

摘 要

唐诗是中国文学之精髓，中华文化之瑰宝。唐诗英译对中国古典文学的对外传播和中西文化交流具有重大意义。本篇论文以国内著名中国古典诗歌翻译家许渊冲和美国汉学家代表人物宇文所安的唐诗翻译为研究对象，通过对其翻译思想和译本和批判性对比，深入挖掘和揭示两位翻译家在翻译策略和翻译风格上的异同，从而对其唐诗英译给出客观合理的评价。

本篇论文在对比操作过程中，由实例分析入手，并以波兰学者罗曼·英伽登的文本层次学为对比框架，在四个层面上对许渊冲和宇文所安的唐诗译本进行归纳和比较，从而避免了传统的文学对比研究框架，为唐诗对比研究提供了新的思路和视角。

本文共分为四章。第一章对许渊冲和宇文所安的翻译思想进行概括和阐述。翻译思想来源于翻译实践并指导实践，许渊冲和宇文所安的翻译思想，对其翻译实践产生了深远的影响。

第二章介绍了罗曼·英伽登的文本层次学理论，从而明确了本文的对比研究结构和框架。英伽登认为，文学作品是由四个异质的层次构成的一个整体结构。这四个层次是：语音和更高级的语音组合层次，不同等级的意义单元层次，再现的客体层次和图式化观相层次。另外还存在一个特殊的层次，即总体美学效果。

第三章是文章的主干部分。该部分以两位翻译家的唐诗翻译作品为研究主体，分别在四个层面上对两位翻译家的译本进行对比分析，深入挖掘和揭示两位翻译家在翻译策略和翻译风格上的特点及异同。

第四章将翻译思想，翻译实践和翻译批评相结合，对两位翻译家的唐诗英译给与审慎客观的评价，并对唐诗英译和唐诗英译批评进行反思。

许渊冲和宇文所安是当今国内外中国古典文学的翻译和研究泰斗，然而至今鲜见针对二者的翻译对比研究。作者希望该文能为唐诗英译研究提出新的思路和研究视角，以此作为对中国古典诗歌英译研究的扩展和补充，并借此为中国古典诗歌英译的发展贡献自己的力量。

关键词： 唐诗英译，许渊冲，宇文所安，文本层次学，批判对比

Abstract

Tang poetry, as a gem in Chinese literature and culture, the translation of which is of great significance in spreading classical Chinese literature as well as in the intercultural communication.

The author of this thesis is in an attempt to reveal the similarities and diversities as well as give objective and reasonable evaluation of Xu Yuanzhong's and Stephen Owen's translated Tang poems and the related theories. Cases study will be throughout the main part of the thesis and is supposed to provide tangible evidences of the research. Instead of obeying a traditional linguistic analytical structure, this thesis strives to approach the translation of Tang poetry from a perspective stemmed from a western literary theory: Roman Ingarden's text strata theory. Its application to critical comparison of translation is supposed to be a tentative attempt.

The thesis consists of four chapters. Chapter one gives a review of the two translators' translation thoughts which guide throughout their translation practices

Chapter two introduces the strata theory of Roman Ingarden so as to establish the framework of the comparison study. Ingarden maintains that the literary work of art is a stratified formation comprising the stratum of linguistic sound formation; the stratum of meaning units; the stratum of schematized aspects; the stratum of represented objects and schematized aspects; and at last, a special stratum of aesthetic value qualities.

Chapter three is the main part of the thesis. By data collecting and analysis, the author attempts to explore the similarities and diversities of their translated Tang poems so as to reveal the characteristics and styles of Xu Yuanzhong's and Stephen Owen's translation.

Chapter four reflects on the comparison and gives a prudent evaluation of Xu Yuanzhong and Stephen Owen on both achievements and limitations based on previous study and exploration.

As quite few researches have been launched into the comparison of translation thoughts and practice between Xu Yuanzhong and Stephen Owen, this thesis serves

as a supplement to the comparative translation researches by different translators. It is hoped that fresh new thoughts could be evoked and contributions made to classical Chinese poetry translation.

Key words: Tang poetry translation; Xu Yuanzhong; Stephen Owen
text strata theory; critical comparison

独创性声明

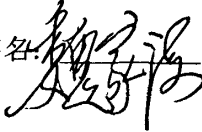
本人声明，所提交的论文是本人在导师指导下进行的研究工作及取得的研究成果。尽我所知，除了文中特别加以标注和致谢的地方外，论文中不包含其他人已经发表或撰写过的研究成果，也不包含为获得武汉理工大学或其它教育机构的学位或证书而使用过的材料。与我一同工作的同志对本研究所做的任何贡献均已在论文中作了明确的说明并表示了谢意。

签名：_____日期：_____

关于论文使用授权的说明

本人完全了解武汉理工大学有关保留、使用学位论文的规定，即学校有权保留、送交论文的复印件，允许论文被查阅和借阅；学校可以公布论文的全部或部分内容，可以采用影印、缩印或其他复制手段保存论文。

(保密的论文在解密后应遵守此规定)

签名：_____ 导师签名：日期：_____

Introduction

Like the Yangtze River, the history of Chinese poetry traces a long course from a distant source. Tang poetry served as one of the highest achievements casting its everlasting glamour with abundant tributary currents and surged with extraordinary grandeur and beauty in the river of Chinese poetry. Tang poetry is the priceless heritage of Chinese literature as well as culture preserved by our ingenious ancestors. Just as Kjell Espmark, Chairman of the Nobel Committee in Literature, once said, "Are there any other works of art around the world that could be compared with Chinese Tang poetry and *A Dream of Red Mansion*?" Tang poetry occupies an unparalleled position in world literature.

Translation of Tang poetry is of great significance and has undergone over one hundred years. As early as 1898, Herbert A Giles published his rhymed translations of Tang poems. Later, Arthur Waley said in his *Translations from the Chinese*, "If one uses rhyme, it is impossible not to sacrifice sense to sound"(Cited 许渊冲, 2000: 12), and he translated Tang poems into free verse. Thus began the controversy between rhymed version and free version in the translation of Chinese poetry. In fact, scholars and translators like James Legge, Witter Bynner, Chu Dagao, Cai Tinggan, Stephen Owen, Sun Dayu, Weng Xianliang, Xu Yuanzhong, and Yang Xianyi emerging both at home and abroad have never ceased doing researches on it. Their combined efforts make the Tang poetry more brilliant and influential. It is undoubted that the translation of Tang poetry would promote the development of literary translation through persistent pursuit for the better.

Among the most renowned translators engaged in the translation of classical Chinese poetry, Xu Yuanzhong is an expert whose versions of the classical Chinese poetry are well accepted by readers both in China and overseas. His "three beautifulization" theory enjoys a great reputation in translation circle and has great influence in China nowadays. The celebrated American sinologist Stephen Owen, with deep love of the Chinese culture, presents many masterful translations of

classical Chinese poetry to the West from special angle of view. His monumental work *An Anthology of Chinese Literature: Beginnings to 1911* built up a milestone for the introduction of Chinese classics to the West. His translated works are highly regarded by other sinologists as well as scholars and considered as an indispensable text for studying Chinese literature throughout the West.

As for the domestic study on Stephen Owen, Xi Yanzhen of Sichuan University made up a thesis *On Stephen Owen's translation of classical Chinese literature* to give a general introduction of his translated works of classical Chinese literature. What's more, two papers written by Professor Zhu Yian and the postgraduate Ma Wei from Shanghai Normal University on Owen's Tang poetry translation have been published. However, the research done on his translation thoughts and practice are far from sufficient not only in quantity but also in quality despite his undoubted devotion to the translation of Chinese classics. What's more, until nowadays, few researches have been launched into the comparison of the classical Chinese poetry translation by Xu Yuanzhong and Stephen Owen. Therefore, it is worthwhile giving a comparison of this two masters' translation of classical Chinese literature.

This thesis is in an attempt to provide new tangible evidences for deep research on the two translators. The perspective and framework of the comparison is derived from the strata theory of Roman Ingarden who maintains in his *The Literary Work of Art* that the literary work of art is a stratified formation comprising the stratum of linguistic sound formation; the stratum of meaning units; the stratum of schematized aspects; the stratum of represented objects and schematized aspects; and at last a special stratum of aesthetic value qualities (Ingarden, 1973:30).

Based on the strata theory, this thesis is in the hope of giving reasonable evaluation of gains and losses in two translators' translated poems so as to facilitate the understanding of the thoughts and practice of Xu Yuanzhong and Stephen Owen on Tang poetry translation. The outcome of this research is likely to be a thought-provoking one which could give some inspiration to Tang poetry translation and critical comparison research, and in the long run contributes to the promotion of poetry translation practice and its theories.

Chapter One Translation thoughts of Xu Yuanzhong and Stephen Owen

1.1 Xu Yuanzhong' s translation thoughts

Xu Yuanzhong considers translation, at least literary translation, is not a science, but an art. Being a prolific translator with more than 50 years' translation experience, Xu Yuanzhong has developed a system of theories on literary translation. As he said, his translation theories could be summarized into one sentence: art of beautifulization and creation of the best as in rivalry.

The main ideas and principles of his translation theory can be summarized as the following:

1 The theory of “three beautifulization”--in sound, meaning and form

“Three beautifulization” characterizes Xu Yuanzhong's poetry translation theory and practice. By beautifulization he means the translator should remain the beauty of the original in sound, meaning and form. Xu Yuanzhong explains the theory of “three beautifulization” this way:

By “beautifulization” I mean a translated verse should be as beautiful as the original in sense, in sound and in form; by “ization” I include equalization (equivalence), generalization and particularization; by “ion” I imply comprehension (understanding), appreciation (enjoyment) and admiration (delight). (许渊冲, 2000: 12)

2. The theory of “three resemblances”-- in form, sense and spirit

For the sake of “three beautifulization”, Xu Yuanzhong puts forward the theory of “three resemblances” which refers to the resemblance to the original in form, sense and spirit. By resemblance in sense he means the translation should be faithful

to the original in meaning without misunderstanding and misreproduction. The equivalent rendering of meaning is also the basic requirement of faithfulness. And in order to achieve resemblance in spirit, which is the highest level for literary translation, the resemblance in form in some occasions may submit to the resemblance in spirit.

3 The purpose of literary translation—understanding, enjoyment and delight

A French translator once said that to translate is to understand and make understood. But to Xu Yuanzhong, literary translation is far more than that. Its purpose is to make the readers understand, enjoy the translation and delight in it. As he says, to put it in Confucius' words, literary translation should not only make readers understand, but also make them enjoy it and further more, make them delight in it. (许渊冲 2003:88)

4 The theory of “equalization, generalization and particularization”

In literary translation, Xu Yuanzhong adopts equalization, generalization and particularization to convey the meaning and spirit of the source text which derived from Qian Zhongshu's theory of “Sublimation”(化境). Particularization is to concretize the originally abstract expression by exploring the connotative meaning and make it more explicit and clear while generalization is to generalize to maintain the obscurity and implicitness. Equalization is to make relatively literal translation to preserve the original expression. The method of equalization, generalization and particularization are supposed to be flexibly employed in the process of translation according to diversified texts.

5 The Theory of Rivalry

Based on his sixty years of literary translation practice, Xu Yuanzhong has developed his theory of Rivalry. He says: “In a certain sense, we may even say that literary translation is rivalry between the source language and the target language, to see which can better express the original idea.” (许渊冲,2000:10) He further explains that though in most cases the source language wins the competition, but there are cases when the target language better expresses the author's ideas. Xu thinks that every language has its strong points in expressing ideas. For instance, Chinese is rich in splendid four-character idioms, while English has subordinate

clauses. So a translator should take the advantage of the target language and avoid its weak points in translation. What's more, the competition is not merely between the languages, but also between the cultures.

6. The Theory of Re-creation

In Xu Yuanzhong's opinion, literary translation, especially poetry translation is to use the best words to attain the aesthetic effect of the final. Due to the linguistic differences, certain loss is inevitable. Xu puts forward the theory of "re-creation" since he believes that the loss can be compensated and the original beauty can be re-created by making full use the advantages in the target language with tactical operations. He explains:

By "creation" I understand the translator should be creative as the original metamorphosed, writing and creating in the target language; by "the best" I mean an art of competition to see which version can better express the original idea, and make the reader understand and enjoy the poetry and delight in it. (许渊冲,2000: 12)

This kind of creation is unavoidable and necessary since literary translation is an art rather than science. And only through re-creation, can a translated version surpass the original.

1.2 Stephen Owen's translation thoughts

Different from Xu Yuanzhong whose translation thoughts have formed an integral theory, Owen doesn't attach much importance on rules and principles. He thinks that Knowledge and skill are essential, but only a small part of an enterprise where luck rules. However, his translation thoughts could be found and detected from his preface to books, conversations in interviews, and above all, his translation works.

1 On the task of translating Chinese classics

To Owen, translating Chinese classics is a troubling course since in the process one has to transmit a whole conceptual lexicon developed in the past 2000 years into a linguistic tradition of a system with utterly different literary terms. In Owens mind, it is not proper to translate the classics “too English” since no target reader would long for a familiar taste of a translated version which is originally of peculiar appeal. No inquisitive reader or scholar would settle for a translation like this. What’s more, annotations are supposed to be restricted to a proper range as too much of them may put the text into a complex mess. (宇文所安, 2003: 14)

2. On language expression in translating Chinese classics

In many cases, in order to make English readers detect something as the original from his version, he chooses to render the Chinese classics into plain English in appearance rather than into refined and purified English. He prefers relatively literal translation of Chinese classics since he believes that the elegance in translation tends to indicate the great concession made to the target reader. (宇文所安 2003:14) In translating classical Chinese poetry, he emphasizes great on the loyalty to the original not in form like rhyme but content.

In handling a Chinese character, it is really hard to decide whether to fix it on an unchangeable equivalent English word or to alter according to various contexts. Owen adopts a flexible method to handle this problem. He said, “as for some words like ‘变’ used alone, I constantly translate into ‘mutation’ so that the target reader could be aware of the definite meaning as opposed to other words. As for ‘意’, I usually give different translations according to the context.” (宇文所安 2003:14) What’s more, he doesn’t agree to use the old English to translate the ancient Chinese. He says:

I translate classical Chinese into English and vernacular into American. The latter is a dangerous enterprise, and the discomfort that some American readers may feel on encountering Americanisms may echo in some small way the discomfort that some classically educated readers in the Ming and Qing felt on encountering the vernacular. (www.harvardmagazine.com)

He admits that his initial purpose of translating Chinese classics is to endow the reader an eye to explore the Chinese thoughts, instead of seeking elegant English for translation.

3 Attitudes towards translation principles

He does not attach importance to translation principles rather than the operation of the translator. He said that: "Important texts come out flat, whereas minor pieces succeed splendidly. Everything hangs on the moment, the translator's disposition, and the circumstantial sources and resources of the language." (Stephen Owen, cited in Xi Yanzhen, 2005:13)

In fact, his translated works do shed some light on his translation principles. He puts great emphasis on differences when dealing with translation texts. He considers the making or reinventing differences so as to make readers perceive differences is the only principle behind his translations. During the process of translating, he tries to take all his translation as a whole. One word or phrase has different meanings in different contexts, so if he finds another meaning of the same word during his procedure of translation, he will go back to check the meaning he adopts in the text he has translated before. He tries to find his own idioms to catch the meanings of the families of difference.

If there is a single principle behind these translations, it is translating texts against one another: trying to create a complex family of differences that does not correspond to, but attempts to reinvent some of the differences perceived by a good reader of Chinese. (www.harvardmagazine.com)

4 On domestication and foreignization

With regard to domestication and foreignization, Owen holds a moderate attitude towards it. He believes a literature work should attract the target readers by the glamour of its own instead of an exaggeration of its exotic taste.

If I tend moderately to the "naturalization" camp, it is to offer an occasional insight into why these works were compelling in their own world outsiders, not why they have an exotic appeal to outsiders. (www.harvardmagazine.com)

Owen thinks that the differences of the Chinese literary tradition are profound enough that it is not necessary for translators to exaggerate them. However, it is not to say Owen is a supporter of domestication. In translating Chinese classics, it can be seen that he tries to avoid the two extremes and seek for a harmonious combination between "naturalization" and "barbarization".

5 On the Translation of Cultural Conventions

Owen has created his own way according to his own understanding of the source text and the culture connoted in it rather than follow what other translators have done. He believes the original meaning and the cultural connotation can show themselves in his translation. He suggests the reader:

Rather than rejecting such unfamiliarity, the reader should reflect on the number of peculiar translation terms that the habit of recent translators has made seem natural. (www.harvardmagazine.com)

Stephen Owen stresses on the cultural communication and keeps it as the main purpose of his translation. In Owen's opinion, cultures are flexible, and the cultural assimilation process maybe is not so easy at first, but it is always worthwhile.

Chapter Two Roman Ingarden's text strata theory

2.1 The literary work of art as a stratified formation

In *The Literary Work of Art*, the Polish scholar, Roman Ingarden advanced his text strata theory. It was acclaimed as the most eye-catching one of its kind. He maintains in the book that the essential structure of the literary work inheres in the fact that it is a formation constructed of several heterogeneous strata. In each literary work, it has a certain number and selection of strata which are indispensable. And the essential structure of these strata allows various but not always necessary roles for each of them.

According to his investigation, he contends that there are four strata that are necessary for every literary work if its internal unity and basic character are to be preserved. He summarizes them as: (1) The stratum of word sounds and the phonetic formations of higher order built on them; (2) The stratum of meaning units of various orders; (3) The stratum of manifold schematized aspects and aspect continua and series, and, finally (4) The stratum of represented objectivities and their vicissitudes. Apart from these, there is yet another special stratum of the literary work, which "cut across the above mentioned strata and has the foundation of its constitution in them--a stratum of aesthetic value qualities and the polyphony that is constituted in them." (Ingarden, 1973:30)

As for the relationship among these above mentioned strata, he considers the strata as an integral whole and each stratum plays with respect to other strata. The individual strata differ from one another by their characteristic material, from the particular qualities of each stratum, and by the role which each stratum plays with respect to both the other strata and the structure of the whole work. That is to say, the unique character of the individual strata, each of them is visible in its own way and brings something particular into the over-all character of the whole text.

2.2 The separate strata in the literary work

As for the stratum of word sounds and phonetic formations, Ingarden believes that this stratum is a determinate materiel which is differentiated in manifold ways and variously ordered. It fulfills the function of carrying a meaning and more or less determinate “meaning” in a literary work.

There exists among all strata a distinct stratum, namely, the stratum of meaning units, which provides the structural framework for the whole work. He maintains that: “By its very essence it requires all the other strata and determines them in such a way that they have their ontic basis in it and are dependent in their content on its qualities. As elements of the literary work they are thus inseparable from this central stratum.” (Ingarden, 1973:29)

Since the cardinal function of the literary work of art is to move the reader emotionally in order to evoke in him the aesthetic experience and to enable him to interact with aesthetic values as they are concretized, the key stratum in apprehending the literary work of art is the stratum of represented objects and that of the stratum of schematized aspects. According to Ingarden, the represented object refers to the imagery world in the literary work, and the schematized aspects refer to the related properties of the represented objects. With regard to it, Anna-Teresa comments in her book *On the Aesthetics of Roman Ingarden—Interpretations and Assessments*:

The artist equips represented objects first of all, with schematized aspects (related properties) that may be interesting or absorbing to the reader. Without evoking the reader's interest there can be no possibility of developing the work's function of influence. (Anna-Teresa Tymieniecka: 137)

That is to say, a literary work is supposed not only to interest the reader, but also “seize” and “move” his soul, evoking in him certain positive or negative emotional responses and make him become “fond” of them.

Aesthetic value qualities refer to the overall effects of literary works. In each of the strata, aesthetic value qualities are constituted of characteristics of the respective stratum.

In particular, each of these strata has its own set of properties which contributes to the constitution of specific aesthetic value qualities. There thus arises a manifold of aesthetic value qualities in which a polyphonic yet uniform value quality of the whole is constituted. (Ingarden, 1973:29)

As Ingarden elaborates, the aesthetic value qualities “cut cross the above-mentioned strata and have the foundation of its constitution in them”, the aesthetic qualities are generated by the individual strata and they would be achieved only by the separate strata.

The text strata theory put forward by Ingarden has considerable significance in translation study. It provides a framework within which we can offer analysis of literary works in details rather than on the whole. What’s more, it also enables us to understand stylistic differences among different authors and tell differences in which strata are emphasized and which are de-emphasized.

Chapter Three Critical comparison between Xu's and Owen's Tang poetry translation based on the strata theory

3.1 Concerning the stratum of linguistic sound formation

3.1.1 The musical issue in the literary work according to Ingarden

The “musical” factor, or perceptual-aesthetic significance in *literary work of art* by Ingarden, is considered as the preliminary issue of concern in every literary work. It brings unique, aesthetically relevant qualities and unique beauty into a poem: both to the individual words as well as to, so to say, the whole waves of words, sentences, lines, cadences, etc. And in each of these formations, one must distinguish two different aspects or components: “on the one hand, a determinate phonic materiel, which is differentiated in manifold ways and variously ordered, and, on the other, the meaning that is “bound up” with it.” (Ingarden, 1973:35-36)

Ingarden deems that the simplest linguistic formation is the single word. We could find it in the word sound as well as its meaning. A given phonic element becomes a word sound only because it has somewhat determinate “meaning”. It fulfills the function of carrying a meaning and eventually transmitting between conscious subject. Thus, at the outset one must examine these two components in themselves and in their interrelation.

In general, it is difficult to say what belongs, in individual instances, to the word sound, since the formation of the word sound is dependent on many different circumstances. At any rate, it would be a mistake to believe that only a certain arrangement of syllables comes into play.

3.1.2 The musicality of Chinese poetry

The musicality of Chinese poetry can be traced from the ancient when music,

dance and poetry were originated together from people's activities. Although as time went by, they separated but poetry still cannot go well without music. In China, *the Book of Songs*(诗经) was originally a collection of folk songs sung in various ceremonies. Poems later on, Odes(楚辞), Quatrains(绝句), especially Ci(词) and Qu(曲) are all engraved with certain musical tune. Tang Poetry is naturally endowed with musicality, and its uniqueness should somewhat be attributed to its various metrical forms with consummate versification.

Psychological experiments have also given evidence for the association, which provides necessity and possibility of transference of musicality in poetry since human beings have shared feelings. The importance of musicality to poetry is shown in Hegal's comments, "Poetry must have meter or rhyme, since meter and rhyme are the only primitive pleasing flavor. They are even more important than the beautiful poetic image-carrying diction". (Hegal,1981:66) And perhaps the most well-known praise of musicality in poetry is French poet Verlaine's "de la musique avant toute chose"(music is above all other things)(Verlaine ,cited in 朱光潜, 1998: 136).

Generally speaking, the most remarkable factors predominating musicality would be rhyme and rhythm which are combined to serve as a significant constituent of the aesthetic form. Rhythm, as Holman addressed, refers to "the passage of regular or approximately equivalent time intervals between definite events or the recurrence of specific or kinds of sounds or the recurrence of stressed and unstressed syllables."(Holman, 1981:384) In simple words, it refers to an approximation of regularity in sounds. Rhyme, on the other hand, refers to "a similarity in the sounds of words or syllables, usually those coming at the end of a line of verse."(Cadden, 1986:68) Rhythm and rhyme in poetry constantly give a sense of delight and beauty to people. The remarkable representation of rhythm and rhyme embedded in Tang poetry by poets transfers an enduring aesthetic beauty to the reader.

In this case, musicality which is the most basic feature of poetry has ever been an essential aspect when it comes to criticize translated Chinese poems as it contributes too much to endure prosodic beauty in them.

3.1.3 The comparison on transference of the musicality

As Perrine said, “rhythm and sound cooperate to produce what we call the music of poetry.”(Perrine, Laurence, 1969:54) Rhythm and rhyme are the main factors in transferring the musicality in a poem. This music, may serve two general functions: it may be enjoyable in itself; and it may be used to reinforce meaning and intensify the communication. In this case, a general principle of comparing translated Tang poetry is to examine the correspondence or reproduction of rhythmic and rhyming units in the translated versions, that is, the representation of the same or similar rhythmic and rhyming effects of the original. Here is an example for rhyme and rhythm.

月下独酌

李白

花间一壶酒，独酌无相亲。
举杯邀明月，对影成三人。
月既不解饮，影徒随我身。
暂伴月将影，行乐须及春。
我歌月徘徊，我舞影凌乱。
醒时同交欢，醉后各分散。
永结无情游，相期邈云汉。

Li Bo, the poet of fantasy (Stephen Owen), whose poetry is admired for his boundless imagination and extraordinary spirit of freedom and grandeur, is one of the most renowned poets of the Tang dynasty. His poems have captured the fascination of generations of poetry-lovers both at home and abroad.

This poem amply represents Li Bo's characteristic as well as poetry style. He expresses his complicated emotions in it first from loneliness into non-solitude, then from non-solitude back to loneliness, at last from loneliness into non-solitude again. The change of emotions endows the poem with the beauty of tension while on the other hand fluency of conscious flows. From the first reading, it seems that the poet can enjoy himself drinking alone, even out of loneliness. However, the implied

desolation and loneliness inside of the poet's heart can be seen from it. It is a rhymed verse, and its form is regular. In each line, there are ten Chinese characters.

Among the flowers, from a pot of wine,
I drink without a companion of mine.
I raise my cup to invite the Moon who blends
Her light with my Shadow and we're three friends.
The Moon does not know how to drink her share;
In vain my Shadow follows me here and there.
Together with them for the time I stay,
And make merry before spring's spent away.
I sing and the Moon lingers to hear my song;
My Shadow's a mess while I dance along.
Sober, we three remain cheerful and gay;
Drunken, we part and each may go his way.
Our friendship will outshine all earthly love;
Next time we'll meet beyond the stars above.

-----Tr. by X.Y.Z.

Xu Yuanzhong, as he usually does, transfers the poem into a rigid rhymed verse in which he gives every couplet a same rhyme to retain the musical effect in the original though the characters of each line remains a little distinction. As a matter of fact, Xu Yuanzhong has translated many classical Chinese poems, mainly in rhymed scheme as he insists that a translated poem "without rhyme cannot be regarded as poems or lyrics." (许渊冲, 2003:202) James J.Y Liu argues, rhyming entails is a risk in poetry translation and he doesn't think it is always possible to follow the original rhyme scheme. (James J. Y. Liu, 1961: 21) However, he still considers it worth attempting. Xu Yuanzhong takes the risk of endowing the same rhyme scheme to each couplet as aa, bb, cc, dd, ee, ff, gg, and to a large extent he reproduces the original musicality.

Here | among flowers | one flask | of wine,
 with | no close friends, | I pour it | alone.
 I lift cup | to bright moon, | beg its company
 Then | facing my shadow, | we become three.
 The moon | has never known | how to drink;
 my shadow | does nothing | but follow me.
 But with | moon and shadow | as companions | the while,
 this joy | I find | must catch spring | while it's here.
 I sing, | and the moon | just lingers on;
 I dance, | and my shadow | flails wildly.
 When | still sober | we share | friendship and pleasure,
 then, | utterly drunk, | each goes | his own way--
 Let us join | to roam | beyond | human cares
 and plan | to meet far | in the river | of stars.

-----Tr. Stephen Owen

Generally speaking, Owen chooses a flexible rhyme scheme by using a free verse but comparatively formal English form to translate the poem. Although he doesn't lay much attention on rhyme, he tries to echo the form of the original by a regular rhythm pattern. As Allen Poe said, "the rhythmic creation of beauty" (Edgar Allen Poe, cited in Qin Xiubai, 2002:360), the beauty in a poem is believed to be created by rhythm in western literature.

In classical Chinese poetry, *dun* (顿) is the basic unit of rhythm made up of two syllables. There are two kinds of rhythm in Chinese poetry: odd-number rhythm and even-number rhythm. In a four-character or seven-character poems, usually there is an even-number rhythm, for example, "东边//日出//西边//雨//, 道是//无情//却有//情//" (刘禹锡). In a five-character poem there is an odd-number rhythm, for instance, "前//不见//古人//, 后//不见//来者//"(陈子昂). It can be seen from Owen's version that every couplet is of the same rhythmic pattern, which accords with the requirement of *dun* in classical Chinese poetry.

In summary, Xu and Owen in translating the poem both attempt to reproduce

the musicality of the original by metrical verse yet their focus varies. Xu, as a Chinese translator who is deeply influenced by traditional Chinese literature style, pays much attention to rhyme, the most remarkable characteristic of classical Chinese poetry. On the other hand, Owen pays more attention to rhythm since rhythm is especially important in English poetry composed of polysyllables.

访隐者不遇

贾岛

松下问童子，言师采药去。
只在此山中，云深不知处。

The poet of this poem narrates a visit to his friend yet he is out for herb. Instead of suggesting any emotion of himself as could not find out his friend, he depicts us an impressive picture of pine trees and deep-clouded mountain by a conversation with a boy apprentice. The poem follows a relevantly symmetric rhythm especially in the latter couplet and its rhyming scheme is abcb which brings about beautiful musicality in this Jueju(绝句), a kind of penta-syllable quatrain which is one of the typical forms of Tang poetry. The brief and relaxed rhythm, together with the rhyme /u/, contributes to a lively and brisk musical effect of the poem, which reflects to some degree the poet's mixture feeling of both regret and fancy about his friend and the deep-clouded mountains.

I ask your lad 'neath a pine tree.
"my master's gone for herbs," says he.
You hide amid the mountains proud,
I know not where deep in the cloud.

-----Tr. by X.Y.Z.

I asked his servant under the pines,
he said: "The master has gone to pick herbs.
He is somewhere out there in the hills,
but the clouds are so deep I know not where."

-----Tr. by Stephen Owen

As for the translated versions by Xu Yuanzhong and Stephen, we easily find out several similarities as well as distinctions in transferring the musicality on phonetic stratum.

On the aspect of rhythm, Xu Yuanzhong gives a more similar-formed version with the original with less words and less syllables by using the technique of abbreviations like “neath”, “master’s”.

As to rhyme, Stephen Owen attachés much importance to the transference of musicality in this poem. He gives the consonance(假韵) of /s/ to the first three lines and at the same time maintains the faithfulness of the content. Consonance, as Qin Xiubai illustrates, is constituted by two or more than two words with the same consonant in the end. For example: dash-fish, add-read, bill-ball, etc. (Qin Xiubai, 2002:370) Stephen Owen tactically uses consonance /s/ here to reproduce the musical effect of end rhyme /u/ in the original. On the other hand, Xu creates two rhymes /i/ and /d/to imitate the original rhyme /u/, which successfully re-creates the musicality in the translated version.

春夜喜雨
好雨知时节，
当春乃发生。
随风潜入夜，
润物细无声。

This famous poem of spring rain written by Du Fu, with a strictly rhyme pattern of abab and a relaxed rhythm, depicts the gentle and nourishing rain coming at night and also implies the poet’s appreciation and enjoyment of it.

Good rain knows its time right;
It will fall when comes spring.
With wind it steals in night;
Mute, it moistens each thing.

-----Tr. by X.Y.Z.

A good rain knows its season,
it brings things to life right in spring.
It enters the night, unseen with the breeze;
it moistens things gently and without sound.

-----Tr. By Stephen Owen

The same rhyme scheme “abab” of /t/ in the first and third line and /ing/ in the second and last line characterize the version translated by Xu Yuanzhong. This imitation of the original way of musicality is achieved by applying similar musical device in order to retain the very taste of the original and also the similar effects. With regard to rhythm, Xu Yuanzhong delivers six syllables in each sentence to translate the original five-character verse which contributes to the regular and neat rhythm while the version of Owen is a little irregular and flexible, thus loses the musicality to some extent.

However, if we have a closer detect of the sentence, we find that the second line of the translated version shows greatly Owen’s skillful translation strategy—addition of musicality to poems in the process of translation. He creatively delivers the sentence “当春乃发生” into “it brings things to life right in spring” not only to produce a beautiful poetic sentence embodied with the leonine rhyme(腹韵) /ing/—a kind of internal rhyme (聂珍钊, 2007: 241), but also explore the very connotative meaning to the readers.

3.2 Concerning the stratum of meaning/semantic units

3.2.1 The elements of word meaning according to Ingarden

The stratum of semantic units in the literary work of art plays as the fundamental structural role according to Ingarden. It determines the types and qualities of objects that appear in the stratum of the represented world. Therefore, the semantic units---the meaning of words and sentences have to designate/ have contents that correspond to the objects. As Ingarden marked, “there exists among them (other strata) a distinct stratum, namely, the stratum of meaning units, which

provides the structural framework for the whole work. By its very essence it requires all the other strata and determines them in such a way that they have their ontic basis in it and are dependent in their content on its qualities.”(Ingarden, 1973:29)He attaches importance to it by naming it as “central stratum” from which all other strata or elements are inseparable.

According to Ingarden, if we juxtapose various word meanings, we are realizing that not every word meaning is constructed in the same way. Thus we have two groups of words, “names”, on the one hand, like “table,” “redness”, and “black”, while, on the other, “functioning words”, words which have gained an ever greater significance in recent logical literature, like “and,” “or,” “is,” etc.

Ingarden points out that there exists a special problem, to be specific, the failure to consider the “variables” of meaning has led, among other things, to a thoroughly false interpretation of the so-called content of a “concept.” Namely, when one spoke of the “content of concept,” one had in mind solely the range of “constants” of the material content of a nominal word meaning and believed that one had thereby exhausted the full content of a concept. This led to various far-reaching errors. In the process, the “content of a concept” was defined, quite nonsensically, as the range of “common features” of the objects subsumed by the concept. (Ingarden, 1973:69)

3.2.2The comparison on transference of meaning

In the light of Ingarden’s statement on semantic units, there are two essential aspects shall attract our attention when transferring the meaning.

As “by its very essence it requires all the other strata and determines them in such a way that they have their ontic basis in it and are dependent in their content on its qualities” (Ingarden), we easily find an estimate relationship between meaning and other elements. In fact, linguists hold that language is integral of three principal elements, which are its phonic material, its written form and its meaning. Among the three, the phonic material and the written form are the shell while meaning serves as its core. What a translator need do is to stick to the “core” to meet the fundamental requirement of loyalty, yet in the meantime avoid unreasonably discarding or

distorting the “shell”. This problem constantly traps translators into a dilemma and by which tests their skills. The following is an example.

老妻画纸为棋局，
稚子敲针作钓钩。
但有故人供禄米，
微躯此外更何求。

My wife draws lines on paper to make a chessboard;
My son knocks a needle into a fishing hook.
I need only medicine I can afford.
What else do I want for myself in my humble nook?

-----Tr. by X.Y.Z.

Often ill, my requirements
are merely medicines,
for myself beyond things like that
what more have I to seek?

-----Tr. By Stephen Owen

“禄米” in the last couplet implies the poet’s unhealthy physical condition. And the last two lines “但有故人供禄米，微躯此外更何求” which means “if only I could be provided with medicines I need by my old friends, I, as a humble old man, could expect nothing more.” along with the former lines in this poem are combined to suggest the poet’s suffering from poverty. He totally could not afford the medicine to combat his illness and have to expect old friends to provide some to him.

As for “但有故人供禄米”， Xu translates it into “I need only medicine I can afford. What else do I want for myself in my humble nook?” In the translating operation, Xu Yuanzhong omits “故人” but adds “I can afford” to the end of this sentence. In adding the attributive phrase “I can afford”， he tends to suggest that the old man could afford medicine of certain kinds, and what he needs is just what he could afford. The intention of this operation can be easily found that he makes efforts to seek for the same rhyme /d/ as in the forth sentence from the bottom.

However, as Arthur Waley said in his *Translation from the Chinese*, “If one uses rhyme, it is impossible not to sacrifice sense to sound”, Xu Yuanzhong may also be considered to encounter this embarrassment in which the inherent phonetic, syntactic differences between SL and TL construct insurmountable obstacles for translators. Therefore, the translation inevitably leads to the criticism as being artificial by sacrificing the “core” for the “shell”.

In Owen’s version, moreover, he also chooses to omit “故人” since he deems it as uncritical in delivering the meaning to the reader. He makes an addition “often ill” to the sentence in an attempt to explore the deeper meaning of this sentence as well as show sympathy from the translator.

With regard to the last sentence “微軀此外更何求” (I, as a humble old man, could expect nothing more), Xu translates it into “What else do I want for myself in my humble nook?” As “the beauty of sound” is one essential aspect of the “three beautifulization theory” of Xu Yuanzhong, he once again tries to achieve the same rhyme as the former sentence by putting “humble nook” at the end of the sentence. Xu strategically compensates “humble man” by “humble nook”, a suggestion of the humble residence of the poet, and at the same time points out the secluding state of the poet since nook refers to a corner or recess and it also have a sense of a secluded place. Owen renders this sentence into “for myself beyond things like that, what more have I to seek?” He uses a prepositional word “that”, with reference to the things the poet mentions in preceding lines, to compensate for “微” (humble). It is quite obscure but, on the other hand, sufficient to transfer the meaning as in the original.

The other aspect lies in the interpretation of “content of concept”. During the translating process, it is a critical principle to determine the meaning not just by the translator’s interpretation based on his own knowledge range and experience but he shall also take into account all other factors related, such as background, cultural elements, context, the original writer and things alike.

花间一壶酒，独酌无相亲。
举杯邀明月，对影成三人。

Among the flowers, from a pot of wine
I drink without a companion of mine.
I raise my cup to invite the Moon who blends
Her light with my Shadow and we're three friends.

-----Tr. by X.Y.Z.

Here among flowers one flask of wine,
with no close friends, I pour it alone.
I lift cup to bright moon, beg its company,
then facing my shadow, we become three.

-----Tr. By Stephen Owen

In the original poem, the two opening lines are tenseless and without the use of any personal pronoun as their subjects, which is quite common in classical Chinese poetry. This kind of technique brings about unique aesthetic effect of transcending the temporal and spatial limitation so as to leave a space for the reader to take part in the creating personally. (叶维廉, 2006: 29) However, considering the differences between English and Chinese, Xu and Owen both add the subject "I" so as to form a complete English sentence which can be understood by the target reader.

In the first half of the first line of Xu' and Owen's version, the skill of deformation is used. The absence of verb is to keep the deviation from the norm of the original, which is also an expression of tension of both the original and translated versions. And the words "独酌" in the second line are translated differently by the two translators. While Xu translates it into the simple word "drink", Owen renders in "pour" which ingeniously exhibits the bold and unrestrained character of Li Bo.

In the next two lines, Li Bo uses empathy in "举杯邀明月，对影成三人" to endow the moon and the shadow with human emotions. Xu employs personal pronoun "who" which indicates a human being to reproduce the empathic rhetorical effect as the original does. Owen's version conveys this technique by using the verb "beg". Yet, the word "beg" does not match the meaning of the Chinese character "邀". "Beg" means asking earnestly or humbly, yet here the poet is drinking alone, raising his cup to "invite" the moon to come down and join him. We may find it is

hard to imagine Li Bo, as a wild, talented and arrogant poet, to beg for something even it is the moon in the sky.

There exists a special phenomenon in classical Chinese poetry. A kind of poem includes discourses or conversations between speakers. Due to the lack of indication of speakers and punctuation marks, its vagueness constantly makes distinct interpretation by different translators on a same poem. As the line “言师采药去。只在此山中，云深不知处” mentioned above, Xu and Owen show different comprehension of the conversation between the boy apprentice and the poet. Xu translates into “‘my master’s gone for herbs,’ says he. You hide amid the mountains proud, I know not where deep in the cloud.” It is obvious he deems that only the second line is said by the apprentice and the last two are the poet’s message left for his friend. In contrast, Owen renders all the last three lines into a direct speech by using a quotation mark. In fact, as *Dictionary of Tang Poetry* explains, the feature of this poem lies in the omission of the question “where is your master?” and only exhibit the answer by the apprentice “my master’s gone for herbs. He’s only in this mountain somewhere around. Clouds are so deep, I don’t know where...” In this case, Owen’s understanding is more accurate. The following example is of similar characteristics.

下马饮君酒，问君何所之。
君言不得意，归卧南山陲。
但去莫复问，白云无尽时。

Dismounted, I drink with you,
And ask what you’ve in view.
“I can’t do what I will,
So I’ll go to south hill.
Be gone, ask no more, friend,
Let cloud drift without end!”

-----Tr. by X.Y.Z.

I get off my horse, offer you wine
and ask you where you are going.
You say that nothing turned out as you wished,
you go home to rest by South Mountain.
Go off then, I will ask nothing more—
white clouds there that never end.

-----Tr. By Stephen Owen

This quatrain by Wang Wei represents the parting occasion that encompassed true private distress at separation from friends in Tang poetry. The traveler's friend accompanied him on the first stage of a journey before departure accompanied by the composition of a poem. What we're going to give a close detect of the poem here is the latter two couplets “君言不得意，归卧南山陲。但去莫复问，白云无尽时”。It is obvious that “君言不得意，归卧南山陲” is said by the traveler, for which Xu and Owen render respectively by direct and indirect speech. These two methods of operation could have their own merits. However, as for the last two lines “但去莫复问，白云无尽时”，their operations are totally different due to different comprehension of the meaning. Whereas Xu understands it belongs to the poet and translates into ““Be gone, ask no more, friend, let cloud drift without end!”” to incorporate the last four sentences into a whole discourse by the traveler, Owen takes them as the poet's words and mistakenly conveys into a reporting clause (引述句) without reporting verb: “Go off then, I will ask nothing more—white clouds there that never end.”

3.3 Concerning the strata of represented objects and schematized aspects

3.3.1 Represented objects and schematized aspects according to Ingarden

The key strata in apprehending *the Literary Work of Art* by Ingarden are the stratum of represented objects and that of schematized aspects. It is to these two

strata that the reader's attention turns. As a result, all other sides of literary works of art become secondary. Often they are taken into consideration only to the extent to which they enhance the perception of the represented objects and schematized aspects (the related properties of represented objects) Therefore, whether the functions of the literary work of art are fulfilled is greatly dependent on the formation of these two strata; the work, therefore, conforms to them. (Anna-Teresa Tymieniecka: 136)

As a result, the main focus in the process of criticizing the presentation of the represented objects and their schematized aspects is to examine the translator's understanding and interpretation on the original represented objects and schematized aspects, namely, the images and other related properties; and on the other hand, to give proper evaluation on the concretizations of the images by the translator from the perspective of the reader.

Since the two strata are closed related with each other, the author of this thesis combine the two together to form the strata of the represented objects and schematized aspects for the comparison study below.

3.3.2 Images in classical Chinese poetry

Image is always regarded as the essence of classical Chinese poetry and the beauty of a poem is thought to be somewhat reflected by the beauty of images. Image which is endowed with abundant cultural elements and connotations is one of the most important components in classical Chinese poetry.

Image finds its early association with the appended words commentary to *Book of Changes*(《周易·系辞》) in which the following statements are frequently cited:

子曰：“圣人立象以尽意，设卦以尽情伪，系辞焉以尽其言。”

“The Sages established the images to give the fullness of the concepts in their minds and they set up the hexagrams to give the fullness of what is true and false in a situation; to these they appended statements to give the fullness of what was said.” (Owen, 1992:31).

Language is the objective realization of image. The famous aesthetician and

translator Zhu Guangqian considers the artistic conception of poetry as the “combination of image and taste” and “image” refers to the “mental image” which objective existence leave upon the subject’s mind during aesthetic process. (朱光潜, 2001: 40) Before composing a poem, the poet witnesses or is aware of something and embeds it into his mind from vagueness to concreteness. During the process of composing, he transfers his feeling into certain linguistic units to form the images in his poem. It creates a poetic atmosphere and carries the theme of a poem. Poets, during the process of presenting images, impose profound emotions and feelings on poems based on the aesthetic interaction with the external world.

The classification of image has drawn great attention in academic circles at home and abroad. Different classifications of classification have been advanced according to different principles. According to Yuan Xingpei, there are five types of images in general, namely, natural image, social image, human-related image, human creation images and fictional image created by human beings. (袁行霈, 1996:53) Natural image refers to images existing in nature, for example, tree, flower, river, moon, mountain, etc. Social image includes images related to social life and activities, such as war, banquet, ritual rite, etc. Human-related image concerns the physical and psychological status of human beings like head, hair, joy, sorrow, etc. Human creations refer to the objects created by human beings, such as clothes, table, tool, curtain, etc. And fictional image refers to images made up by imagination, such as God, monster, etc.

3.3.3 Comparison on image interpretation and presentation

According to Yuan Xingpei, image is objective existence embedded with subjective emotion, or, subjective emotion presented by objective existence(袁行霈, 1996:53). Since image is the conveyance of poet’s emotion and feeling, the translation of images should not just reach the status of equivalence on signifier level. Poetry translation is an aesthetic process in which translators are the aesthetic subjects and the poetic text are aesthetic objects, thus a translator is first a reader and then a writer. As a reader the translator comprehends an aesthetic experience and formulates a mental image. Since the aesthetic experience differs from translator to

translator, their interpretation of the aesthetic image they acquire may differ a lot in translation, thus lead to distinct representation or recreation when they as writers. Therefore, to what degree the conveyance of imagery is fulfilled and properly conveyed to the target reader firstly depends on the translator's comprehension and interpretation of the original images.

凉州词

葡萄美酒夜光杯，
欲饮琵琶马上催。
醉卧沙场君莫笑，
古来征战几人回？

This poem evokes moments of a soldier's life on the frontier, in which the bravado of the drinking is a foil for the soldier's sense of desperation. The Qing critic Shen De-Qian(1673-1769) comments, "though he (Wang Han) uses the terms of reckless drinking, the sadness is at its extreme."(Cite in Owen, 1996:407)

With wine of grapes the cups of jade would glow at night;
Drinking to pipa songs, we are summoned to fight.
Don't laugh if we lay drunken on the battleground!
How many warriors ever came back safe and sound?

-----Tr. by X.Y.Z.

Sweet wine of the grape,
cup of phosphorescent jade,
at the point of drinking, mandolins play
on horseback, urging us on.
If I lie down drunk in the desert,
Do not laugh at me!—
men marched to battle since times long ago,
and how many ever returned?

-----Tr. By Stephen Owen

When it comes to the translation of musical instruments, Owen prefers the

method of domestication to foreignization. He is seeking for equivalents in transforming the traditional Chinese musical instruments into well-informed instruments of the similar kind in English world. He deems that it is really hard for a non-Chinese to imagine an instrument with a strange name from the ancient country afar. In Owen's view, "Both extremes are, of course, bad translation; and most translators work between them, choosing to 'naturalize' some elements while respecting the difference of others." (Stephen Owen, 1996:p.xliii) Owen thinks that the differences of the Chinese literary tradition are profound enough that it is not necessary for translators to exaggerate them.

Owen translates "Pipa"(琵琶) into "mandolin" as they possess similarities in both techniques of playing and sound quality. It is true that readers of the target language will be more readily to comprehend it as an instrument without any obscurity. However, the readers, on the other hand, inevitably feel odd in illusion of an ancient Chinese soldier would possibly enjoy a western instrument mandolin before they go to the battlefield. As Bassnett and Lefevere argue, translators have always provided a vital link enabling different cultures to interact (Susan Bassnett and Andre Lefevere, 2001:XII), the domestication of cultural words like traditional instruments may set obstacles for researches on Chinese musical instruments by people who are interested in them. Taking footnotes seems more proper to handle this kind of problem.

Apart from the above mentioned, "沙场" in "醉卧沙场君莫笑" is rendered distinctly by Xu and Owen. "沙场" donates the location of war in Chinese. Thus, Xu Yuanzhong translates it into battlefield by a proper comprehension. However, Owen, due to a neglect of the schematized aspects of the represented object, inaccurately renders it into "the desert".

On handling the images, Xu and Owen constantly employ their own approaches to reproduce the original ones. It is not only the choice of words and the employment of rhetorical techniques, but the whole structure and words order.

细草微风岸，危檣独夜舟。
星垂平野阔，月涌大江流。

Riverside grass caressed by wind so light,
A lonely mast seems to pierce lonely night.
The boundless plain fringed with stars hanging low,
The moon surges with the river on the flow.

-----Tr. by X.Y.Z.

Slender grasses, breeze faint on the shore;
Here, the looming mast, the lonely night boat.
Stars hang down on the breadth of the plain,
The moon gushes in the great river's current.

-----Tr. By Stephen Owen

These two couplets are extracted from a typical image abundant poem written by Du Fu when traveling at night. The poet displays nine images in four short lines and they combined depict us an impressively vivid painting as if we were there. In this case, the image translation is of significant importance in rendering this poem.

To begin with, the poet exhibits three images “细草”, “微风” and “岸” to set up the location of the whole poem. He simply presents these three images without any functional words so as to establish a comparatively stable and relaxed atmosphere. However, the following line totally reverses the tranquility with a boat surfing on its way at night. The third line which describes the broad plain and the stars hanging down returns to a comparable stability to echo the first line. And then, once again, it turns to a more dynamic and magnificent scene with the moon flowing with the river current.

Xu and Owen respectively use “light” and “paint”, “wind” and “breeze” to render “微风”. However, by using the technique of superposition (意向叠加), Owen renders into “Slender grasses, breeze faint on the shore” which puts emphasis on the tranquility and brings the reader to a harmonious scene. In contrast, Xu translates with subject “riverside grass” and a past tense verb “caressed” to make it an integral sentence with action and dynamism. As a matter of fact, his version is endowed with actions and dynamism from the beginning to the end.

The differences also exist in the second line which transits from a comparative

tranquil scene to dynamic movement. Xu embodies the movement by creatively using the verb “pierce” to represent the vivid view of the boat surfing on the river, and at the same time, echoes the movement in the original. However, Owen sticks to the technique of superposition by translating into two images “the looming mast”, “the lonely night boat” which fails to reproduce impressive movement of the night boat.

As for the third line, Xu and Owen both deal with it as a dynamic scene although they attach importance to different aspects from different angles. Xu emphasizes the appearance of stars and plain while Owen emphasizes the action of “hang down” of stars. Xu creatively uses the verb “fringe” as the predicate and the gerund “hanging” as an attribute to modify “stars”, which gives the rein to reader’s imagination.

For the last line, it features the diction of “涌” which spreads out the grand and magnificent momentum of the river before us. Xu and Owen ingeniously use “surge” and “gush” respectively to render this word and they are more or less of equal aesthetic effect.

It can be seen from Ingarden’s viewpoint that in transmitting imagery, it involves the maintenance of both the superficial form and deep concealed contents. So the difficulties mainly arise from two aspects: the comprehension of the underlined, yet in some cases, multiple meanings on one hand, the contradiction of faithfully representing the superficial image and fully conveying its cultural connotations on the other. The images imbued with rich cultural connotations attribute to the complexity and charming of poetry, presenting the most difficulties in the transferring. Here is an example below:

一骑红尘妃子笑，
无人知是荔枝来。

A steed which raised red dust won the fair mistress’ smiles.

How many steeds which brought her fruit died on the run!

-----Tr. by X.Y.Z.

Through red dust a man goes riding;
The Consort smiles;
and no one else there knows
That her lychees are on the way.

-----Tr. By Stephen Owen

Due to the characteristics of Chinese, superposition(意象叠加) is commonly used in classical Chinese poetry as in the third line of this poem. The four images “一骑”, “红尘”, “妃子”, “笑” are combined to form an image abundant line. “A steed which raised red dust won the fair mistress’ smiles” rendered by Xu seems to stick too much to the superficial form through which he produces an ambiguous meaning that the mistress may smile because of the steed raising red dust.

For the last sentence, the two translated versions also differ a lot. Du Fu is one of the greatest poets of that period. He is also an incisive social critic and commentator who speaks out against injustice wherever he sees it. “How many steeds which brought her fruit died on the run!” by Xu Yuanzhong explores the deep implication of the sentence and evokes the irritated emotion of the poet that lychees which brings happy to Yang Guifei results in the waste of manpower and money. On the other hand, “And no one else there knows that her lychees are on the way” rendered by Owen fails to convey those of the poem.

However, as Emily Dickinson said, the poet’s work is to “tell all the truth but tell it slant’ in order to capture the readers’ interest and imagination”, it is not to say images in every situation shall be completely explored and conveyed. The images, embodying rich cultural connotations, when juxtaposed together with flexibility in classical Chinese poetry, sometimes invoke a profound and unbounded aesthetic appreciation and imagination. In that case, the transmittance of the imagery should be guided under the principle that the TL readers have the maximum freedom of imagination and aspiration when read the translated verse. There is an example below.

晓看红湿处，
花重锦官城。

Dawn sees saturated reds;
The town's heavy with blooms.

-----Tr. by X.Y.Z

At daybreak look where the red is soaked,
The blossoms are heavy in Brocade City.

-----Tr. by Stephen Owen

The last line is the luminous point of the poem. The flourishing flowers are so heavy after one night of rain and they fill the whole town (Jin Guancheng in Tang dynasty is Chengdu nowadays) with blossoms. However, the poet doesn't obey the regular words order as “锦官城花重” since “花重锦官城” leaves readers larger imaginary space and freedom.

In consideration of the hardship in duplicating the original technique, Owen chooses to obey the regular words order and syntactic structure. He literally translates this line into “The blossoms are heavy in Brocade City” by completely exploring the images and their meaning. Although his version is readable and sufficient to convey the meaning of the line, it leaves little space for imagination, thus the aesthetic value of the original weakens in some degree. In contrast, Xu deals with the line from a different angle. He creatively uses the adjective “heavy” to modify “town” instead of “blooms” to highlight the great quantity and splendor of flowers. This kind of rhetorical technique is called “transferred epithet”(转移修饰) in the book of *Essentials of English Stylistics* by Qin Xiubai. He elaborates in the book that transferred epithet on lexical levels to use adjectives, past participles or present participles indicating nature or properties to modify nouns of different attributions. (Qin Xiubai, 2002:63). Xu use “heavy” to modify “town” yet in fact it modifies “blooms” from the perspective of semantics. The aesthetic effect it brings about is bound to greatly impress the target readers.

3.4 Concerning the stratum of aesthetic qualities—the overall effect

3.4.1 Definition of aesthetic qualities by Ingarden

Aesthetic value qualities refer to the overall effects of literary works. According to Ingarden, Aesthetic effects can be determined only on the basis of an analysis of the individual strata since it originates from and depends on the aesthetic quality of each stratum. He argues that although the materiel of the individual strata is diversified, the literary work is an organic structure instead of a loose bundle of fortuitously juxtaposed elements. Among the strata are various forms of mutual dependence and influence, and the harmonies or disharmonies among the strata may contribute other aesthetic merits or demerits to the work. The whole work, if compared to a piece of polyphonic music in which each singer's voice may lend aesthetic qualities of its own to the value of the whole, while the greatest values of the work may lie in the intricate interrelations among the values of all of the individual elements.

In order to give a comparison based on all the strata above mentioned, the following example would be an overall evolution and assessment.

3.4.2 Comparison on aesthetic qualities in a poem

春望

杜甫

国破山河在，城春草木深。
感时花溅泪，恨别鸟惊心。
烽火连三月，家书抵万金。
白头搔更短，浑欲不胜簪。

The representative poem selected here touches on topics of war by Du Fu which is believed to be a formally perfect example of the penta-syllabic poem in regular verse.

As for the stratum of sound formation, Xu follows his own translation theory to achieve the sound beauty by forming a rhymed verse in handling this poem. In contrast, Owen adopts the free verse in his translation. However, he tries his best to make each line similar and even the same in terms of syllables. He capitalizes the

first word in every couplet and leaves the subsequent lines uncapitalized to set up the form layout of his version.

国破山河在，城春草木深。

On war-torn land streams flow and mountains stand;
In vernal town grass and weeds are o'ergrown.

-----Tr. by X.Y.Z.

A kingdom smashed, its hills and rivers still here,
spring in the city, plants and trees grow deep.

-----Tr. By Stephen Owen

“春”(spring) in the first couplet “国破山河在，城春草木深”，which usually gives a picture of an energetic and thriving scene, has changed its original part of speech. It is used as an adjective to modify “城”(city), to form a paradox with “破”(broken) in the preceding line. Xu translates “春” into “vernal” to maintain the part of speech while Owen renders into the noun “Spring”. In the original poem, “城春” is the use of alliteration of /c/. He uses “deformation” to compensate for the characteristics of the original, and the meaning of the source verse is almost completely conveyed.

感时花溅泪，恨别鸟惊心。

Grieved o'er the years, flowers make us shed tears;
Hating to part, hearing birds breaks our heart.

-----Tr. by X.Y.Z.

Moved by the moment, flowers splash with tears
alarmed at parting, birds startle the heart.

-----Tr. By Stephen Owen

Actually, the meaning of “感时花溅泪，恨别鸟惊心” is ambiguous. This couplet can be understood that even flowers and birds can weep tears when moved by the scene of parting by employing the rhetoric of empathy. Yet, it also can be interpreted that when the poet is facing the shattered nation, separated from his

beloved, he is so distressed that he would weep and sigh even at the sight of lively flowers and birds. It can be seen that Owen's understanding is the same as the former, that is, flowers weep tears when moved by the moment, and he feels startled at the sight of birds at the moment of departure. This direct means of translating is bound to leave space for the readers to expansively imagine the poet's deep emotion and appreciate the esthetic effect lying in it. In contrast, Xu gives a totally different operation on these famous sentences. He discards the original rhetoric technique by exploring the deep meaning and rendering in explicit way "alarmed at parting, birds startle the heart." It could avoid any misunderstanding in it but, on the other hand, loss the beauty of implicitness thus deprives the possibility of readers' imagination.

烽火连三月，家书抵万金。

The beacon fire has gone higher and higher;
Words from household are worth their weight in gold.

-----Tr. by X.Y.Z.

War's beacon fires have gone on three months,
letters from home are worth thousands in gold.

-----Tr. By Stephen Owen

In fact, Xu Yuanzhong has translated this poem more than once. Compared with his version in 1984, we may find that the 6th line was translated as "Letters from home dearer than gold." Here Xu has replaced the word "home" with "household". Probably the change is not a wise one as the "home" is a word which can intrigue readers of their longing for homeland, for the ones they loved and all the familiar things. It is sure that such an effect is beyond the reach of the flat word "household". Still, the change is simply originated from Xu's pursuit of the beauty of sound.

Both of the translators use a proper tense, the present perfect, to translate "烽火连三月". And the Chinese expression "万金" in the original poem is a usage of hyperbole, which does not necessarily mean "ten thousand in gold" because numbers in Chinese have many indefinite references, such as "两三天", "千里" etc. Xu Yuanzhong retreats this number by turning it into "in gold" while Owen translates it

into “thousands in gold”, both showing their profound understanding of Chinese culture.

白头搔更短，浑欲不胜簪。

I cannot bear to scratch my grizzling hair;

It grows too thin to hold a light hairpin.

-----Tr. by X.Y.Z.

Fingers, through white hair until it thins,

cap-pins will almost no longer hold.

-----Tr. By Stephen Owen

The last line is rendered by Owen into “cap-pins will almost no longer hold”, which is a literal translation and conveys the meaning of the original one directly. Xu adds “light” to modify “hairpin” so that it highlights how thin the hair is and suggests how severe his suffering is.

In general, as a great sinologist, Owen's version reproduces the poet's tone and conveys faithfully the original poem. He also uses regular rhyme to generate sound effects, like “here” in the first line and “tears” in the third, and “gold” in the sixth line and “hold” in the eighth line. The form in the rendered version almost can best represent that of the original on his part. However, it is true that due to the great cultural differences between China and the West, and the literariness of the original, his translation still can not fully reproduce the original poem in all respects. Xu Yuanzhong, as a Chinese poetry translator, employs profound knowledge and understanding of Chinese culture to deeply explore the implication under the superficial verse. He sets up a regular sound form and in the meantime strives to maintain fidelity to the greatest extent, although there are still inaccuracies.

The comparison of this poem's translation indicates various aspects of differences between these two translators and their own translation styles: the operation of sound formation, the form layout, the understanding of the meaning, the employment of rhetoric techniques, and the handling of represented objects as well as its schematized aspects. It also reveals something behind the differences originated from their distinct poetry translation thoughts as well as principles.

Chapter Four Evaluation on Xu's and Owen's Tang poetry translation based on the comparison

4.1 The existing comments on Xu Yuanzhong and Owen

Being an outstanding translator, Xu Yuanzhong is at the same time a successor and pioneer in the field of traditional Chinese poetry translation who has achieved great both in translation theory and translation practice. He has published more than 60 books and formed a complete structure of translation theory. Xu was nominated by 10 professors in the Literature as candidate for Nobel Prize for literature in 1999. His translated works are widely accepted and appreciated.

However, he is always at the center of controversy and his translation theories as well as practices also encounter objections from many scholars. In fact, he has taken part in at least six controversies with the colleagues in translation circles in the new century, they are: on the problem of “verse rendering for verse or prose rendering for verse” between Xu and Li Shuxiang; on the “surgical translation and medical translation” with Wang Zuoliang; about “resemblance in form” and “resemblance in spirit” with Jiang Feng; on the problem of “straitjacket” and “make full use of the advantage” with Lu Gusun; on “equivalent translation” and “re-creative translation” with Xu Jun; the question of “hackneyed expressions” and “four-character-word” with Feng Yidai. (Zhulin, 2007: 38) These disputes are mainly on the problem of content and form, in other words, the principle of fidelity.

Liu Yingkai, a professor from Shenzhen University challenges Xu's theory of “preservation of beauty in sound and form”. He takes Xu's translation of *Home-coming* written by He Zhizhang as an example. Xu Yuanzhong translates “儿童相见小相识” into “The children don't know me, whom I meet on the way.” As Liu Xie once said in *Wen Xin Diao Long* (文心雕龙) “If there is anything can be abridged, the article is not laconic enough” (Cited in Zhu Lin, 2007:34-35), Liu Yingkai sees “whom” here to be superfluous and has no more function than making up the

syllable. What's more, for the sake of rhyme, Xu adds "on the way" to the end to make the last word "way" rhyme with "say" in the forth line. Liu considers the translation has the same effect as gilding the lily.

There have been endless debates on the priority of form and spirit for years between Xu and Jiang Feng. Xu Yuanzhong puts forward the theory of "three resemblances" which refers to the resemblance to the original in form, sense and spirit. Considering form and spirit, Xu maintains that in order to achieve resemblance in spirit, which is the highest level for literary translation, the resemblance in form in some occasions has to submit to the resemblance in spirit. In Jiang Feng's point of view, the faithfulness of form is the basis of "resemblance in spirit", only when it follows the form can we reach a high point of the resemblance in spirit. The quest of spiritual resonance cannot be successful without maximum form consistency. Form has its own function in forming the meaning. Therefore, without the resemblance in form, the spirit of literature cannot be transferred. In this case, in literary translation, especially in poetry translation, the similarity in form implies fidelity in spirit. Jiang Feng sets an example to criticize Xu's translation on his abandonment of "form": Xu translates "文章千古事，得失寸心知" by Du Fu into "A verse may last a thousand years. Who knows the poet's smiles and tears?" Jiang Feng re-translates this version back to Chinese as "千年一首诗，哭笑有谁知？" He considers this version as an evidence of distortion of "form" originated from Xu's theory of "three beautifulization" which in turn results in the distortion of spirit of the original.

Xu maintains that literary translation may be considered as rivalry between two languages (or even two cultures). Jiang Feng writes articles bitterly criticize it to express his demurrer. His paper puts forth the view that Xu Yuanzhong's theory of rivalry and recreation should be refuted. Literary translation should never be treated and performed as a rivalry between two languages or cultures, and translation is different from creation. The primary obligation of a translator is to be faithful. And fidelity is the basic quality for a translator.

As for Stephen Owen, his research and thoughts in Chinese literature is drawn much more attention than his translated texts. His translation is considered as

indispensable source to approach Chinese classics and it plays great roles in intercultural communication. His anthology is an extraordinarily rich volume that serves a long-standing need, both for the specialist and non-specialist Chinese literature reader. His efforts meet the urgent requirement of globalization of the cultures, in the other word, “multiculturalism”. Library journal made a comment on the anthology; it is “Comprehensive in its coverage and creative in its approach to translation and exposition...” wrote Doris Lessing, “*An Anthology of Chinese Literature: Beginning to 1911*, edited and translated by Stephen Owen, has given me more pleasure than anything else this year. A feast of poetry, travel writing, tales.” (Cited in Xi Yanzhen, 2005:10) Xi Yanzhen from Si Chuan University wrote a thesis on the study of Stephen Owen. She considers Owen’s translation as “lively, precise, and inspiring, coming closest to the spirit of the translated works.” (Xi Yanzhen, 2005:11) Although his translated works have errors and misunderstanding, as having been studied previously, it should be affirmed that Owen’s translation is a great contribution in translation circle in the 20th century.

As for the above comments on the two translators, the author holds that we are supposed not only to criticize their translated verses so as to find faults and flaws in translated works, but to appreciate and admit them. Without controversy, Chinese translation circle is likely to lose some animation and inspiration. Disputes, if seen from another angle, bring about benefits. In the evaluation of a poet, it is really unfair and unwise to draw arbitrary and domineering conclusions to negate a poet based on parts of his works. The more rewarding course is to search for the positive of the translators and their works to incorporate in translation achievements so as to enhance the development of translation. The translation circle is expected to be flourished and nourished with differences and disconformities.

4.2 An evaluation on Xu’s and Owen’s Tang poetry translation

It is necessary to offer a final evaluation here in translating the Tang poetry by the two translators based on the previous research.

4.2.1 An evaluation on Xu Yuanzhong

A main characteristic of Xu Yuanzhong's translation strategy is the stress put on translator's subjectivity, though it may inevitably bring about criticism as opposed to the traditional translation theories attaching more importance to the problem of fidelity. I'd like to draw the conclusion based on the research that the subjective re-creation do compensate and solve many difficulties in the process of translation. I tend to deem it as positive rather than negative since one percent of fidelity can actually not be achieved, thus recreation and the subjective decision-making process of a translator is unavoidable and should be appreciated. For example, Xu translates “峨眉”, “杜鹃” into “Mount Brows” and “cuckoo's cry” so as to expose the fixed cultural connotation to the target reader. It ingeniously compensates the cultural loss that may exist in literal translation. This kind of strategy of compensation embodies the translator's independence and originality, and helps fully explore and convey the connotative meaning of images in Chinese culture. However, on the other hand, recreation is supposed to be comparatively moderate and well-grounded. Re-creation itself needs to be loyal to the origin, or the recreation made by the translator loses its sense. That is to say, the degree of re-creation shall be carefully aware of and controlled by the translator. The faithfulness of re-creation can be held as a basic aspect of evaluation. Xu Yuanzhong, as he ever criticized, overstresses the subjectivity in the process of recreation in many occasions.

The other principal characteristic of his poetry translation is the stress put on aesthetic beauty. He is supposed to be somewhat “a translator of beauty” since its evidences exist throughout his translated poems. His endless seeking for beauty exhibits his artist rather than scientific pursuit in poetry translation. In pursuing the beauty, Xu makes great efforts in many aspects of translation, among which the most remarkable one is to translate in rhymed verse. Whereas this forms his own format of classical Chinese poetry translation, as Wang Hongyin argues, a translator should embed in his mind “format realization”(体制意识) to “form unique style of his own”, (王宏印, 2006: 151) Xu's translation may on the other hand go to the extreme by sticking too much to end rhyme.

However, not only the subjectivity of a translator weighs its importance in translation process, but the reader's response is a prevalent factor in evaluating a translated version. Through what have been studied above, his translated works are of great characteristics and personality. He sets his own banner by representing the target reader a world of full exotic appeal. His poetry translation pushes the foreignization of culture to the limits, thus maintain the national shell of ancient Chinese poetry. However, there remains a question we need reflect on in Xu's translation: to what degree a translated version with abundant elements of Chinese culture can be accepted by the target reader? Although he advocates that a translated work shall be understandable, enjoyable and delightful, the degree of acceptability by the target reader needs to be speculated and pondered on.

Xu Yuanzhong said, "The new generation worthy of the new age should be bred not only in its national culture but also in the global culture. Therefore, each nation should try to globalize its culture to make it known to the world and become part of the global culture so as to make it more brilliant." (许渊冲, 2000: 2) Xu Yuanzhong takes root in Chinese culture and shows great pride of it throughout his translated works. He refuses to conform to the idea that Chinese translation theory is backward compared with that abroad. He maintains the possibility of a translation to surpass the original text does exist and is becoming an inevitable trend as translation is developing into an independent discipline and translators are gaining due status in the literary field. In fact, Xu Yuanzhong sticks to his translation thoughts and is seeking for globalizing Chinese literary and cultural gem by his translation practice throughout his life. His keen affection and persistent effort should be admitted.

4.2.2 An evaluation on Stephen Owen

Xu Yuanzhong and Stephen Owen, one is to utilize foreign language to disseminate national culture to the exotic and the other is to bring in exotic culture through one's own language. The different national identities and background of Xu Yuanzhong and Stephen Owen somewhat determine the essential distinction in their translation thoughts and practice.

Seen from the above study, Stephen Owen, who has dedicated the whole life to

the study of sinology and translation of classical Chinese works, presents to be more moderate in translation thoughts and practice compared with Xu Yuanzhong. He seeks to be a prudent, precise and mature translator, making common western people able to read Chinese classics in English and come to understand china better. His moderateness reflects in his translated works as natural, be loyal to the source in meaning, and stick to the text with less recreation, stress on the reader's response and acceptability by the readers. He made it done with the advantage that he is well-informed of both the source and target language and culture.

Chinese culture has been treated as inferior for a long time, and Eurocentric culture has dominated the whole world. As a westerner, the intention of Stephen Owen in translating Chinese classics is not to subvert Western notions of cultural primacy, but simply to make Chinese literature part of American culture. What he hopes is that Chinese culture can exert influence on Americans, and become one part of American culture. In Owen's opinion, cultures are flexible, and the cultural assimilation process maybe is not so easy at first, but it is always worthwhile. However, that is not to say Owen is a domestic translation supporter; he considers both extremes of "naturalization" and "barbarization" will be bad translation. His translation version exhibits a quite flexible approach for this matter. He chooses to naturalize some element while respect the difference of others. However his translation of cultural elements, such as the above mentioned musical instrument translation is not deliberate all the time.

Owen's great contributions to the cultural exchange and research between china and the West may overwhelm the other factors. For the first time, Owen's anthology puts classical Chinese literature in a coordinate position with classical western literature, canonizing classical Chinese literature in English. Trough his translation and study of Chinese literature in the West, Owen plays an indispensable role in the process of introducing and enhancing the understanding of Chinese literary and culture in the English-speaking world.

4.2.3 Summary

To summarize the overall translation style of the two translators based on the

previous study, Xu Yuanzhong shows strong personality by pursuing beauty. His efforts lay greatly on the transferring of the unique style and form in Tang poetry. In contrast, Stephen Owen, as a researcher of Chinese classical literature, puts emphasis on the loyalty to the original in the essential content to fully convey the essence of the original text instead of form and aesthetic effects. These two kinds of translation both possess merits as well as demerits. As for Xu, the degree of fidelity may be exposed to criticism while the beauty of Tang poetry is survived and fully transferred. Through Owen's translation, the essence of luminous Chinese culture could be successfully understood and appreciated yet the distinctive form, the conveyance of content, losses its significance to some degree.

Since poetry as the highest form of literature can never be perfect, its translation should be an endless pursuit for that matter.

Conclusion

The present thesis just makes a tentative study in comparing Xu Yuanchong's and Stephen Owen's translations of Tang poetry based on the scheme of text strata theory by Roman Ingarden.

As celebrated scholars in translation circle, Xu Yuanzhong and Stephen Owen strike lines for themselves in translation theory as well as practice. They both stick to their own principles and take great pains in the quest of spreading Chinese classics to the world and make it more brilliant.

This thesis explores two translator's Tang poetry translation on four levels put forward by Roman Ingarden in his text strata theory. Although it is a literary theory, it is employed in this thesis to set up the framework of the comparison study.

On the stratum of linguistic sound formation, the author of this thesis examines on the transferring of musicality in the original since it is a crucial element of form. To echo the rhyme and rhythm in the original is a hard task considering great distinctions between two languages. Xu and Owen employ their own strategies to remain or re-create the beauty of sounds. Xu pushes "beauty in sound" to the limits so as to maintain the aesthetic beauty to the largest degree, though it inevitably results in sacrifice of meaning for sounds. On the other hand, Owen avoids the translated version being too "Chinese" through a more flexible use of rhymed and free verse and tries his best to achieve the faithfulness in form.

As the central stratum called by Ingarden, the stratum of meaning units is the core issue in the literary work of art and it plays the fundamental structural role. The profound knowledge of cultural and literary elements as well as the accurate comprehension of the original poem and poet determinate a proper transference of meaning. The thesis, through the comparison of translated versions by two translators, explores the quality of transference from the relevant aspects.

Comparing two translators' translated Tang poetry on the strata of schematized aspects and represented objects is to deal with how the original represented objects

and schematized aspects are interpreted and reproduced by the translators in the process of translation. Its focus is the image perception and transmitting. Apart from this, the operation to handle the dilemma whether to fully explore the images to the readers or leave some freedom to the readers is compared and evaluated in this section.

At last this thesis comes to the comparison on a special stratum of aesthetic value qualities. It is considered to be a comparison of the overall effect of translated works since the precedent strata are dispensable with each other to form a literary work. This thesis deliberately gives an overall assessment on a poem from detailed aspects, which is differentiated with the study of separate stratum. And through the comparison, ideas and thoughts are enlightened and a prudent conclusion could be drawn later.

On evaluating the two translators, careful assessment is given by summarizing the overall translation style of the two translators based on the previous study.

Walter Benjamin Points out that translation secures the survival of a text, and it often continues to exist only because it has been translated (Susan Bassnett and Andre Lefevere, 2001:59). Xu Yuanzhong and Stephen Owen, together with translators and scholars studying on Tang poetry of different cultural background and national identities, of distinct translation thoughts, principles, and styles, will definitely make contributions to enduring the glamorous gem in world literature. It in the long run will facilitate the cross-cultural communication between China and the West. There is no doubt that Tang Poetry, as an immortal heritage embedded with glorious Chinese culture, has entered into a new era of cultural globalization.

Reference

- [1] Bassnett, Susan & Andre Lefevere. *Constructing cultures—Essays on Literary Translation* [M]. Shanghai: Shanghai Foreign Language Education Press, 2001.
- [2] Cadden, John. *Poetry Appreciation for A-Level* [M]. London: Edward Arnold Ltd, 1986.
- [3] Feng Libo. *Structure-based Discussions on the Translations of Chinese Poetry—A Text Strata Based Model for Translation Criticism* [D]. Guangdong University of Foreign Studies, 2004.
- [4] Gentzler, Edwin. *Contemporary Translation Theories*. Shanghai Foreign Language Education Press, 2001.
- [5] Holman, C. Hugh. (1981) *A Handbook to Literature* [M]. 4th, ed. Bobbs-Merrill Educational Publishing.
- [6] Ingarden, Roman. *The Literary Work of Art* [M]. Evanston: Northwestern University Press, 1973.
- [7] Liu, J. Y. *The Art of Chinese Poetry* [M]. London: Routledge and Kegan Paul, 1961.
- [8] Munday, Jeremy. *Introducing Translation Studies: Theories and Applications* [M]. New York: Routledge, 2001.
- [9] Nida, E.A. *Language, Culture and Translation* [M]. Shanghai: Shanghai Foreign Language Education Press, 1993.
- [10] Owen, Stephen. *An Anthology of Chinese Literature: Beginnings to 1911*. New York & London: www. Norton Company, 1996.
- [11] Owen, Stephen. *Readings in Chinese Literary Thought*. Published by the Council on East Asian Studies, Harvard University; distributed by Harvard University Press Cambridge, Massachusetts and London, 1992.
- [12] Peter, Newmark. *A Textbook of Translation* [M]. Shanghai: Shanghai Foreign Language Education Press, 2001.
- [13] Perrine, Laurence, *Sound and Sense: A Introduction to Poetry*, 3rd edition, New York: Harcourt, Brace & World, INC, 1969
- [14] Pound, Ezra. *A Few Don'ts by an Imagist* [J]. Poetry, I, (March 1913).
- [15] Xi Yanzhen. *On Stephen Owen's Translation of Classical Chinese Literature* [D]. Sichuan University, 2005.
- [16] Xu Yuanzhong. *Song of the Immortals--An Anthology of Classical Chinese Poetry* [M]. Beijing: New World Press, 1994.

- [17] Zhu Lin. *A Study of Xu Yuanchong's Translation on Theories and Practice* [D].2007.
- [18] 陈跃红.比较诗学导论[M], 北京:北京大学出版社, 2005 年。
- [19] 傅仲选.实用翻译美学[M], 上海:上海外语教育出版社, 1993 年。
- [20] 郭建中.当代美国翻译理论[M], 武汉:湖北教育出版社, 1999 年。
- [21] 黑格尔.诗论[M].第三卷下册, 商务印书馆, 1981
- [22] 乐黛云.比较文学研究[M], 福州:福建人民出版社, 2006 年。
- [23] 刘宓庆.翻译美学导论[M], 北京:中国对外翻译出版公司, 2005 年。
- [24] 聂珍钊.英语诗歌形式导论[M], 北京:中国社会科学出版社, 2007 年。
- [25] 秦秀白.英语语体和问题要略[M].上海:上海外语教育出版社, 2004 年。
- [26] 王宏印.文学翻译批评论稿[M]. 上海:上海外语教育出版社, 2006 年。
- [27] 翁显良.古诗英译[M], 北京:北京出版社, 1985 年。
- [28] 许 钧.文学翻译批评研究[M], 南京:译林出版社, 1992 年, 1-15, 56-65。
- [29] 许渊冲.翻译的艺术[M], 北京:中国对外翻译出版公司, 1984 年。
- [30] 许渊冲.唐诗三百首[M], 北京:高等教育出版社, 2000 年。
- [31] 许渊冲.文学与翻译 [M], 北京:北京大学出版社, 2003 年。
- [32] 许渊冲.中诗英韵探胜[M], 北京:北京大学出版社, 1992 年。
- [33] 叶维廉.中国诗学[M]. 北京:人民文学出版社, 2006 年。
- [34] 宇文所安著, 程章灿译.迷楼诗与欲望的迷宫[M], 北京:三联书店, 2003 年。
- [35] 宇文所安著, 郑学勤译.追忆中国古典文学中的往事再现[M], 北京:三联书店, 2004 年。
- [36] 宇文所安著, 王柏华, 陶庆梅译.中国文论:英译与评论[M], 上海:上海社科院出版社, 2003 年。
- [37] 袁行霈.中国诗歌艺术研究[M]. 北京:北京大学出版社, 1996 年。
- [38] 张保红.汉英诗歌翻译与比较研究[M], 武汉:中国地质大学出版社, 2003 年。
- [39] 张玉能.西方文论[M].武汉:华中师范大学出版社, 2002 年。
- [40] 朱光潜.诗论[M].上海:上海古籍出版社, 2001.
- [41] 朱光潜.诗论[M].三联出版社, 1998.
- [42] 朱光潜.西方美学史[M], 北京:人民出版社, 1963 年。
- [43] www.books.google.com Anna-Teresa Tymieniecka. *On The Aesthetics of Roman Ingarden—Interpretations and Assessments* [M].
- [44] Cited from www.harvardmagazine.com
- [45] Cited from www.weedpecker.bokee.com (江枫博客--以“似”致“信”的译诗道路)

Acknowledgements

Upon the completion of this thesis, my deepest gratitude goes first and foremost to Professor Wei Jiahai, my supervisor, for his valuable encouragement and guidance. He has contributed his expertise through all the stages of the writing of this thesis from which I have broadened my horizon in translation. Without his consistent and illuminating instruction, this thesis could not have reached its present form.

My sincere thanks also go to the teachers at the Department of English: Ms Ma, Ms Zhang and Mr Luo who gave me instructions and suggestions during the process of composing this thesis.

I also want to express my heartfelt gratitude to my beloved friends and classmates: Guo Xu, Wu Dongli, Hu li, Yang Meng and He Huili who have spared their time in accompanying me and pulled me through the difficulties during the course of the thesis.