, some problems, even unexpected, are definite to appear during the translation. However, these problems are not only arises in translation of meaning but in translation of sound and form. Here, we will discuss these three problems separately:

3.2.1. Translation of sound:

The unique tones of Chinese characters bring about the beauty of sound in classical poems, which is reflected in its rhyme. If a translation has no rhyme, even if it has the beauty of meaning properly, it cannot retain the original style and mood yet. What's more, there are always rhymes in English poems, although which is quite different from that of Chinese, it will be natural to read translated Chinese poems with rhymes. But here, our purpose of rhyme in translation is only to convey a kind of beauty of sound but not to keep the exactly same rhyme with the original. For example, the famous poem of *in the quiet night* :

“床前明月光，疑是地上霜。举头望明月，低头思故乡。”

The first, second and fourth sentence rhyme in this poem, but let's see two kinds of translations with the rhyme, which are both different from the original:

1. Before my bed I see a silver light,
I think the ground is covered with hoar frost.
Raising my head, I find the full moon bright,
And bowing down in thoughts of home I'm lost.

2. Abed, I see a silver light,
I wonder if it's frost aground.
Looking up, I find the moon bright,
Bowing, in homesickness I'm drowned.

(许渊冲, 1984: 70)

These two versions are good enough to express the original beauty of meaning and convey the beauty of sound from different angle, which is easy to be read and understood. In addition, the rhyming word of the second version is [aun] which is very similar with the original rhyming word [ang].

But the purpose of conveying the beauty of sound is to give a correct and idiomatic understanding of the original to the readers, so sometimes, we shouldn't put so over-emphasis on the rhyme that influence even ruin the original meaning. For example, “东篱把酒黄昏后，有暗香盈袖” is translated into:

At dusk I drink before chrysanthemums in bloom
My sleeves are filled with fragrance and with gloom.

(许渊冲, 1990: 297)

The first problem is that there is no such a meaning of “in bloom” from the surface of the original poem, and according to the character of beauty of artistic image, we shouldn't translate it directly into “in bloom” but left a room for the readers to imagine. Then, Mr. Xu translated “暗香” into “with fragrance and with gloom” which is different from the original meaning. In the original, “暗”, whose meaning is “quiet and beautiful”, is an adjective to modify the noun of “香”. But in translated poem, “暗” is paralleled with “香”, they are two nouns. Mr. Xu, as a good translator, must have known well Chinese culture, so I think, here, he just wants to use “gloom” and “bloom” to rhyme, which becomes a flaw of his translation.

3.2.2. Translation of Form:

The second problem of translation of Chinese poem is how to convey the beauty of form, especially the poems of Tang Dynasty with the beautiful form. it is a very difficult problem to deal with. For example:

“前不见古人，后不见来者。念天地之悠悠，独怆然而涕下。” is translated by an American professor into:

I fail to see the ancients before my time,
Or after me the generations to come.
Thinking of the eternity of Heaven and Earth,
All alone, sadly I shed tears.

This version is good enough to convey the beauty of meaning but lack beauty of sound and beauty of form. In the translated text, there are eleven syllables in the first and second sentences respectively, thirteen syllables in the third sentence but only eight syllables in the last one, so it cannot be sonorous and forceful in reading. Here is another revised version translated by Xu Yuanzhong:

Where are the sages of the past
And those of future years?
Sky and earth forever last,
Lonely, I shed sad tears.

(许渊冲, 1984:72)

Each sentence of this version has six or seven syllables, which is almost uniform and basically conveys the beauty of form of the original poem. It is not necessary for translation to have the same form with the original, and that is impossible. But at least, we should keep almost same number of syllables in translation to show the character of Chinese poems and let the Chinese culture known to the world, which is our one of the purposes in translating Chinese classical literatures. In addition, when we express the beauty of form, we should consider another important phenomenon in our Chinese poems, that is Dui Zhang (An expressive form of Chinese poem, which means the words or phrases in one sentences must be symmetrical with that in the next sentence not only at the meaning but at the order). There is a sentence of Li Bai's *The Jing Ting Mountain*: “众鸟离飞尽，孤云独去闲”，which uses Dui Zhang and is translated by an American professor into:

“Flocks of birds fly high and vanish,

A single cloud, alone, calmly drifts on."

(许渊冲, 1984: 76)

In the original poem, “众鸟”(flocks) is symmetrical with “孤云”(single) which acts as subjects, “高飞” is symmetrical with “独去” which are verbs and “尽” is symmetrical with “闲” which show the state of the subjects. But obviously, except for subjects, the rest of the parts in translation is not definitely symmetrical at the order and loses its original style and interest. Here, let's see a better translation produced by Xu Yuanzhong:

"All birds have flown away, so high,
A lonely cloud drifts on, so free."

I think this revised version has not only a standard symmetry but is tally with the English sentence order and convey a unique beauty of form of Chinese poems. “无边落木萧萧下，不尽长江滚滚来” is another prime example, which is translated into:

"The boundless forest sheds its leaves shower by shower,
The endless river rolls its waves hour after hour."

(许渊冲, 1984: 74)

These two sentences are not only symmetrical but also rhyme, not only express the beauty of form and unique character of Chinese poem but also convey the beauty of sound. This expressive form of Dui Zhang is a prominent character of Chinese poems different from the English poems, so it is not easy to get foreigners across, let appreciation alone. Thus, we should try our best to convey, as beautiful as possible, the original form of our Chinese poems.

From this, the characters of Chinese poems are fully reflected by their special sound and form, but broad and profound cultural backgrounds bring trouble to the translation of meaning.

3.2.3. Translation of Meaning:

The most important problem of translation is how to express the original

beauty of meaning in every level. From the discussion on characters of Chinese poems, we have known that Chinese poems have richer meaning than any other countries' on the basis of language character and the profound cultural background. So, to a certain extent, some deeper meaning of reflecting national culture will be lost more or less in translating. It mainly because Chinese poem is passed down for thousands years and reflect fully the national spirit and cultural tradition. The national characters of Chinese poems belongs to a cultural phenomenon, which involves national psychology, cultural formation, historical tradition and geological features. If the translator, especially a foreigner, has no enough knowledge of our cultural background and relationship between words and culture concerned, he will make a loss even mistaken of meaning in his translation. There are following usual causes:

The first reason is misunderstanding to the original meaning.

Such as Han Yu's "僧言古壁佛画好, 以火来照所见稀", which is translated by Bynner into:

"And he brought a light and showed me, and I called them wonderful". But in the original poem, "稀" means "rare" instead of "wonderful".

"妾不堪驱使, 徒留无所施" is translated by Waley into:

"I said to myself, 'I will not be driven away',

Yet if I stay, what use will it be?"

In this translation, Waley translated "驱使" into "driven away" whose Chinese meaning is "驱逐".

Sometimes, translator will confuse the part of speech. For example, in the sentence of "却看妻子愁何在? 漫卷诗书喜欲狂", Bynner takes the word of "愁" as the verb, so he translates it into:

"Where is my wife? Where are my sons?/ Yet crazily sure of finding them, I pack my books and poems."

The second reason of producing the loss of meaning is allusions, which have a close relationship with culture. This point is mentioned before in talking about the character of poems, here, we are going to discuss the difficulty in translating allusions. Take Du Fu's *The Temple of Zhuge Liang* for example, in which "三顾

频频天下计，两朝开济老臣心” includes an allusion that Liu Bei (one of the kings in San Guo era) visited Zhuge Liang (the prime minister of Liu Bei in future) for three times and invited Zhuge Liang to serve him. Rewi Alley translates it into:

“Three times the prince called Zhuge Liang to serve him,
How then two reigns give this statesman room to plan.”

(Rewi Alley, 2001: 191)

The original poem, on one hand, shows that Liu Bei knows one's subordinates well enough to assign them jobs commensurate with their abilities. On the other hand, the poem has connotation that Zhuge Liang bend his back to the task until his dying day. Du Fu used poem to express the faithfulness and warm heat of Zhuge Liang to his master, country and people, meanwhile, Du Fu put his hope on the talents of contemporary to make a contribution to the society and people. But from the translation, readers cannot see so much deeper meaning even didn't know who's prince and whom the two reigns refer to. Since the cultural meaning contained in this allusion is lost, how can readers understand the essence of the original?

Let's see another example, “东风不与周郎便，铜雀春深锁二乔” is translated into:

“Had not the east wind given Zhou advantages
The Qiao ladies would have been entombed
In the eternal spring of Cao Cao's pleasure place!

(吴友富, 1998: 207)

In the original sentence, there are several allusions, which is difficult to translate. “east wind” may be the first confusion for the foreigners because they don't know the importance of “east wind” for the famous fight happened in the Red Cliff between country of Wu and Wei in Chinese history. Then, the second readers will ask: “who's Zhou and Qiao ladies?” Zhou is the great general of country of Wu who is very brave and skillful in warfare and is the commander of fight in the Red Cliff. Qiao ladies refer two beautiful sisters, one is the wife of Zhou the other is sister-in-law of king of the Wu, both of them represent the

highest class in country of Wu. If these two ladies had been entombed, the country of Wu would have been destroyed. These connotation and historical background cannot be reflected in translation in any sense. Although “铜雀” is translated into: “Cao Cao’s pleasure place” which has the same cultural meaning with the original, it is necessary to explain who’s Cao Cao.

From this, we can see allusion is the most difficult to translate. A lot of cultural connotations tend to be lost during the translation, which makes Chinese poem lack its beauty of meaning.

The third reason is that some words about geography always make trouble for translators. For example, “山东” refers to different places in the past and nowadays. In the past, “山东” refers to the whole plain lies in the east of Hua mountain, but at present, it refers to only a province lies in the most east of our country, whose meaning becomes narrow. There are two sentences of Du Fu’s *The Chariots Go Forth To War*: “君不闻汉家山东二百州，千村万落生荆杞”，Fletcher translates “山东” into “Shantung” without any extra explanation, which is, obviously, different from the original meaning. So the readers cannot get the correct cultural information. Giles translates “渔阳鼙鼓动起来” of *The Everlasting Wrong* into: “But suddenly comes the roll of the fish-skin war-drums”. “渔阳” in the original refer to the name of place but Giles didn’t realize it and translates it into “fish-skin”. By contrast, Lowell translates “杨花落尽子规啼” into “In Yang-chou, the blossoms are dropping” (吕叔湘, 1980: 4), which misunderstand “杨花” as the name of the place.

Fourth, Chinese poem is profound and concise, for some foreign translators, it is really a tough task to translate. They are subjected to give readers a correct translation instead of a good translation, because the beauty of implicit and artistic conception, an important character of Chinese poems, is lost unconsciously. Let’s see an example: “寥落古行宫，宫花寂寞红，白头宫女在，闲坐说玄宗。” There are three kinds of translations by foreign translators.

1. An Old Palace

Deserted now the Imperial bowers
Save by some face poor lonely flowers...
One White-haired dame
An Emperor’s flame.
Sits down and tells of bygone hours.

----- Herbert. A. Giles

2. The Ancient Palace

The ancient Palace lies in desolation spread.
The very garden flowers in solitude grow red.
Only some withered dames with whitened hair remain,
Who sit there idly talking of mystic monarchs dead.

----- W.J.B. Fletcher

3. The Summer Palace

In the faded old imperial palace,
Peonies are red, but no one comes to see them...
The ladies-in-waiting have grown white-haired.
Debating the pomps of Emperor Hsusan-tsung.

----- Witter Bynner

(吕叔湘, 1980: 208)

In the original poem, the first sentence demonstrate place, the second and implies the time and environment, and the third sentence shows figures and the last sentence describes the action of figures. The total twenty characters give readers a vivid picture to make reader full of imaginations. These beautiful girls were consigned to deserted palace for over forty years and become the old women, whose deep sadness is beyond description. The first and second translation both neglect the era and only give a general portray of women's loneliness and palace's bleakness. Thus, the translation sounds like a story instead of a poem with deep historical background. In the first translation, "白头宫女" is translated "one white-haired dame" and "玄宗" in the version is translated into "mystic monarchs", which are too general to express the original artistic conception and poet's feelings of ups and downs in life. The third translation is better than the first two, because "ponies are red but no one comes to see them" is good enough to explain the beautiful scene of spring and makes red ponies serves as a foil to show the sad mood of these women. However, "说" is translated into "debating", which becomes "an evil member of the herd". In the original poem, the women's have nothing to do everyday and talk about what happened long time ago, which implies the passing of time and withering of youth. When these "ladies-in-waiting have grown white haired" and recalled something happened in the past, do you think they will have the mood to

“debate” for some matters of right and wrong? Maybe what left in their heart is only sadness, regrets and complaints, and they just express such feelings by chatting each other, because they have no way out for their destiny. The meaning of deeper structure, the true historical background and cultural connotation are lost more or less in these three translations. So we say, it is not a easy job to translate Chinese poems, it will be more difficult to convey a beauty of meaning, let alone, sometimes, conveying beauty of sound and form is necessary.

In general, when we translate Chinese poems, we should convey the beauty of meaning, beauty of sound and beauty of form as possible as we can. But these three kinds of “beauty” have no equal importance. In my opinion, the beauty of meaning should be the most important, because faithfulness is still the basic requirement in translating poems. The next is the beauty of sound and the beauty of form is the least important. Just as the first version of *The Jing Ting Mountain* before:

“Flocks of birds fly high and vanish/ A single cloud, alone, calmly drifts on.”

Regardless of rhyme and beauty of form, it can no doubt convey the beauty of meaning, and is a correct translation. Otherwise, the beauty of sound and beauty of form are necessary for a good and idiomatic translation to introduce our Chinese profound culture. Therefore, we should, even must try our best to convey the beauty of meaning in the first place, with a consideration of sound and form at the same time. We should keep the poems as their original styles and interest. We should make our Chinese poem show their really value and get their deserved praise and estimation in the world literary history.

Chapter 4. Culture Turn in English Translation of Chinese Poems

The culture turn in English translation of Chinese poems will be analyzed from the angle of re-creation, because English translation of Chinese poems is absolutely not a simple “copy” or “report” but an art that not only need faithfulness but also need creativeness.

When Gordon Craig expounded what ways should be used to represent the thoughts and feelings in performing plays, he produced a well-known saying: “Not realism, but first look into the depths of the poet.” (孙迎春, 2001: 291) There is much truth in this sentence. The play is the first creation of the poet, in which the media used to convey his thoughts and feelings are words and sentences. It is through these words and sentences that the intrinsic connotations, rich and vivid, are represented. The artists have to employ different media (lines, movements, voices, colors...) to give a conveyance to the “whole” of the thoughts and feelings created in words and sentences. This is a kind of creative work. Translation, just like this, is also a creation, so of course, also an art. English translation of Chinese poems is a kind of re-creation by the translator after he converts the thoughts and feelings in the original into those of his own. It is more true of the case in which the big differences between two cultures happen in translation, the translator has to use his creative power to give the original text a new life.

Yu Guangzhong says in his article:

Literary, especially the poem translation is no more than an art... A good translation with inspiration is like a reincarnate life, which makes people feel a new “re-creation”. A mechanical translation is like a dead bird, save up appearance but cannot fly.”

(余光中, 2002: 30)

Re-creation, here, is not free but a “limited creation”. The original text has its clear content and definite meaning, the translator cannot make any arbitrary

changes. Besides, the “limitation” in re-creation means that the translator not only transform the original content and definite meaning into what can be easily accepted by the target language readers, but also try to reserve the original culture and style. So re-creation in poem translation should keep cultural equivalence as its standard. Therefore, a poem may not be transfused from one language to another, but it can nevertheless be recreated to seek a kind of equivalence in culture level. So we can say, translation of poems is a process of re-creation. So to speak, the culture turn in English translation of Chinese poems lies in the process of re-creation. For Chinese poems, to achieve cultural equivalence and fulfill re-creation, translators not only need to weigh their words and consider the conveying of sound and form but also deal with well the translation of artistic image, allusions, special nouns, puns and metaphors, because these national characters play the key roles in Chinese poetry.

4.1. Culture turn in translation of artistic image:

Robert Frost remarked that “poetry is what gets lost in translation” (Bassnett, 2001:57), which implies poem is some intangible, ineffable thing and cannot be translated across language. Is poetry a presence, or a spirit? Here, I don’t agree with Frost on translation of poetry, but admit there is something of poetry to be lost easily in translation, one of which is artistic image needing spiritual conveying.

Implicitness and fuzziness is an important feature, which is just “image beyond image” (象外之象) in the words of Sikong Tu (837-908) of Tang Dynasty. (何懿, 1987) It is the most difficult part of poetry to be translated. At this time, what we can do is understanding thoroughly the source language culture concerned, feeling poet’s feeling and re-create beauty of artistic image by achieving cultural equivalence to get across the source language culture to the target language readers. Hence, culture turn, as we used before, can help to give a spiritual conveying of the original artistic image. The spiritual similarity in translation is re-creation of expert translator, in which can be discerned his profound understanding and consummated technique.

For example, “千山鸟飞绝，万径人踪灭。孤舟蓑笠翁，独钓寒江雪”。

This poem is one of representatives written by *Liu Zongyuan* in his

relegation. At that time, he was attacked in psychology and felt much depressed. He expressed his frustration and oppression in official career by describing harsh climate and cold weather but meanwhile he felt aloof from politics and material pursuits by portraying a fisherman lived in seclusion. The twelve characters bring us to a world of ice and snow without a sign of life, which focus poet's "loneliness". This kind of artistic image in scenery, especially in poet's inner world, is not easy to translate. Let's see the following two versions:

- (1) From hill to hill no bird in flight,
From path to path no man in sight.
A straw-cloak'd man afloat, behold!
Is fishing snow on river cold.

--- 许渊冲 译

- (2) Myriad mountains—not a bird flying,
Endless roads—not a trace of men.
Only an old fisherman in a lonely boat,
Angling silently in the river covered with snow.

--- 吴径熊 译

(周议&罗平, 1999: 118)

Both of versions are good enough to be faithful to the original poem in content the first version is much better than the second one in conveying the beauty of sound and form. But for the last two sentences, the first version is just a plain and simple narration: "look, there is a fisherman with a straw cloak fishing on the cold river". Such a version not only loses the original artistic image but also will make foreigner confused. By contrast, in the second version, "only", "cold", "lonely" and "silently" make the fisherman against sharply the setting of cold environment. This re-creation shows vividly the poet's aloof and stubborn personality, which conveys the beauty of artistic image more faithfully.

Implicitness and obscurity is the general artistic feature of the original that is not allowed to be impaired. But in order to transfer the original artistic conception even better, technique of diction, amplification and omission can sometimes be adopted to make versions clear or more implicit. For example, the first sentence of *Wang Wei's Lu Zhai*: "空山不见人, 但闻人语响". It is translated by Jenyns as :

An empty hill, and no one in sight,
But I hear the echo of voice.

(孙迎春, 2001: 391)

Wang Wei is not only a poet but also a painter and musician, so he like using his poem to describe a peaceful and beautiful scenery of mountain and forest. In the first two sentences, the poet used sound to serve as a foil to tranquility, which impresses readers as a sharp contrast. Since Jenyns has very profound and meticulous understanding of the life reflected in the poem, he puts “人语响” into “the echo of voices”, which not only convey faithfully the original artistic image but also seems to us clearer than the original by re-creation. Another example, “满园春色关不住，一支红杏出墙来” is translated by Giles as:

A pink-flowered almond-spray peeps out
Athwart the envious wall.

“Peep out”, a rhetorical device called personification, is employed to translate “红杏出墙”, which is more vivid and effective in conveying the spirit than the word “escape” used in the following version:

For, there, a crimson spray of apricot,
Beyond the wall escapes.

(孙迎春, 2001: 392)

From this, Giles has a more profound and thorough appreciation of the images and is higher in the consciousness and technique of re-creation.

4.2. Culture turn in translation of allusion:

We have already pointed out allusion is a character of Chinese poem and analyzed the difficulty of translating allusion before, here, we'll discuss how to translate it well and emphasize the re-creation in conveying the beauty of original meaning and artistic images. *Yuan Zhen's* “邓攸无子知寻命，潘岳悼亡犹费词” includes two allusions, in which “邓攸” and “潘岳” are both person's names. One person is very kind but has no any children till his death, the other writes the good poem to mourn his wife but there is meaningless to the dead. The

author uses this two allusions to show his sad feeling of having no children and losing his wife. Therefore, the spirit of poem, if we translate directly, will be lost. We must seek equivalence in culture meaning by re-creation. If we compare the spirit of the original to a seed, then "the seed can be placed in new soil, for a new growth." For this poem, according to understanding of cultural backgrounds of allusions and perception of the author's feeling to use these two allusions, translator can recreate a new artistic conception that can arouse sympathetic chord between the original and foreign readers. Bynner's translation is a good version and he translated it into:

There have been better men than I to whom heaven denied a son,
There was a poet better than I whose dead wife could not hear him.

(吕叔湘, 1980: 13)

This translation not only conveys the beauty of meaning but also is easy to be understood by the foreigners. Look at another example, "林暗草惊风, 将军夜引弓。平明寻白羽, 没在石棱中" which includes an allusion that general Li went hunting at his first time. General saw something in the grass and take it as a tiger, so he shot it. On the next morning, he realized what he saw last night is a big stone instead of tiger. Bynner translate it into:

The woods are black and a wind assails the grasses,
Yet the general tries night archery.
And next morning he finds his white-plumped arrow,
Pointed deep in the hard rock.

(许渊冲, 1984)

The translator may not know the allusion in the original, so he translates it directly, which confused the second readers: why does the general try night archery? This translation cannot convey the beauty of meaning for the culture background of the original. Thus, we should be flexible in translation and recreate a new artistic image according to the culture information, which makes it easy to be accepted by the target language readers. Let's see another better version:

In the dark woods grass shivers at wind's howl,

The general takes it for a tiger's growl.
 He shoots and looks for his arrow next morn,
 Only to find a rock pierced mid the thorn. (许渊冲, 1984:95)

This version gives us a vivid picture of hunting to the second readers on the basis of true understanding to the original poem and culture. It not only conveys the beauty of meaning but also rhyme, and the original culture information is dismantled in translating but reassembled again in another language. Hence, the new version can be regarded as a kind of re-creation, in which a new equivalence of culture meaning is completed. That is why we say culture turn, for English translation of Chinese poem, means re-creation of the original in every respect.

Two good versions above both used adaptation, that is, the translations are readable for most foreign readers with a little knowledge of Chinese culture. In fact, because the Chinese poems are more artistic, alienation is easy to cause confusion to the target language readers. For example:

“心较比干多一巧，病如西子胜三分”。Here are two different versions:

(1) She looked more sensitive than Pikan¹, more delicate than His Shih².

1. A prince noted for his great intelligence at the end of the Shang Dynasty.

2. A famous beauty of the ancient kingdom of Yueh.

(扬先益，戴乃迭 译)

(2) She had more chambers in her heart than the martyred BiGan; And
 suffered a tithe more pain in it than the beautiful XiShi.

(Hawkes)

“比干” and “西施” are two allusions which involves two famous persons in Chinese history. In Chinese readers' eyes, “比干” is the symbol of wisdom and “西施” is the embodiment of beauty. In the first translation, Mr. Yang used adaptation to let readers understand the connotation of the sentences: Dai-Yu (黛玉) is very intelligent and beautiful. Then he used footmarks to give a further explanation to the allusions. Thus, the English readers will get a thorough understanding of the original sentences. While, Hawkes uses alienation and had no any extra explanation, which inevitably gives a rise to the loss of cultural connotation.

4.3. Culture turn in translation of special nouns:

As the same to “special nouns” and “puns”, these two problems can be solved well by culture turn. For example:

“城阙辅三秦，风烟望五津。与君离别意，同是宦游人。
海内存知己，天涯若比邻。无为在歧路，儿女共沾巾。”

This poem is translated into:

You'll leave the town walled far and wide, for mist-veiled land by riverside.
I feel on parting sad and drear, for both of us are strangers here.
If you've on earth a bosom friend, he's near to you though at world's end.
At the crossroads we bid adieu, do not shed tears as women do!

(许渊冲, 1984:65)

In the original poem, “城阙” means town with walls where the empire lives and “辅” means “guard”. “三秦” refers to the capital then---Chang'an and “五津” refers to present Si Chuan province, where had five ferries on the side of the Chang Jiang River in the past. These special nouns are turned into generalization in translation with a purpose of conveying a full meaning of the poem to those who don't know well the Chinese history, because it far more difficult to explain clearly where is where. “与君离别意” implies a kind of feeling of poet for departing with his friends, so we translate it into: “I feel on parting sad and drear” which discloses the connotation that is not reflected on the surface, which belongs to what is gained in translation. “天涯” is translated directly into “at world's end” whose meaning is very clear at a glance for the second readers. For these special nouns, we tend to use adaptation to achieve equivalence in culture level.

Let's take *Chin Chang-hsu's Spring Lament* for another example. The original poem is “打起黄莺儿，莫教枝上啼。啼时惊妾梦，不得到辽西” in which “辽西” bears the latent meaning not to be get from the surface of the words. “辽西” not only refers to a special place but also associates with social background now. It was a military station for the force of Tang Dynasty to march forward east, which shows the actress' husband is a soldier. It may not have a chance for the wife to be reunion with her husband, so it is very precious to meet

in the dream. On the surface, she complains the birds but in her inner world, the sorrow is too deep to express. The grievance of actress in this poem is endless miserable which follows silently from two words of “辽西”. Let’s see the three following translations to explain the importance and difficulty to translate it well:

1. Drive the orioles away

All their music from the tree...

When she dreamed that she went to Liao-his

To join him there they wakened her.

----Witter Bynner

2. Oh, drive the golden orioles

From off our garden tree!

Their warbling broke the dream wherein

My lover smiled to me. ---- W.J.B.Fletcher (吕叔湘, 1980: 211)

3. Drive orioles off the tree

For their songs awake me

Form dreaming of my lover

Far off on the frontier ---- 许渊冲 (吴友富, 1998: 190)

Bynner translated “辽西” into “Liao-his” directly which cannot convey the latent meaning but get an equivalence on the surface. Fletcher didn’t translate “辽西” directly, instead, he translated it into “My lover smiled to me” at the end of the poem, according to his understanding to the original culture information, which express faithfully the original meaning of the poem. “到辽西” and “smiled to me” cannot get an agreement on the surface but both refer to lovers’ meeting in the dream in the deeper structure. Obviously, Fletcher’s translation is better than Bynner’s because “smile” makes the whole version full of feeling of missing and sorrow. The third translation “far frontier” shows her ingenuity and grievance completely, which is better than the first two. The third translation can make reader associate with the war and death, which is helpful for the readers to understand the original spirit and strikes a sympathetic chord between translator and readers.

For words that show Chinese traditional customs, we should pay more attention too. Let’s see an example:

“清明时节雨纷纷，路上行人欲断魂，借问酒家何处有，牧童遥指杏花村。”

This poem show a fresh and vivid picture and a beautiful artistic conception by simple words. The sentences are very implicit which affords food for thought, but in translating, how to convey the connotations and how to strike a sympathetic chord between the original and foreign readers? “清明”, in the first place, is difficult to translate, whatever we try, cannot it strike a sympathetic chord for the foreigners who have no such a traditional custom of paying respects to a dead person by sweeping his grave. Hence, what we can do is to recreate a new “fresh and vivid picture as well as a beautiful artistic conception”. We’ll use adaptation of culture turn to make foreigners appreciate the connotation and artistic conception in the original poem. A good translation of this poem is followed:

On the way of mourning for the dead it’s raining hard
My heart is broken on my way to the graveyard.
Where can I find a wine-shop to drown my sad hours?
A cowherd points to a cot amid apricot flowers.

(许渊冲, 1984: 216)

In the first sentence of translation, Mr Xu did not translate “清明” directly, this is “what is lost in translation”, but he use the common words to explain the correct of the original, which can be regarded as a kind of “what is gained in translation”. By comparison, we say the loss outweighs the gain. In the second sentence, “断魂” is not translated directly but “heart is broken” is enough to convey the original meaning, which we can say the gain equals the loss. In the third sentence, Mr Xu not only conveys the original meaning from the surface but translate the connotation. Because the original has the meaning of “drowning one’s worries in drink” but there’s no such a word to express, thus we can say, “what is gain in translation overweighs what is lost”. Although the translated version lost the original beauty of implicit, it conveys properly the original connotation and culture information, which strikes a sympathetic chord for foreign readers. From this, we can see the poetry is not “what is lost in the translation” but “what is gained in translation” by re-creation. In order to translate poetry, the first stage is intelligent reading of the source text, a detailed

process of decoding that takes into account both textual features and extra-textual factors. Only do this, we can realize culture turn in very sense and recreate an idiomatic version.

4.4. Culture turn in translation of puns and metaphors:

From above, we can see Chinese poetry is the most concise literature style which has the most connotative language. In Chinese poems, the poet not only expresses his emotion by literal meaning but also changes or richens words' meaning to stimulate readers' imagination by artistic means, two of which are pun and metaphor. Because this two rhetorical means are used frequently in Chinese poems, whether the beauty of meaning contained in original poems can be translated well depends on how to deal with the pun and metaphor.

Let's see a Chinese poem written by *Liu Yuxi*:

“杨柳青青江水平，闻郎江上唱歌声。东边日出西边雨，倒是无晴却有晴。”

The last sentence is a typical pun. The poet uses weather's situation to suggest the lover's mood. What following are two different kinds of versions:

(1) The willows are green, green; the river is serene;
There's his song wafted to me.
In the east the sun is rising; in the west the sun is falling;
Can you see if it's fair or foul? (张其春, 1991: 108)

(2) By willows green the river glides along,
And from the water floats my swain's love-song.
In the west it rains, in the shines the sun,
Is it a fickle, or a constant one?

In the first version, the last sentence always make readers associate with the pun happened in Shakespeare's *Macbeth*: “Fair is foul, and foul is fair. Hover through the fog and filthy air...So foul and fair a day I have not seen.” (Shakespeare, 2001: 7, 11). Theses three sentences are remarked by witches and Mecbeth, which indicates the weather condition and good or evil of humanity.

Obviously, Mr. Zhang wants to use “fair or foul” to suggest actress’ shy and doubtful mood to her lover, but from the version, even you have the knowledge of Macbeth, can you detect the subtle feeling of the actress? However, the second version is quite different, because “fickle” and “constant” can both refer to the weather and person’s mood, moreover, “one” can be regarded as the weather or implicate the actress. This kind of version is not equal to the original poem in literal but expresses mildly the artistic image and hidden meaning of the pun. Here, we should shift literal translation on the cultural translation to seek an equivalence of cultural meaning.

There is a very famous sentence: “春蚕到死丝方尽” which is translated into: “The silkworm till its death spins silk from love-sick heart.” (许渊冲, 1984:67). In the Chinese language, “丝” (silk) and “思” (love-sick) have the same pronunciation, therefore, in the original poem, this sentence express poet’s endless love and missing. In order to convey the beauty of meaning, Mr. Xu translated the meaning on the surface as well as the meaning in the deeper structure. Besides, “silk” and “sick” in English have the similar pronunciation and form, which is easy to be understood by foreigners.

Sometimes, there are metaphors in Chinese poems that are very implicit and need translating from another cultural angle. “在天愿做比翼鸟，在地愿为连理枝” is well known by Chinese people. “比翼鸟” in Chinese legend refers to a couple of birds. It is said that those birds always fly wing to wing and never stop until their death. “连理枝” refers to two trees which have the different roots but same branches. These two metaphors are usually used to describe deep love and promise between lovers, and become the symbol of faithful love. Here are two versions:

(1). That we wish to fly in the heaven, two birds with the wings of one,
And to grow together on the earth, two branches of one tree.

(2). On high, we’d be two love-birds flying wing to wing;
On earth, two trees which branches twined from spring to spring.

(穆诗雄, 2000: 51)

The translator, in the first translation, does not know what’s a kind of bird in

the original poem and makes it difficult for the second readers to imagine. The second translation expresses, on the basis of thorough understanding to the original culture background, the “love” between couple successfully, which recreate a new artistic conception to demolish the culture obstacle between the original poem and the second readers and achieve a kind of culture equivalence.

Chapter 5. General Conclusion

Here, my paper comes to its end. What I want to emphasize again is that cultural study is necessary and important in literature translation, and culture turn is an effective and practical way to achieve this purpose. In fact, I use the whole paper to explain the importance of culture turn to the English translation of Chinese poems and emphasize equivalence in every level, especially in cultural level by re-creation.

By this paper, we know that Chinese poems are more artistic than English poems for their deep and profound cultural background. Culture turn just provides us with a basic theory and an effective way on how to translate Chinese poems as well as possible. In fact, translation is a tough and difficult job, let alone English translation of Chinese poems. There are no perpetual principles and means in this field, addition to seeking of cultural equivalence by culture turn, compensation is indispensable methods to overcome the difficulties in the translation of literary, especially poetic works. "Transliteration plus a note" is often used when no equivalents or proper expressions can be found in the target language. For example, "心较比干多一巧, 病如西子胜三分". This sentence is translated into:

She looked more sensitive than Pikan¹, more delicate than His Shih².

1. A prince noted for his great intelligence at the end of the Shang Dynasty.
2. A famous beauty of the ancient kingdom of Yueh.

(扬先益, 戴乃迭 译)

"啼时惊妾梦, 不得到辽西" is translated into:

"If from these dreams I wake/ I will never reach Liaoning"

(Liaoning: Far northern border outpost where the speaker's husband has sent to fight.).

(吴友富, 1999: 212)

Here, "辽西" is translated directly with a help of annotation. This annotation is enough to explain the historical background and reason of "spring lament".

But meanwhile, we should admit equivalence in every sense at the same time

is equivalent. A number of different translating can in fact represent varying degrees of equivalence. This means that 'equivalence' cannot be understood in its mathematical meaning of identity, but only in terms of proximity." (Nida, 1998: 116)

For this reason and the national characters artistic of Chinese poems, culture turn, for English translation of Chinese poems, is not a master way, the spirit of poems, in some cases, are untranslatable. That is, it must be seen the translatability is not absolute. Since it is limited to certain extent and there are no information channels everywhere on all linguistic level, a complete realization of effective transference is thus restricted. Even re-creation has no enough ability to let a deep cultural spirit appear exactly in target language in any time and any level. After all, Chinese poems reflect Chinese civilization and intelligence of thousand years. Cultural connotations contained in some poems, are so transcendent that Chinese people are confused, let foreigners alone. As Mc Farland says:

The vast activity of cultural equivalence is successful in translating primary meanings, which correspond to the words of the poem and its statement of fact, but unsuccessful in its attempt to translate transcendent meanings, which correspond to the inner spirit of the poem.

(Mc Farland, 1987: 74-75).

Take Du Fu's *A View in Spring* for example:

“国破山河在，城春草木深。感时花溅泪，恨别鸟惊心” is translated by Alley into:

Even though a state is crushed, its hills and streams remain;
Now inside the Walls of Chang'an, grasses rise high among un-pruned trees.
Seeing flowers come, a flood of sadness overwhelms me;
Cut off as I am, songs of birds stir my heart.

(Rewi Alley, 2001: 71)

In the original poem, the poet uses phenomenon of “country is crushed” and four substances—mountains and rivers; city of Chang'an; grass; and trees, to express his sadness and anger. Put the original rhyme and artistic image aside, who's the subject in the original? This is an important problem for English grammar. In this translation, translator uses the first person: flower makes “me”

sad and songs of birds stir “my” heart. However, we can think the poet uses personification to let flower and birds be subject of “sad” and “cut off”. Just as such a translation: “In sorrow for the times the very flowers are weeping/ And the birds flutter in grief at the sad farewell.” (钟述孔, 1983: 349). The meaning of the original is ambiguous, how can translator give second readers a holographic version in every sense. For foreigners who don’t know well Chinese culture and poems, can they really catch the core of poem and understand poet’s feeling from the English version? This is the limitation of translatability.

In some cases, literal identification is intended, but a great deal of meaning is nevertheless conveyed. What’s more, every literature is much related with its culture background and is a mirror to reflect era’s characteristics, which requires translator to compose an analogous text in another language after having a good knowledge of target language culture. Hence, the translator is therefore not firstly a writer and then a reader, but firstly a reader who becomes a writer. Besides, a good translator should make the certain estimation to readers and their background knowledge, getting the further information about readers’ ability to deal with the version in convenience for the translator to do some adjustments about conceptions and dictions in some ways.

Of course, my understanding and study on the culture turn and English translation of Chinese poems is limitative. We cannot study the Chinese poems only in theory for their unique characteristics, we should make it perfect more in practice. Translation itself, as a cultural phenomenon, thinking trend, a profession or a kind of ability, is always connected with its era. Translation’s concept, means, standards and style are getting a rapid progress with each passing day. We cannot limit the English translation of Chinese poems within some theory, can we? Only when the theory is improved and has more profound constructive meaning to the practice, can the English translation of Chinese poems take a new look and show their true values in intercultural communication.

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