

THESIS

WHEN POETRY ARGUES:
ON THE TRANSLATION OF ARGUMENT IN CLASSICAL CHINESE POEMS
AND REVISITING THE NATURE OF POETRY TRANSLATION

Submitted by

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DECLARATION

I, Shiao Ying Sharon Chu confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

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ABSTRACT

The assumption of the importance of the translator's talent has often led to the result that poetry translation appears unfathomable, in particular the view exists that poetry translation can only be successful as a form of rewriting or re-creation (Bassnett, 1998), while the difficulties and intricacies involved in poetry translation may have led to the subjectivity and 'isolatedness' of numerous relevant studies. In this research study, I propose the 'argumentative perspective' to analyze classical Chinese poetry, by which I argue that description of the nature of poetry translation can be described in a relatively objective manner. Seemingly incompatible with the strong lyric tradition of classical Chinese poetry (Liu & Lo, 1975) but nevertheless a long-standing concept in Western literary studies (Kertzer, 1988), 'argument' is defined in this study as having a structural and meaning dimension. Using the comparative approach in translation studies (Williams & Chesterman, 2002), I discuss how different translations of the same poem can be judged against the threshold of whether or not the poetic argument of the source text is transferred as far as possible. While different translation issues are foregrounded as I discuss the two dimensions of poetic argument, the discussions concerned are given coherence by the common aim of demonstrating the usefulness of the argumentative perspective in achieving my research purpose of an objective description of poetry translation, as well as how such a description leads to a simple and accommodating theory, the latter I propose in particular to be contribution to the field of translation studies. All in all, the conclusions derived from adopting the argumentative perspective should have generalizing power, and allow poetry translation to be understood in a way which is rid of the mysticism, subjectivity, and isolated nature associated with previous studies.

Keywords: poetic argument, classical Chinese poetry, translation

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NOTES

Romanization of Chinese text used in this research study:

Pinyin is used unless the word appears in cited quotations in *Wade-Giles*, in which case the *Pinyin* is put in square brackets, e.g. T'ang [Tang].

Word-for-word crib of classical Chinese poems:

When discussing classical Chinese poetry examples I provide word-for-word cribs to give a rough idea how closely the translations correspond to the source text:

玉	階	生	白	露	,
jade	stair	emerge	white	dew	
夜	久	侵	羅	襪	。
night	long	soak	gauze	stockings	
卻	下	水	晶	簾	,
but	down	crystal	-	curtain	
玲	瓏	望	秋	月	。
clear	-	look	autumn	moon	

The ways I mark the poems word-for-word are illustrated in detail as follows:

Correspondence –

Some Chinese terms which consist of two characters signal a single sense unit and therefore cannot be translated word-for-word. 'Fengjing' (風景), for example, is translated as 'scenery', and not 'wind' and 'view'. Where such is the case, the slot which supposedly belongs to the second character in the term will be filled up by a dash (-). On the other hand, sometimes more than

one English word is used to translate a Chinese character, in which case the translated words are linked with a hyphen (-) to indicate that they are translations for one word only, e.g. 'shou' (壽) means to 'live-long'. In any case, I have translated the poems word-for-word in a way that it might be easier for the reader to work out roughly the meaning of a poetic line even without reading the English translations.

Transliteration –

I have *transliterated* some Chinese words (because there is no exact correspondence in English). The transliterated words are marked in *Pinyin* Romanization and put in *italics*.

Word-class –

Without any change in word form as in English, a Chinese word may have different word-class memberships, and whether a word is, say, a verb or an adjective can sometimes only be worked out in-context. To avoid confusion, occasionally I mark a word as belonging to a particular part of speech with short forms (see below).

Short-forms –

As indicated above, some Chinese characters I need to transliterate. They include prefixes, particles, quantifiers, onomatopoeias, and units of measurement. For transliterated words as such I use a short-form to indicate what they are.

I also use short forms to mark content words of different parts of speech.

The short-forms used are as follows:

adj. – adjective

adv. – adverb

aux. – auxiliary

n. – noun

onoma. – onomatopoeia

part. – particle

pre. – prefix

pro. – pronoun

quan. – quantifier

u. of measure. – unit of measurement

v. – verb

Inflection –

Chinese is an uninflected language, and hence in Chinese-English translation a verb needs to be translated as the past or present form, and a noun as the singular or plural. Mostly I just translate a verb/noun into its base form without inflection. The reason is that the interpretation of the poem may not rule out either the past or present, or the singular or plural. However, if the verbal context necessitates the use of a particular inflected word form I just translate accordingly, e.g. if there is a time adverbial like 'qunian' ('last year'; 去年) preceding the verb, then the verb is translated with past tense. In addition, if there is a numeral above 'one' modifying a noun, or if in-context

the plural interpretation is highly likely, then the noun is translated as plural.

In the latter case, obviously, the decision depends on some subjective judgment on my part.

Explanation of the word-for-word crib/translation:

For the word-for-word crib/translation of a source poem, if there is any word/term that needs explanation, I mark it with *an asterisk/ asterisks*, and the explanation is put underneath the word-for-word crib/translation. Explanations are sometimes put in parentheses in a poetic line.

The English translations:

The English translations of the poems are largely taken from the sources for this study.

The rest are my translations.

About the appendices:

I have included in the appendices information which the reader may refer to if necessary, or if the reader wishes.

APPENDIX I: It consists of numbered notes which are referred to in the main text.

APPENDIX II: For Imperial Dynasties and poets which appear more than once in the thesis, I do not include the years every-time I mention them, and so I have included a chronological presentation of the Dynasties of Imperial China and its *vassal states* (most of the latter are mentioned when the anthology *Book of Songs* is referred to in the thesis) discussed, and also a list of the poets with their years of birth and death. The years of birth and death of the more widely-discussed poem translators mentioned in the thesis can also be found here.

CHAPTER 1

Basis of Discussion of the Poetic Argument and Overview of this Study

I. Introduction

I once read a report on famous copyright infringement cases which happened in the United States: several appropriation artists were sued because they had transformed some photographers' pictures for commercial purposes. The changes made included turning the photographs into paintings and adding/deleting details here and there. The defendants claimed that by so doing they had come up with a piece of work which gave new meaning to the original, and therefore the creations amounted to a fair use of the piece and there was no question of copyright infringement.

It is quite surprising to me how the court would sometimes accept such reasoning and rule in the artists' favor. Being no legal expert, I could only feel, that by comparing the original with the so-called re-creation, the only conclusion that could be drawn is the similarities between them were so conspicuous that even with the changes the cases clearly constituted an infringement of copyright. Obviously, such a judgment is made without any awareness on my part of the nuances of the law, but it seems that no matter what, incidents such as the above may propel one to think how, as a result of the accumulation of precedents and the letting in of different perspectives over time, people can start to complicate what ought to be straightforward matters in the first instance.

Maybe the same can be said of poetry translation, which happens to share with the copyright issue the same substance of art and imitation. And translators of poetry may likewise be perceived to have the poetic license, based upon the source poem, to make changes to the original as a show of their creativity. That being said, a view as such often leads me to ponder what the criterion of 'faithfulness', known for long to be the fundamental requirement for a good translation, should mean in the context of poetry translation. In this regard, I can recall that J. Minford suggested to me how Arthur Waley (1889-1966) and other outstanding poetry translators were geniuses who had that 'quality of mind', the ability to 'get to the heart of things', or an 'inner power' on their part which could 'set their translations

apart' (personal communication, March 5, 2016). Minford (2016) also referred to Waley's unfaithful translation of a line in a *ci* (詞) poem, a genre of classical Chinese poetry, which is '車如流水馬如龍' ('ju ru liu shui ma ru long') in 'To the tune gazing to the South' (*Wang Jiangnan*; 望江南) written by Li Yu (936-978) of the *Southern Tang* (937-975) Dynasty (p.7). The line consists of two similes, and literally it means 'the vehicles move like flowing water; the line of horses moves like a swimming dragon'. The more concise Chinese idiom '車水馬龍' ('jushui-malong') which is still commonly used means exactly the same and depicts a scene of exceedingly busy traffic on the streets, symbolic of the prosperity of a place. In Waley's translation the line becomes 'Glided my chariot, smoother than a summer stream' (*ibid*). When it comes to the quality of translation, analysts often tend to give a higher regard to its artistic value than to its faithfulness – J. Minford remarked to me that one could forgive Waley for the unfaithful translation because of that (personal communication, March 5, 2016). However, what he also implied at the same time is perhaps that, other things being equal, faithfulness should be something that a translator is expected to observe as a principle of translation. While one can probably say justifiably that faithfulness is not a sufficient condition for a poetry translation to be considered outstanding, at no time can anyone ignore it altogether when it is often the least a translation should achieve to make it minimally acceptable, and there seems to be no reason why poetry translation should be considered any exception in this regard.

The principle of faithfulness brings me to the standards of translation in general. One of the earliest significant proposals in the literature of Western translation theory is Tytler (1978), who suggests in his *Essay on the Principles of Translation* (originally published in 1791) that a translation 'should give a complete transcript of the ideas of the original work', 'should have all the ease of the composition of the original', and that the 'style and manner of writing should be of the same character with that of the original' (p.16). While the last standard being applied to literary work can be difficult to explicate objectively because any perception of an equivalence in style may vary from person to person, whether or not the former two standards are met are perhaps comparatively speaking more easily determined by objective judgment. And putting these two principles in even simpler terms, a translation should be *faithful* as much as it should read *smooth*. Yan Fu (嚴復; 1854-1921), famous for his translation of Thomas Huxley's *Evolution and*

Ethics and one of the most referred to Chinese translators, suggested ‘xin’ (信), ‘da’ (達), and ‘ya’ (雅) to be the three standards of a good translation (as seen in Yan, 1984, p.6), which are commonly translated as ‘faithfulness’, ‘comprehensibility’, and ‘elegance’ respectively, amongst numerous other possible translations as presented in Hermans (2003, p. 383). Based upon the common sense understanding that the standard of ‘ya’, ‘elegance’ in expression applies only to texts which are compatible with such a language style, Lao (1980) has proposed that it is ‘faithfulness’ and ‘smoothness’ which are generally applicable standards of translation (p.25). ‘Faithfulness’ is taken by Lao to be synonymous to ‘zhunque’ (準確), the latter when back-translated into English would be ‘accuracy’, and ‘smoothness’ (‘tongshun’; 通順) is his word for ‘da’ (達) (ibid), translated as ‘comprehensibility’ above. That ‘comprehensibility’ and ‘smoothness’ can be considered synonymous is evident in Lin’s (1984) account as well, where the standard of ‘comprehensibility’ also becomes ‘smoothness’ (p.260). Huang (1991), like Lao cited above, proposes that the standards of ‘accuracy’ (‘zhunque’) and ‘smoothness’ (‘tongshun’) are to be achieved for all kinds of translations. The two standards (be they ‘faithfulness’ and ‘comprehensibility’, or ‘accuracy’ and ‘smoothness’), together with what Tytler says regarding the standards of translation mentioned above, all constitute the *nature* of translation.¹ The nature of a translation proper, to me, has always appeared to be a relatively straightforward matter as such.

This is a research study on the translation of poetry. With regard to the tendency to ‘complicate matters’ as demonstrated by the infringement of copyright cases mentioned at the start, such complication just appears something all the more legitimate when it comes to studies of the translation of poetry, in which poetry is often considered, amongst other things, difficult, and possibly the most difficult medium to translate compared with other literary genres such as drama, prose, and the novel. In the rest of this chapter, based on the acknowledgement that it is perhaps legitimate to complicate discussions of the nature of poetry translation, I elaborate on the difficulties of poetry translation, the attempt at defining its nature, problems with defining its nature, and setbacks of poetry translation studies that stem from the complexities of poetry translation, upon which I identify a research

¹ This tight relationship between nature and standards can be considered in the light of Jin and Nida’s (1984) account of the purposes of translation theories (see Appendix I Note 1 on p. 293 for the purposes discussed and an explanation of how they connect nature and standards).

gap that enables me to propose my research objective, before I spell out in what way my research *contributes to the field of translation studies*. This introductory chapter ends with a summary of the chapters which follow.

II. Poetry translation—what are the difficulties about?

Poetry translation is difficult, not just because there seem to be no rules of thumb to follow, but also because the attempts at its theorization are more often than not doubted by expert translators as futile for the purposes of serving as any useful guidance in the process. Regarding such a doubt, B. Holton mentioned to me that sinologist John Minford once said he had never encountered any translation problem which he could tackle by referring to a book on translation theories (personal communication, June 13, 2014). Minford is echoed by Jay (1989), who states: 'I've not yet come across any theoretical precept that's helped me make a line of any translation ring true' (p.74). When the fact that translators who are nonbelievers in theory do themselves produce quality poetry translations, seemingly some kind of a vicious cycle results: evidence shows that poetry translations are capably handled by those who possess the 'gift', which puts them in a good position to dismiss theories, making poetry translation seem all the more unfathomable and *thus* further confirming the validity of dismissing theorization as pointless.

In addition, one can also look at the ways in which the substance of poetry translation is presented, which perhaps is no less difficult to fathom than the task of translating poetry itself. Any random search amongst the literature can testify to that. An example is Wong (2012) on lines of a poem of John Milton (1608-1674) before assimilating their style to that of the *Tang* poet Du Fu (712-770) and the translation of David Hawkes of one of Du's poems:

The above lines are characterized by a grand sweep, a large-scale movement, and a ferocious onslaught suggested by the rhythm, all of which share a close affinity with Du Fu's poem and Hawkes' translation. Depicting scenes or forces of cosmic proportions, the images and the language inspire awe and trigger associations with the sublime.... (p.109)

Difficulties of poetry translation are demonstrated in discussions as such which represent an anecdotal and subjective approach in literary translation studies,

and as the name suggests, it concerns wholly the ‘translator’s personal knowledge, intuitions and artistic competence’ (House, 1998, p. 257). There is no intention on my part to devalue such impressionistic accounts as worthless, and undoubtedly in some way the idea will remain valid that poetry translation is better left with the talented, those who can manipulate languages well and possess a good sensitivity to style. The role of such personal factors in translation is quite obviously demonstrated by Malmqvist (2014) on the translation of classical Chinese poetry:

I always articulate the text silently when I read, which gives me a sore throat at the end of a long day’s work. The repeated readings make me feel the presence of the author’s voice. When I eventually arrive at a point when my own voice, and breathing, are in harmony with the voice and the breathing of the author, then the work is almost done. I am aware that my notions the author’s voice and breathing may sound like hocus-pocus to many of you. I am at a loss to explain how it works, but I know that it does. Once I feel that I have arrived at this stage, I am ready to devise a language and a style to match those of the original text.

This can be regarded as another highly intriguing translation experience, but other than giving one an idea of how the way of translating poetry can be difficult to explicate, a remark as such can hardly be shared as any accessible knowledge. Interestingly also, while Bassnett (1998) shows her distaste conspicuously towards the way that poet and the nature of poetry has been presented, branding the numerous books on the subject as ‘self-indulgent nonsense’ enough ‘to fill entire libraries’ (p.57), in her defense of the translatability of poetry, she is *de facto* suggesting translatability hinges on treating poetry translation as a matter of *adaptation*² based on a rich cultural and literary knowledge on the part of the *translator*, or rather whom she calls the ‘rewriter’ towards the end of her account (p.75). While I can appreciate her point about the necessity of demystification of the poetic discourse (and the talent of the poet), and her emphasis on the social function of poetry, that successful translations can lead to substantive impact on a foreign culture, it also appears to me that her discussion is somewhat paradoxical: it starts out with a dismissal of the way that poets are unjustifiably regarded as some ‘super-beings’, and ends with a conclusion which strongly suggests that poetry

² While ‘adaptation’ is acknowledged to be different from translation in Koller (as cited in Schäffner, 1999, p. 5), it is used interchangeably with ‘translation’ in the discussion of Venuti (2010) (see Appendix I Note 2 on p. 293 for an account of how ‘adaptation’ is defined by him as a kind of translation).

translation should be done by those who are good enough to be 'perfectly fused with the source' (*ibid*, p.75), somehow reminiscent of Malmqvist's remark above. Her views can easily be taken to mean that in the end, the task of poetry translation is for those who have the *real* talent and is therefore *still* something quite inaccessible to the 'common mind' without her actually saying so.

Talking about the *difficulty* of poetry translation, perhaps no discussion of it can afford to leave out the notion of 'translatability'. Consider, for example, the infamous remark by the poet Robert Frost (1874-1963): 'I could define poetry this way: It is that which is lost out of both prose and verse in translation' (as seen in Frost, 1995, p.856). The fact is 'untranslatability' has since a long time ago been the very term employed by translation scholars to define poetic nature (Catford, 1965; Jakobson, 1959), and the view that poetry is untranslatable continues through to the present day. Perhaps it will remain a fact that poetic untranslatability is not unfounded, when it is impossible to try to take into account adequately all poetic features in translating a poem, where 'words may be woven into semantic, metrical, rhyming, intertextual and other patterns' (Hermans, 2009, p.302). Views of untranslatability of poetry abound, which certainly have an impact upon the perception of the nature of poetry translation, some rather intuitive:

Concerning the translation of poetry, ... it may require poetic sensibility and intuition, more than an adherence to the rules. For this reason it is difficult to imagine that anyone can translate poetry, except the one who has the talent of creating poetry himself, because *translating poetry is nearly impossible*, as the linguist Jacobson [sic] said. *What is possible is to rewrite the text...* From that idea comes what we can call the creative voice of the translator, as well as his effective role. (Najm, n.d.; my emphasis)

Views on untranslatability of poetry, in addition to suggesting that poetry translation is only for the talented, also lead to the common conception about the nature of poetry translation, that it is often regarded a kind of 'rewriting', 're-creation', or 'adaptation', names that seem to depart significantly from the substance of what defines a translation proper. Bly and Benjamin (as cited in Sun, 2004) remark that a poetry translator should ideally be a poet (p.86), a view echoed by Zatlin (2005), the latter makes it explicit that 'It is no doubt true that to translate poetry one must be a poet' (p.x). These views seem to imply that a poet is

assumingly at an advantageous (and legitimate) position to make the most of their creativity. In sum, the difficulties of poetry translation can be understood in the light of its mystification, untranslatability, and being looked upon as some re-creation. Now I continue with addressing issues associated with defining its nature and standards, followed by a discussion of problems concerning such attempts at definition, and problems with poetry translation studies as promised at the beginning of this chapter, which will ultimately lead to my research objective.

III. Poetry – its translatability and the goal of its translation acknowledged

With regard to the views of poetry untranslatability which are based on the difficulties of poetry translation mapped out above, it appears that one should not only stay at the level of acknowledging remarks like 'the metrical patterns of the source poem which are closely connected to the mono-syllabic feature of the Chinese words cannot be carried over to the target poem' or 'the imagery is imbued with such rich cultural connotations which will be lost if translated literally into another language'. Views as such appear to have almost become some common knowledge to which nothing much can be added. The general consensus these days, in fact, is for 'translatability' of poetry to be understood as a matter of degree, and that it is not helpful to treat poetry as *absolutely* translatable or untranslatable for anyone who aims at a sensible discussion of its translation. The following suggestion of Sallis (2002) is a direct rebuke to the claim of poetry's untranslatability: 'Poetry especially, many have declared, is untranslatable. Yet translations of poetry also abound. Even the poetry of those whose poetic gift and artistic gift and poetry mastery would seem to make their work ... untranslatable has found translators....' (p.112). S. W. Chan even indicated that 'untranslatability' of poetry understood in absolute terms is a 'now-defunct' idea that almost no researcher really cares to give it due consideration anymore (personal communication, 28th May, 2014). A meaningful discussion of poetry translation should, *instead*, revolve around the acknowledgment of 'the sobering acceptance of the difficulty involved and of the enormity of the task', and base on the purpose of searching for 'strategies whereby *as much as possible of the original poetry* may be saved in the translation' (Connolly, 1998, p.176; my emphasis). Compared to opinions about the absolute untranslatability of poetry due to features inherent in the poetic discourse, the view

mentioned just now seems a more practicable perspective in that it allows for *a room of discussion* of poetry translation issues.

IV. Defining the nature and standards of translation objectively – what are the problems?

However, a statement like that of Connolly's cited above is not entirely unproblematic when it sounds reasonable while at the same time being elusive: *reasonable* because no one would dispute that to preserve 'as much as possible of the original poetry' is *the* goal to achieve to translate poetry properly (presumably one would not suggest the goal is to preserve the original poetry any *less* than it could have been preserved), *elusive* because the features of a source poem are of different magnitude, and therefore it would be difficult to appreciate the quality of different translations of the poem as merely a matter of comparing which translation has 'the highest number of features of the original' and hence preserves 'the most' of the source poem – for example, who is to say that a translation that rhymes just like the original and seems to be able to capture the 'essence' of the source poem by a free translation approach is necessarily preserving more/less of the original compared to a prosaic translation which does not rhyme but is accurate down to the tiniest details? It is doubtful that any poetry translation studies should propose such a way of counting numbers *and* argue for it as a viable basis for quality assessment and understanding the nature of poetry translation.

It will remain true perhaps that different attributes are of different magnitudes, as much as they are accorded different levels of significance by different translators, rendering it difficult to describe the standards of poetry translation objectively. A similar attempt at delineating the nature of translation or poetry translation can be illustrated with reference to Chesterman, who acknowledges the proposal that a translation should have an 'appropriate relation of relevant similarities' (as cited in Jones, 2011, p.3) with the source text. Perhaps it is not surprising that attempts to define a translational relationship employing notions/phrases as such can be challenged. In his discussion where comparison is made amongst three translations of the lyric poem by the *Tang* poet Li Bai (701-762), 'Jade Stairs Complaint', Jones (2011) proposes that 'the three translators have both shared and differing views as to what is an appropriate relationship between the two texts, and what similarities are most relevant to this relationship' (p.3).

Chesterman (2016) likewise addresses this concern about subjectivity by citing Toury, the latter suggesting that for a text to be considered a translation there must be 'an inter-textual relationship between the two texts.' Chesterman put forward the question 'What kinds of intertextual relationships count as translational ones?', realizing that Toury's definition is problematic, and continued by pursuing that 'At the most general level, we can perhaps say that the required relation must be one of *relevant similarity*, but this then raises the question of what we mean by 'relevant' and indeed what we mean by 'similarity'" (p.60). Such a discussion about the nature of translation implies yet again the subjectivity issue that is bound to arise, and the tangled web of values and opinions about what counts as a translation/poetry translation proper.

Another attempt at defining the nature of translation is based on the dichotomies between 'invariant' and 'shift', the former defined as 'those elements which remain unchanged in the process of translation', a general term which applies to the description of different kinds of translations and which involves a 'class of definitions', but essentially the notion is 'postulated as a necessary condition to be met before the transfer operation can qualify as translation' (Bakker, Koster, & Van Leuven-Zwart, 2009, p.269). Therefore, 'invariant' seems to be just another term for 'relevant similarities' in the sense that they both *define* a translational relationship; at the same time the former shares with 'relevant similarities' the vagueness in definition, while what the word means exactly is also susceptible to subjectivity because analysts' view will differ with regard to what should remain 'unchanged' to be counted as the 'invariant'. The other notion 'shift' is entailed by 'invariant' – when some aspects should remain unchanged then some others will undergo change. 'Shift' has been classified as either 'obligatory', i.e. shift which is 'dictated by differences between linguistic systems', or 'optional' which can be 'opted for by the translator for stylistic, ideological or cultural reasons' (ibid, p. 271). In another study, it is noted that 'shifts have ... invariably been attributed to deliberate distortions, incompetence on the part of the translator, or linguistic incompatibility between the two languages' (Gentzler, 2001, p. 88). The quote may also be seen to imply shifts as obligatory (due to 'linguistic incompatibility between the two languages') and optional (i.e. the 'deliberate distortions'). I propose that in the context of poetry translation, translators will think differently concerning what shifts are obligatory and what optional, and whether the shifts initiated are

acceptable (for optional shifts) or necessary (for obligatory shifts). Such different views will lead to discrepancies in perceiving what counts as a translational relationship. For example, a certain shift, while it may be considered acceptable or necessary by a translator, may involve changing aspects which other translators consider should remain unchanged in the translation simply because *from their perspectives* such aspects are the 'relevant similarities' that the translation should share with the source text, or the 'invariant' that should remain unaltered in a translation so that it can establish a translational relationship with the source text.

One can see that what substance should define 'relevant similarities', 'invariant', and 'shift' is at best rather unclear and subject to personal views, such a phenomenon being an example to demonstrate why it is difficult to delineate what counts as a translation proper or poetry translation proper clearly and objectively.

With regard to the said problems of vagueness and subjectivity associated with the notions used to describe a translational relationship, I can also refer to the idea of stretching the limits of the target language, which can be seen to be related to 'invariant'. The following quote, though dedicated to the translation of texts in the social sciences, seems to hold true for poetry translation as well:

Translators must create the means to relay the peculiarities of the source language and culture without alienating readers of the target language and culture; they must avoid the Scylla of slavishly reproducing an argumentation process that may be incomprehensible to the intended reader and the Charybdis of refashioning it into a process with which the reader is familiar and comfortable. There is no set answer to the question of where they should position themselves between the two extremes: each text is *sui generis*.... (American Council of Learned Societies, 2006, p. 8)

By stating that it is necessary to stretch as far as possible the limits of the target language, the quote in a way echoes the standard of to retain 'as much as possible' of the source poem. But then again, it is reasonable to assume that there is no consensus amongst translators with regard to how far exactly the stretch for a translation can go to achieve the said purpose, and therefore the idea of 'stretching' shares the problem of vagueness and subjectivity that characterize the understanding of 'relevant similarity', 'invariant', and 'shift' discussed above, demonstrating again that it can be difficult to define the nature of poetry translation objectively with the employment of terms as such.

The attempt to account for the standards of translation has also been made with reference to the role of readers in translation, a dominant theme in translation studies. In addressing readers' response to poems, some writers, like Kenesei (2010) and Rosenblatt (1978), for example, discuss the part that readers have to play in the reading of poems and their interpretation. Eliot has commented on the meaning of poetry, that 'poem means *what readers take them to mean*' (as cited in Miller, 1977, p. 161; my emphasis). One of the earliest proposals of readers' response considered from the perspective of translation is the response-oriented approach (Nida, 1964), which suggests the target-text readers' response needs to be the same as that of readers of the source text for a translation to be considered successful. Theodore Savory, in his renowned *The Art of Translation* (published in 1957), proposes that 'translation' is 'made possible by an *equivalence of thought* which lies behind the different verbal expressions of a thought' (as cited in Shiyab, 2017, p.25; my emphasis). Newmark's (1982) communicative translation is about producing on its readers an *effect* as close as possible to that obtained for the readers of the source text. The ideas above seem to suggest that meaning in poetry, as well as meaning in poetry translation, comes into being with *subjective interpretation* on the part of the readers, and since interpretation is initiated by the readership, it appears that interpretation can be considered *a realization of readers' response, or what readers' response is based upon*. There are views on the interpretation of translated meaning on the part of the target readership illustrated from paralinguistic perspectives: the cultural and contextual factors. House (2016), for example, proposes that translation can be understood as a form of 'recontextualization' (p. 64), a process which makes translation not 'the rendering of words by their equivalents in another language' but 'the placing of linguistic symbols against the cultural background of a society' (Malinowski, as cited in House, 2016, p. 64), and Bassnett (1998) suggests that poetry translation is like the transplantation of seeds which gives rise to a new meaning for the target readership of a different cultural background. Blumczynski (2016) addresses the reality and significance of the 'fluidity and complexity of context' which has a 'crucial role in the interpretation of meaning' (p. 25).

Having explored the above-mentioned perspectives, I put forward the following questions: How can one define an 'equivalence of thought'? How can one delineate a 'similar effect'? Even if the terms/phrases used to describe readers' response can be clearly defined, how would it be possible for anyone to ascertain

any effect or equivalence is *actually* realized in the end? In any case, how can one have access to readers' response in the first instance? Also, it can be difficult to determine what impact exactly a different cultural background has upon the way readers interpret a message, the same indeterminacy applies to how the complexity and fluidity of context affect readers' interpretation. And so in the end, 'readers' response', just like the vague terms as 'invariant' above, is also something open to different interpretations and understanding, as much as it is *inaccessible* and *unpredictable*, making it anything but a reliable criterion to define the standards of a translation.

V. Problems with poetry translation studies – the prescriptive paradigm

Based on the earlier discussions that poetry translation is difficult and seen to entail much personal talent, and that it is difficult to describe the nature/standards of poetry translation in objective terms, can it be said that the choices entailed in the translation process are bound to be highly discretionary, to the extent that theories are at best well-intentioned attempts at generalizations about poetry translation, but which in fact are of low applicability? And are the attempts at defining the nature of poetry translation objectively prone to failure?

The answers to the foregoing questions may be a well-justified 'yes', but I would like to point out, focusing firstly on the doubts on usefulness of theorization, that attempts at mapping out translation theories for practices are by no means lacking. Concerning the *prescriptive* paradigm in translation studies, there have been numerous suggestions on *how* poetry can be translated over the years. Typical examples are Lefevere's 'seven different strategies', which are 'phonemic translation', 'literal translation', 'metrical translation', 'poetry into prose', 'rhymed translation', 'blank verse translation', and 'interpretation' (as cited in Bassnett, 2002, p.84) and Xu Yuanzhong's principle of achieving the 'Three Beauties' ('sanmei'; 三美): 'beauty in sense' ('yimei'; 意美), 'beauty in sounds' ('yinmei'; 音美), and 'beauty in form' ('xingmei'; 形美) (Xu, 1987, p. 5-6). Arthur Waley, whom I have mentioned at the beginning of this chapter and who is hailed as the one person whose name is the first to come to mind whenever one talks about the translation of classical Chinese poetry (Soong, 1973), emphasizes the importance of retaining the image in the translation of classical Chinese poetry, and while translating the source as a rhymed verse for him is not a necessity, he made up any loss in prosodic feature by

matching each syllable in the original line with a stressed syllable in the translation (Wong & Chan, 2001), a metrical pattern based upon the so-called 'sprung rhythm', a name given by Gerard Manley Hopkins (Soong, 1973, p. 40). This approach is somehow echoed by the much-discussed 'emulation method' proposed for the translations of poetry from English to Chinese (Huang, 2004), which is chiefly characterized by a strict adherence to formal features: a certain number of Chinese characters should correspond to a certain number of English syllables, *or* a certain number of pauses (often put at the boundaries of Chinese words and phrases; see Appendix I Note 3 on p. 293-294 for examples of the caesuras that divide Chinese poetic lines) to a certain number of meters in a line of an English source poem.

These are all attempts at theorizing, but with questionable general applicability. The reason echoes the very nature inherent in poetry: its form interweaves with its meaning, which leads to the untranslatability of poetry as mentioned in section II. The proposed strategies to translate poetry, therefore, often imply a tacit admittance of the indispensability of the need to give up some of the poetic features of the source poem in translation. This implication is perhaps more obvious in Lefevere's proposal cited above, that no one approach of translation is able to retain all features of the original. To put such a difficulty in substantive terms, one can consider the 'beauty in sound' in a poem achieved by a rhyming pattern, a formal feature, which usually needs to be given up for the sake of attaining a closeness in meaning, and vice versa. Liu's (1982) opinion is a footnote to such dilemma: 'End-rhyme, which is ubiquitous in classical Chinese poetry except for a few very early poems, can be reproduced in English, but this is often achieved at the cost of *distortion of meaning*, unnatural inversions, omissions, or padding' (p.47; my emphasis).

These prescriptive rules, therefore, are as much attempts at theorization as they are demonstrations that no one can ever achieve a poetry translation which is, in the words of Toury, both 'adequate' and 'acceptable' (as cited in Hatim, 2001, p.147).³ As a result, numerous principles mapped out for poetry translation have

³ This juxtaposition requires a bit of explanation. Toury (1995) associates the two words concerned with his notion of 'norm': 'Thus, whereas adherence to source norms determines a translation's *adequacy* as compared to the source text, subscription to norms originating in the target culture determines its *acceptability*' (p.56-57; my emphasis). Simply put, an adequate translation is source-text oriented, while an acceptable one target-text oriented, thus the terms can be employed to depict the dilemma a poetry translator has to be confronted with from time to time.

doubtful general applicability, as the translation scholars themselves might be aware of. It seems that the very nature of poetry which leads to problems of translation has led to the result that prescriptive rules at best signal suggestions on how a balance can be struck (perhaps painstakingly) between an adequate and an acceptable translation, the daunting task that Qian Zhongshu (錢鍾書; 1910-1998)⁴ was confronted with from time to time. His opinion below in a letter to a friend can be considered a way of presenting the dilemma between 'adequacy' and 'acceptability':

Your views on verse translation are very pertinent. But you of course know Robert Frost's bluntly dismissive definition of poetry as "what gets lost in translation". I'm rather inclined to say ditto to him. A *verre clair* rendition sins against poetry and a *verre coloré* one sins against translation. Caught between these two horns of the dilemma, I have become a confirmed defeatist and regard the whole issue as one of a well-considered choice of the lesser of the two evils or risks. In my experience of desultory reading in five or six languages, translated verse is apt to be *perverse* if not *worse*. This is not to deny that the verse may in itself be very good – 'Very pretty, Mr. Pope, you must not call it Homer.'⁵ As old Bentley said. (As cited in Xu, 1998, p.378)

The dilemmas suggested above imply that it is up to individual translators to adopt a method which they consider appropriate, a method which counts as 'the lesser of the two evils' based on their own judgment – perhaps nothing too meaningful is left to be said. The consideration of dilemmas explains why accounts idiosyncratic to the taste or claim of some literary translators may not have been taken too seriously by the others: why should I follow your suggestions when I have a different view which could be considered just as valid? It appears, therefore, that there will always be disagreements, and dichotomies will remain a stalemate. *Such is a fact about poetry translation studies.* In the prescriptive paradigm, certainly researchers *can* always theorize about what *should* be done; however, a dismissal of their theory may be considered justifiable so long as the above mentioned difficulties of poetry translation which *stem from the very nature of poetry itself* are true and real. Because it is not possible to cater for all the formal and rhetorical aspects of a source poem, and because a translator is often torn between preserving

⁴ Qian is one of the most renowned Chinese scholars of modern times who had almost attained perfect mastery of several European languages.

⁵ Alexander Pope (1688-1744) is best known for his translations of *Iliad* and *Odyssey* by Homer (12th-8th centuries B.C. - ?).

the source-text and target-text features, it seems s/he is always entitled to exercising his/her discretion and preferences in choosing what s/he considers to be a central concern in poetry translation, *the art of concession*.

Other much-discussed dichotomies include the argument of whether to preserve the 'form' or 'spirit' in a translated poem (as discussed in Feng [1986] and Liu [1996]), or a preference of translating a poem as a poem over translating it as a prose, and vice versa.⁶ But whatever convincingness these accounts have may be diminished when even the definition of the working concepts themselves can pose problems. For example, how does one define 'spirit'? If it is to be considered a juxtaposition to 'form', can one also accept the view that the 'form' embodies the spirit (as discussed in Huang [1999] and Jiang & Xu [1996]), or simply the 'form' partially defines the latter?⁷ And would anyone consider the insistence on translating a poem as a poem convincing enough when it can be hard to determine where exactly a poem ceases to be a poem and that, in the words of Watson (1978), it 'slacken[s] into prose' (p.26)?⁸

In the end, I wish to point out that I do acknowledge there should always be a venue for researchers who wish to put forward their insights about the 'how' of translation which arise out of their own experience and revelations, and that proposing prescribed rules need not be considered an end to itself: through learning the views of a particular scholar, there is often the possibility to engage a bigger picture. Nevertheless, as the foregoing discussion implies, the value of these research studies does not appear to lie with the fact that they are convincing enough in appealing to *objectivity*. Decades of translation studies have witnessed numerous researchers continuing to go on their own route, giving an account of poetry translation with reference to what 'I' consider to be important or, in the words of

⁶ The preference for a prosaic translation is based on the belief that it has merits which are able to make up for the losses in poetry translation; the discursiveness allowed in the prosaic form makes an explanatory translation plausible: '...believers in the impossibility of poetic translation tend to assert that if poetry is to be translated at all, prose is the only medium for that purpose' (Connolly, 1998, p. 173).

⁷ Brodsky remarked that meters in verse (which constitute a formal feature) are 'kinds of *spiritual* magnitudes for which nothing can be substituted' (as cited in Weissbort, 1999, p.131; my emphasis).

⁸ In this regard I can refer to a translation by W.A.P. Martin of the narrative poem *Mulan* which I discuss in Chapter 4. Interestingly, the translation is referred to in some sources under the title 'story' (Tappan, 1914, p. 57-59) or 'tale' (Tappan, n.d.). It seems that if a translation can be regarded a piece of poetry as well as a story/tale, then what is a poem and what is not have no clear boundary in between. This would remind one of Labov (1973), who sees the categorization between entities to be inherently fuzzy (see Appendix I Note 4 on p. 294-295 for a discussion of Labov's view on categorization).

Bassnett (2013), with reference to 'idiosyncratic value judgements on randomly selected translations' (p. 15). As a result, any prescriptive rules that they propose occupy the uncomfortable position of being strategies suggested for translators 'to follow', while the fact is their generality is often limited and their capacity to convince arguable.

VI. Problems with poetry translation studies – the descriptive paradigm

With regard to the issue of the difficulty in defining the nature of translation and poetry translation objectively as analyzed above, generalizations in poetry translation studies are also realized in endeavors in the past decades to adopt systematic and scientific approaches in the *descriptive* paradigm. James Holmes, renowned poet-translator and translation theorist who represents one of the earliest attempts at theorization in translation studies, stated explicitly that 'It is...perhaps worth our while to *lay aside prescription in favor of description*, and to survey systematically the various solutions that have been found' (Holmes, 1988, p.25; my emphasis). Following is Holmes' scheme of translation studies:

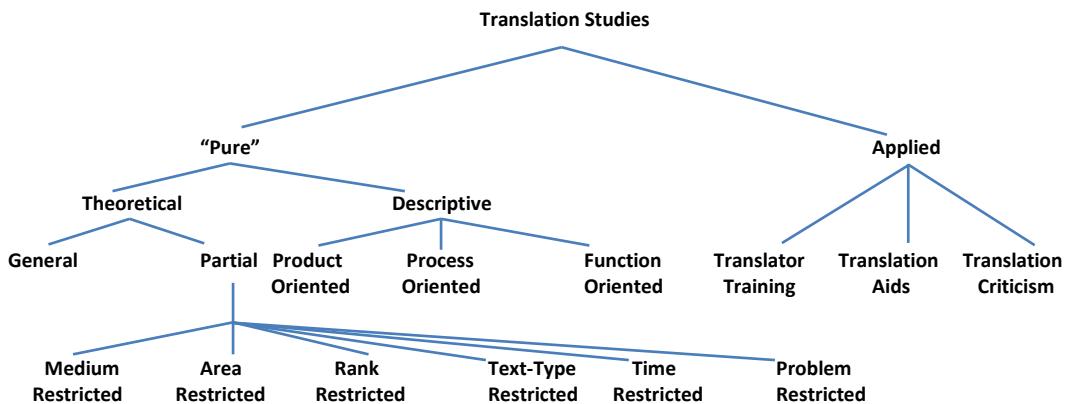


Figure 1: Holmes' map of translation studies (Toury, 1995, p.10)⁹

It can be seen that 'Descriptive Translation Studies' (DTS) under the 'Pure' side is divided into 'Product-oriented', 'Process-oriented', and 'Function-oriented' approaches: 'Product-oriented' approach is 'text-focused', based upon either 'individual translations' or 'comparative analyses' of 'translations of the same text' (Hatim & Munday, 2004, p. 128); the 'Process-oriented' approach has a different focus on the 'little black box' or the translator's 'mind' in the process of translation

⁹ 'The Name and Nature of Translation Studies', the paper in which the map appears, is hailed as the 'founding statement of work in the field of translation studies' (Gentzler, as cited in Hatim & Munday, 2004, p. 126).

(ibid); lastly, the 'Function-oriented' approach concerns the 'function' of translations analyzed in the socio-cultural context in which they appear (ibid). The descriptive approach is largely based upon objective facts, and is not about prescribing rules from the outset which involves subjective value judgments on the part of the analyst. Instead, rules are proposed based upon the results of DTS, rendering 'Descriptive Translation Studies' not separated from its 'Theoretical' counterpart under the 'Pure' side (i.e. according to Holmes's map above; the 'Theoretical' branch concerning 'principles', 'theories', and 'models' derived from the description of translations [ibid, p. 129]).¹⁰

There are quite a few examples in the field of Descriptive Translation Studies from which widely-accepted theories are derived, including Toury (1995; 1999; 2000), Hermans (1991), Chesterman (1997), and Schäffner (1999), who argue for the reality and usefulness of the translational 'norm' in describing and understanding translation; Blum-Kulka (1986) describes the 'shifts' in translation and their inevitability, an idea also discussed by Catford (2000) and Toury (2000), the latter explicitly confirming its universality: 'The occurrence of shifts has long been acknowledged as a true universal of translation' (p. 201).

The descriptive approach also lets in an empirical dimension for translation studies like soft science (i.e. based on the assumption that translation studies can by definition be a social science with its inter-disciplinary nature [Kuhiwczak & Karin, 2007; Munday, 2009]). As far as the research methods of translation studies based on an empirical approach are concerned, Chesterman (2000a), for example, proposed the three 'models' (comparative, process, and causal) for analysis for the discernment of *patterns* in translation which assumingly have good predictive and explanatory power – a typical example of how the goal of translation studies can identify with the purpose of the yet more 'objective' discipline of hard science (see Appendix I Note 6 on p. 295 for an explanation of the purpose of hard science).

Talking about achieving objectivity by a descriptive approach, it would seem the *translated text* is a relatively more accessible (i.e. compared with the 'mind' of the translator and 'function' of translations in their 'socio-cultural context' mentioned above) and substantive target of study for achieving that purpose. The comparative

¹⁰ This relationship also leads to the idea that descriptive translation studies should not be regarded as 'in opposition to' its prescriptive counterpart (see Appendix I note 5 on p. 295 for an elaboration of such an idea).

model proposed by Chesterman just mentioned, for example, is based upon translated texts for analysis, which perceivably should achieve 'systematization, generalization, and the development of rules' using the words of House (1998, p. 257). The central concern of the text-based approach is *comparing* translations of a source text and pinning down regularities in syntax and style, amongst other linguistic and paralinguistic aspects. For example, the corpus-based approach to translation studies (Baker, 1993; Baker 1995; Laviosa, 2002; Olohan, 2004) is typical example of a text-based approach, using the *parallel corpus*¹¹ or *comparable corpus*¹² to serve the purpose of deriving 'translation universals', identified by Chesterman (2000a) as features that are shared amongst translated texts, and as the behavioral patterns shared amongst translators (p. 26). But despite such efforts towards systematization, ever since the corpus-based approach began to receive attention in the field, and ever since it started to extend to the analyses of literary translations (as noted by Laviosa [2002]), there has been a tendency for many researchers to fall back on very specialized studies, some examples being Emami (2014), Ji (2010), Li, Zhang, and Liu (2011), Naudé (2004), Olohan and Baker (2000), and Wang and Li (2012). As early as the eighties, Lefevere (1981), in discussing pieces of research on the corpus approach to study translated literature, aptly observed that the response to studies as such to be 'the shaking of heads over the stupidity of... the *anecdotal nature of much writing on the subject* and the generally diminished respectability in which that subject is held' (p. 68; my emphasis). Now with the development of the corpus-based approach to study translation in a way that generalizable results can be produced, the irony exists that for corpus-based studies which focus on very minute issues, they have a subject matter so narrow and so specialized that any 'universals' of translation would seem to be confined to an area which is of fairly limited general interest as well as application, i.e. their meticulous methodology and sound arguments regardless. For example, one only needs to look at how many translation studies make use of Blum-Kulka's (1986) explicitation hypothesis, further developed by Baker (1993, 1995, 1996) ever since the term emerged from corpus-based studies – generally speaking, this notion refers to the nature of a

¹¹ It puts a collection of source texts and their translations side-by-side for comparison.

¹² It consists of a collection of texts written in a particular language, e.g. English, and another collection of texts translated from another language into English – as the name suggests, the comparable corpus is for purpose of comparison of features between texts written in a particular language in the first instance and translations in that language.

translated text that it is 'more explicit' compared with its source text, or in the words of Olohan and Baker (2000), it is 'the spelling out in a target text of information which is only implicit in a source text' (p. 142). In a case as such, what is acknowledged to be an authoritative research with originality, one that involves the derivation of 'explication' as a universal feature from a corpus of translated texts through a bottom-up approach, has generated an idea which becomes *taken-for-granted* and *continues its development* into numerous corpus-based studies which just delve deeper into *very specific dimensions* (e.g. Baleghizadeh & Sharifi, 2010; Beikian, Yarahmadzehi, & Natanzi, 2013; Dósa, 2009; Huang, 2008, and Krüger, 2015). 'Explication' is one of those examples of translation studies in the descriptive paradigm (which assumingly have *the purpose of generalization*) having fallen back on studies of an *isolated* nature. Studies of an isolated nature, in the sense in which I am using 'isolated' in this thesis, tend to fixate on the minutiae of translation such as the use of specific sentence structures in a corpus, or are based upon a small number of texts in their derivation of apparent 'patterns' (e.g. Tao & Jiang [2017], and Wang [2009]). In a word, it may not appear unfair to say that any such analysis is prone to be regarded as something which is simply done as an end in itself.

I would make the assumption that when it comes to translation studies (or perhaps academic studies in general) it is easier to rely on taken-for-granted ideas than to be original, as much as it is more manageable to conduct isolated studies and focus on the trivialities instead of attending to the bigger picture. In particular for poetry translation which is so complex an area in itself, it is all the more understandable an analyst might just find it more feasible to go with the flow of the trend and attend only to the details. It needs to be conceded though that any research has to start somewhere, and there is always the research objective to justify the research approach, not to mention that for any research study there can be 'implications', either for further research or potential for more general applicability. Therefore, any remark in an attempt to discredit all research studies mentioned as pointless is certainly too judgmental. For any kind of research undertaken in the field of translation studies, so long as it has a sound methodology, clearly-stated goal, and good arguments presented with coherence, it should be viewed as making its contribution to the field as one of the missing pieces of the puzzle, as Honig

(1985) once remarked: 'No one is ever likely to have the last word about translation' (p. 1).

However, undertaking translation in an isolated manner may still be problematized if the original *purpose* of theorizing about translation is taken into account. Holmes suggests that theorizing should aim for 'a full, inclusive theory' which can 'explain and predict all phenomena falling within the terrain of understanding translating and translation' ('translation' referring to the product while 'translating', the process) and exclude 'all phenomena falling outside it' (as cited in Hatim & Munday, 2004, p.129). Presumably, 'a *general* translation theory' which can be understood 'in such a true sense of the term' (*ibid*; my emphasis) needs to be a theory able to achieve the goal identified above – it is the original purpose of translation theories to delineate the difference between translation and non-translation. Such delineation, I argue, should naturally include a description of the standards of translation explicated in simple terms as 'accuracy' and 'smoothness', standards I have mentioned at the beginning of this chapter which define translation. Jin and Nida's (1984) account that translation theories serve to define the 'nature' and 'standards' of translation (p. 7) appears to be echoing the aims of the 'general translation theories' proposed by Holmes above, which makes their views represent also what translation studies were like in the early days of development of the discipline when purposes of theorizing were presented in a relatively 'rustic' and straightforward way. The problem with numerous research studies in translation nowadays is that they, as mentioned, discuss translation in an isolated manner and so tend to address the minutiae. And therefore they may, in the end, be prone to be seen to just constitute some kind of 'arcanum' and convey the impression that research on translation is about nothing but the demonstration of academic esotericism and elitist abstraction, which seems to have lost touch with the purposes mentioned of general translation theories. The following remark addresses the setback of translation studies that are specific in their scope, which I propose can also be used to describe the problem of isolated discussions which lose sight of the bigger picture:

'[Translation theories which] bear the designation of 'general' translation theories ... are in fact not general theories, but partial or specific in their scope, dealing with only one or a few of the various aspects of translation theory as a whole. It is in this

area of partial theories that the most significant advances have been made in recent years.' (Holmes, as cited in Hatim & Munday, 2004, p.129)

It was also Holmes who stated that quite a few analysts conducting research study specific in its scope were being 'protectively cautious' in calling their study something going 'towards' the construction of a 'general translation theory', and not studies that had *actually* achieved such a purpose (*ibid*). Such a fact also indicates a tacit understanding: translation studies are insufficient and pointless if their purpose in constructing a general translation theory is not at least acknowledged. Based upon my suggestion earlier that translation studies in the descriptive paradigm easily fall back on isolated discussions because they seem to be more manageable, I argue that the trend of theorization described above has continued through to the present.

Perhaps the problem is more conspicuous if considered from the pedagogical perspective, that theories which are derived from isolated studies and which are too limited in their scope of application may not be particularly relevant to the learning needs of students, who generally speaking would not be interested in understanding translation through observations based on studies such as the above. Translation students would, presumably, appreciate a perspective that helps them realize what this activity that we call 'translation' is all about in more fundamental terms.¹³ Taking this concern into consideration, I argue that for research studies as specific as 'A Meta-functional Experiential Analysis of Du Mu's poem *Qingming*'¹⁴ (Huang, 2002); 'Style of translation: The use of source language words in translations by Margaret Jull Costa, and Peter Bush' (Saldanha, 2011); 'Lexical lectometry in corpus-based translation studies: Combining profile-based correspondence analysis and logistic regression modelling' (Sutter, Delaere, & Plevoets, 2012); or 'Collocations in popular religious literature: an analysis in corpus-based translation studies' (Marais & Naudé, 2007), even if they might be considered studies that go 'towards' the construction of a general translation theory, their usefulness in helping learners understand the nature of translation is but too subtle for them to realize.

¹³ Obviously this is not to say that all research studies on translation should aim at the betterment of translation teaching, even as quite a few do claim to have some 'pedagogical implications' (e.g. Akutsu & Marchand, 2014; Tsai, 2015).

¹⁴ Du Mu (803-852) was a Chinese poet.

VII. Research objective: what makes the poetic argument useful?

It seems that the difficulties of poetry translation which arise from the complexities of poetry itself mean that problems associated with defining its nature, and the subjective and isolated translation studies of the prescriptive and descriptive paradigms will persist. When the nature of poetry translation is so difficult to define clearly and objectively, when prescription of general rules agreeable to all to be good for translating poetry is almost impossible, and when it would always seem easier to attend only to the minutiae in the description of poetry translation, the principle of preserving 'as much as possible of the original poetry' seems to have got lost amongst all the subjective and isolated accounts, and has become an inaccessible ideal which exists 'out there'.

The foregoing discussion leads me to the intent and research purpose of revisiting the nature of poetry translation through addressing the problems in the literature which have been identified. To this end, it should be desirable to conduct research based on bi-directional poetry translations (e.g. taking into account poetry translations from Chinese to English *and* English to Chinese) to achieve greater generality. However, due to the concern of space, only poems translated from Chinese into English will be discussed. Still, the conclusions derived for this research study may hopefully be adapted to the understanding of the nature of poetry translation in general in addition to the translation of classical Chinese poems in general. I have chosen classical Chinese poetry to analyze for its general brevity in form and conciseness of the classical Chinese language. With regard specifically to my research objective in this research study, I wish to demonstrate the following: *Based on the transference of the 'poetic argument' of classical Chinese poetry as far as possible as a goal in its translation, the nature of poetry translation can be accounted for objectively.* The transference of the poetic argument as far as possible in translation I call the 'argumentative perspective', which I refer to from time to time in this research study. With the acknowledgment at the beginning of this chapter that the nature of translation embodies its standards, I propose here that whenever the 'nature' of translation is mentioned, it is meant to refer also to its 'standards'. The close relationship between 'nature' and 'standards' means the objective description of the nature of poetry translation achieved at the same time spells out the way to 'do' translation, i.e. the *practice* of or *application* for translation.

The argumentative perspective represents an almost entirely unexplored perspective in poetry translation studies. Obviously though, such a perspective should not be adopted just because it is new, but because it enables me to address the problems identified and achieve an *objective* account of the nature of poetry translation as stated in my research purpose. Such 'objectivity', I propose, is realized as different 'objective dimensions' as follows: a 'demystification' of poetry translation, a mapping out more clearly of the senses of the elusive terms as 'relevant similarities', 'invariant', and 'shift', and also more clearly of the extent of 'stretch' allowed for a translation. Objectivity is also achieved by proposing that describing translation in the light of the argumentative perspective does not take into account thresholds such as the readers' response which is unpredictable and inaccessible, but rather it is based upon readers' response defined in terms of the interpretation which can be *reasonably expected by the translator* – 'reasonable', in this sense, would intend that translators of classical Chinese poetry, or translators of poetry more generally, could expect – borrowing the words of Jacques Derrida – an interpretation that is 'dominant' (Lawlor & Direk, 2002, p. 283), and which reflects a *minimal consensus* (Derrida, 1988; O'Regan, 2006) on the part of the readers as they try to make sense of, in my case, the translation of the poetic text. Such an understanding of 'reasonableness' I elaborate on in greater detail at the end of this study. In addition, I wish to demonstrate that the argumentative perspective can lead to objective descriptions of the nature of poetry translation because it can have rules to follow, not subjective rules but rules which consist in acknowledging the inevitable individual dispositions in decision making. Finally, objectivity also consists in a description of poetry translation which avoids 'isolatedness', also a description in its fundamental terms suitable for teaching purposes which is, again, made possible by the argumentative perspective. The descriptions above which constitute the 'objectivity' are realized, again, as different 'objective dimensions'.

Furthermore, as will become obvious, the perspective covers a reasonably large number of poetry examples and their translations, and so it has relatively great power of generalization – instead of going 'deeper', I intend to go 'wider', and again with a referral to a much *underexplored* perspective, the poetic argument.

To achieve the research purpose of describing poetry translation objectively, the discussions of this research study address the problems identified in the

foregoing sections in this chapter, and by doing so I *also* revisit long-existing notions and themes in translation studies as I explain below.

The fundamental standards of translation mentioned earlier in this chapter, namely 'faithfulness/accuracy', and 'comprehensibility/smoothness' are standards of translation which I refer to from time to time in this research study in the light of the argumentative perspective. And while I am still on Chapter 1, I clarify what I intend them to mean exactly. I take 'faithfulness' to be more a matter of 'fidelity' ('zhongshi'; 忠實) to the content of the original, which makes the standard a kind of 'spirit' as well as principle to adhere to in translation; 'accuracy' for me concerns an 'error-free' rendering, and is more a matter of the actual presentation of a correct translation without misrepresenting the original's content. *Likewise*, 'comprehensibility' and 'smoothness' are not considered entirely the same: I propose the former has the meaning of 'making sense' to the readers, that they find what is conveyed intelligible (if not actually agreeable or convincing), while a 'smooth' rendering is not hampered by language mistakes, and is presented in a way akin to the habit of the language the source text is translated into (see Appendix I Note 7 on p. 296 for a discussion of 'smoothness' understood in this sense in the literature of translation studies). The perceived differences between 'faithfulness' and 'accuracy', and 'comprehensibility' and 'smoothness' acknowledged, for me the two groups of words will always have overlapping senses: an 'accurate' translation has to be a 'faithful' one, and vice versa; at the same time, presumably there is no such thing as a 'smooth' translation which is not 'comprehensible' (i.e. in the sense of being intelligible), and the same, I propose, applies the other way round. In a word, I do not impose a clear sense demarcation between the two terms in the same 'set'. At the same time, following the idea of Jin (1984), Jin (1998), and Lao (1980) about the dialectical relationship between 'smoothness' and 'accuracy',¹⁵ I propose that a 'faithful/accurate' translation would entail automatically 'comprehensibility' or 'smoothness' as a necessary condition. However, for the reason that poetry or poetry translation often tolerates relatively unnatural use of language, I would just consider that in the context of translation of classical Chinese poetry, any presentation in understandable English not hampered by grammatical errors can be regarded 'smooth' or 'comprehensible'.

¹⁵ Such a dialectical relationship is captured succinctly by Jin's (1998) words, 'A translation that is not smooth but accurate cannot exist in principle' (p. 124; the Chinese original is '不通的譯文…基本上不可能是準確的。').

For the themes on translation studies I *revisit*, I would like to point out also the fact that the each of the thesis chapters (more specifically Chapters 4 to 7 which address issues of poetry translation) has a different focus (as discussed below), and in each of them particular topics on translation which have been addressed in the literature are foregrounded as appropriate. Therefore, while I demonstrate the usefulness and desirability of adopting the argumentative perspective to explain the nature of translation of classical Chinese poetry, at the same time I also demonstrate how the argumentative perspective is able to shed light on the substance of existing views in poetry translation studies, more particularly how the observations derived may echo, reinterpret, or clarify such views, or make them appear questionable, if not refuting them altogether. In so doing, I am ‘putting old wine in a new bottle’, and at the same time ‘putting new wine in an old bottle’, but without the slightly derogatory sense in both, because the result should be a refreshed understanding of the nature of poetry translation. After-all, ‘hardly any new theory is born without inspiration coming from those already in existence’ (Tabakowska, 1993, p.1).

VIII. The argumentative perspective: what it has to offer for translation studies

At the beginning of section V of this chapter, I put forward the question whether theories are ‘at best well-intentioned attempts at generalizations about poetry translation’ which in fact are of ‘low applicability’, to which I have somewhat given the answer ‘yes’ tacitly. Instead of leaving such an understanding as a ‘dead end’, I will, as promised earlier in this chapter, continue in this section with discussing contribution to the field of translation studies by the argumentative perspective, which is construction of a *translation theory based on the poetic argument*.

The discussion which follows, however, should not be considered an isolated account that stands by itself. Perhaps it needs to be pointed out how I intend my research purpose, discussed in the previous section, of achieving an objective description (which consists of the ‘objective dimensions’) of the nature of poetry translation to be *related to* contribution of the argumentative perspective to the field. I try to discuss the relationship between the two along the line of *how the ‘dimensions’ of objectivity can lead to the new translation theory mentioned*. Furthermore, since the key parts of my research study, the four aspects of the poetic argument (discussed in Chapters 4-7), consist of translation examples on which an objective description

of the nature of poetry translation is based, these four aspects naturally also have a part to play to construct such a new theory.

The new translation theory I propose is characterized by the features of being 'simple' and 'accommodating'. *Generally speaking*, I take 'simple' to mean what the word is usually taken to mean, i.e. 'uncomplicated', while 'accommodating' means 'adaptable'. *Specifically*, being 'simple' and 'accommodating' have to be understood as features which set the theory concerned apart from theories already existent in the field of translation studies, in order that the new theory can justify itself as a *contribution*. How the features are understood in this way I elaborate later in the same section.

Now I take a step back and discuss the general scenario in the field of translation studies as a basis on which the value of the argumentative perspective in translation theory construction can be proposed. Research studies on translation have come a long way ever since the subject started out as a myriad of anecdotal and impressionistic accounts on the nature and standards expected of translation, and developed eventually into an area which incorporates influential proposals widely adopted in the field (e.g. Baker, 1993; Holmes, 1988; House, 1981; Newmark, 1988; Nida & Taber, 2003; Nord, 2018; Pym, 1992; Reiss & Vermeer, 2013; Snell-Hornby, 2006; and Venuti, 1995, to name a few). The academia develops in a way that generally speaking, newer proposals emerge either as competing perspectives, or as reconfiguration/remodeling/revision of previous studies. Translation studies as an academic discipline, as I have somewhat suggested earlier, is no exception in this regard. And yet, translation is not like other subjects such as medicine, law, or engineering, either as a skill or a concept. *For one thing*, the practice of translation and understanding of its nature are more susceptible to personal values and discretionary judgments as discussed; *at the same time*, a delving into relatively minute issues, a phenomenon which I have addressed, seems to be all the more legitimate to expect for research studies in translation. In addition to being a result of the suspected tendency for analysts to consider it easier to avoid addressing the big question of the nature of translation as I have argued, such a phenomenon possibly also has the multi-disciplinary nature of translation to 'blame', that it has a higher 'potential' of branching out into fragmentary studies. The above-mentioned subjective elements in the perception and practice of translation, and the possibility

of adopting multifarious perspectives in its studies, *I would add here*, explain why translation studies is a field that lacks a relatively solid framework of knowledge. The result is that 'knowing about translation' is nothing like 'knowing about medicine', 'law' or 'engineering', because for the latter group of disciplines people can have assumptions and expectations that someone who knows any of those areas should be equipped with a knowledge which is necessary to identify that area. For instance, it would be unthinkable that a doctor knows nothing about human anatomy, or a civil engineer does not understand the logic of how 'load', an external force or pressure, applies to a structure. For translation, it seems that a good knowledge of the subject can mean every existing theory counts, while it might be argued that none of the theories is really criterial.

It would seem that the 'old path' in conducting research in translation, constituted by the issues I have identified in the previous sections (more specifically sections II, IV, V, & VI), has also exemplified the nature of the discipline of translation studies just mentioned, i.e. being hampered by fluidity and uncertainties – so many proposals have been put forward, but none of them seems significant enough to constitute any 'must-know'. I add the assumption here that one of the major reasons for their lack of status as criterial knowledge is the usefulness of the theories that arise from research studies following the 'old path', whether in the description of the nature of translation or actual application, is often called into doubt. In this regard, one can consider again the issues discussed: poetry translation being presented in a mystified way, fragmentary discussions on the nature of translation using terms which are inherently vague and defy objective definitions exist, 'readers' response' as a criterion to identify translation standards has remained as it is, i.e. inaccessible and unpredictable, and therefore unreliable; prescriptive rules of translation prone to be regarded subjective one way or another are proposed time and again; and finally, research studies on translation which delve into trivialities of the subject keep emerging. All these phenomena constitute pieces of evidence that the discussions in translation studies often fall into these categories: (1) they imply a dismissal of theories altogether (when poetry translation is 'mystified' in its discussion), (2) the theories concerned fail to identify unambiguously (consider the vague terms) and objectively (consider readers' response) the standards of translation, (3) they do not point at the general direction of 'how to translate' convincingly (particularly for the prescriptive paradigm), and

(4) the theories generated have lost sight of the fundamental issue of 'what translation is' (problem with the descriptive paradigm). It follows that any research studies following the old path mentioned will only add proposals of a similar nature to the pool of those already in existence that characterize the fluidity and uncertainties of the discipline. In other words, any persistence in conducting research in the same direction will either continue to imply a dismissal of theories, or produce more theories the significance of which to the understanding of the nature/standards/practice of translation is marginal/questionable. I would therefore see a *contribution* to the field to be realized by the proposal of a new theory which *addresses the problems of the field delineated by refraining from the existing trend*, and I would propose the way to do so is by mapping out *an objective description of poetry translation* as stated in my research purpose and constructing *a simple and accommodating translation theory*, a theory which is relatively convincing and generally applicable for understanding the *nature/standards* as well as *practice* of translation (the former entails the latter as suggested in the last section).

My discussion having progressed to this stage, I present schematically how step-by-step the argumentative perspective contributes to the field of translation studies:

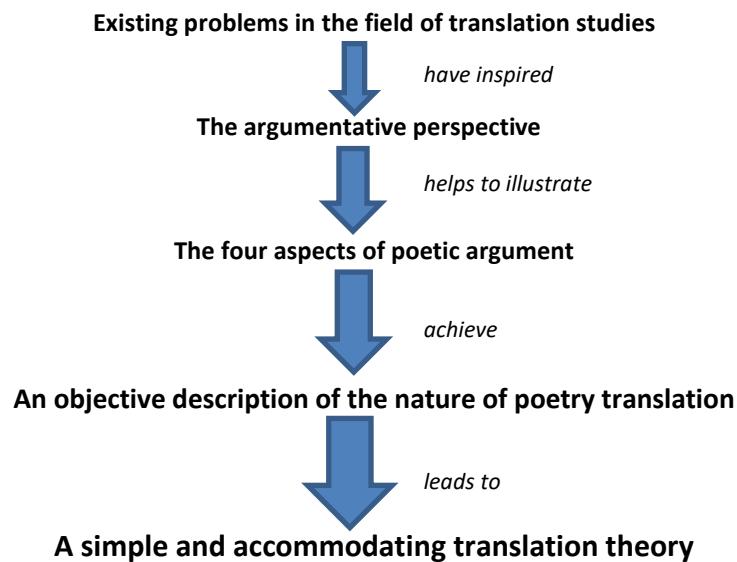


Figure 2: How the argumentative perspective contributes to the field of translation studies

What can be discerned in the chart above are the relationships amongst the five key components of this research study: the *problems in the field of translation studies* have

inspired my proposal of the *argumentative perspective*. It helps to illustrate the four aspects of the poetic argument (again discussed in Chapters 4 -7) in the sense that discussion of translation issues under the four aspects is based upon the *argumentative perspective* (refer to p.62-63 on a discussion of how this relationship is realized) as I indicate time and again in the following chapters on the four aspects. Then the four aspects achieve an objective description of the nature of poetry translation as suggested. More specifically, translation issues of the four aspects provide *observations* or *evidences* for such an objective description. These evidences refer to *consistencies* of the translation approaches adopted as can be observed in the translation examples. Where translation examples fail to exhibit such consistencies, I propose in the discussion concerned *well-reasoned points of view* on the nature of poetry translation based upon the *argumentative perspective* (on p. 62-63 is a discussion of the 'presumed validity' of this perspective) to achieve the said objective description. The objective description finally leads to a simple and accommodating translation theory as presented above. I intend the phrase 'leads to' to mean that the new theory is derived from an objective description of poetry translation: the theory is an *extraction* of the ideas described in the objective dimensions; it encapsulates their substance in a concise way. How exactly the derivation works I explain in greater detail in the conclusion. Since the translation issues discussed in Chapters 4-7 are used to explain how the objective description of poetry translation is achieved, the four aspects are somewhat 'dissolved' into the said objective description and, as indicated, naturally have a part to play in constructing the new and accommodating translation theory.

The two features of 'simplicity' and being 'accommodating' that characterize the new translation theory, as I have suggested, they need to be understood also in the light of the setbacks of the existing trend of translation studies in order that I can argue for the contribution of such two features in constituting a 'new' theory which is lacking in the field. The feature of 'simplicity' of the theory based upon the *argumentative perspective* is exemplified by a *focus* upon the preservation of 'sharedness' or 'similarities' between the source and target language (a point I bring up again in Chapter 2). The feature of being 'accommodating' is *not just* realized as some general understanding such as 'no two poems are translated alike'. If defined in such a way, then the adaptability of the new theory is realized as a cliché only, and there is no ground to suggest 'accommodating' as a feature that constitutes a poetic-argument-based theory indeed results in a 'new' theory. Being

'accommodating' exhibits that opposing views on how to translate may be resolved from the argumentative perspective, in the sense that they can be equally acceptable so long as they are justifiable within the *confinements* of the poetic argument.

Because of such features of 'simplicity' (i.e. again realized by a *focus* on manipulating similarities) and being 'accommodating', it is possible to resolve, as I illustrate in detail in the conclusion, the problems delineated in the field of translation studies concerning the doubts on the usefulness of theories in describing the nature of poetry translation and in application. Such use explains why the features of 'simplicity' and being 'accommodating' of the new theory set it apart from theories which arise from research studies conducted along the old path.

The features of 'simplicity' and 'accommodating' are two key themes which permeate my discussion of translation issues associated with the four aspects of the poetic argument through to the objective dimensions of an objective description of poetry translation. I will not spell out what exactly the simple and accommodating theory I intend to construct is until I reach the last chapter, but from time to time, more specifically at the end of Chapters 4-7, the discussions are done in a way as if the theory already 'exists'. By doing so, I can render clearly how the four aspects of the poetic argument with actual translation examples serve to substantiate the features of 'simplicity' and being 'accommodating' of the new theory. In the last chapter I discuss the next step, i.e. the objective description of poetry translation, on which I map out what exactly the simple and accommodating translation theory is. In other words, the objective description is, as the purpose of this research study, presented as bearing a more immediate relationship to the contribution to the field as construction of a simple and accommodating translation theory, the latter presented as the final step in the flowchart (i.e. Figure 2 on p. 32).

I would like to address also the relationship between theory and practice/application with regard to the new theory as a contribution to the field of translation studies. A common understanding is that the value of theories is derived from the possibility to apply them, or there is no point for theories to exist. The fact that it is perceived there is a need of a practical dimension to theories can be demonstrated by the scornful attitude of translators to the descriptive paradigm (on the ground that the studies concerned fail to address issues of *practice*, as discussed in Chesterman [2000b]). One of the criticisms of James Holmes' map of translation

studies, that it separates clearly the 'theoretical' side from the 'applied' side (discussed in Appendix I Note 5 on p. 295) is example of a view that the practical dimension of theories needs to be acknowledged when it can be discerned.

Translation scholar, Gilbert Fong, has commented that the cultural 'turn' of translation studies (Lefevere & Bassnett, 1990) seems to have turned nowhere, and recently there is a renewed interest to address the basics through discussing the *how* of translation (G. Fong, personal communication, March, 5, 2018). I have mentioned in the last section that an objective description of the nature/standards of translation I aim to achieve by the argumentative perspective can be considered at the same time a description of the practice of translation. And as I have just illustrated, the new theory aims to address existing problems in the field of translation studies, and while the issue that numerous research studies (more specifically those in the prescriptive paradigm) 'do not point at the general direction of "how to translate" convincingly', i.e. problem no. (3) on p. 31, appears particularly relevant to the practical dimension of the theory, the fact is where issues on the nature/standards of translation are addressed, the descriptions concerned can be seen to have constituted how translation should be done, i.e. its practice/application *as well*. This 'applied' side of the new theory constructed I pick up again in the conclusion. And where the dimension of 'application' is discussed, I am also defining 'standards' when as explained before the two are related, which leads me naturally to my view of what counts as a *good* poetry translation.

Just like what I have said about the achievement of an objective understanding of poetry translation in the last section, such a simple and accommodating theory which is largely lacking in the field is established with reference to proposals of translation strategies already existent in the literature as Chapters 4-7 demonstrate. Also, intertwined with issues of translation in these four chapters are selective topics from disciplines as wide as translation studies, philosophy, poetics, narratology, cross-cultural studies, linguistics, and metaphor studies in a critical manner discussed in the light of the argumentative perspective. By mentioning these points I echo the understanding established earlier that any theory cannot be borne out of nothing (recall the old-wine-new-bottle/new-wine-old-bottle analogy mentioned towards the end of the last section).

Finally, as far as the topic on contribution to the field is concerned, I should

add I am well aware of the fact that the existing ways in which research studies in literary translation are conducted will most probably persist when such ways will always remain to be a function of the nature of poetry translation itself, i.e. with all the complexities, subtleties, and inevitable subjective elements involved, and the multi-disciplinary nature of translation as an academic discipline etc. Therefore, it might sound too ambitious to suggest that I am actually in a position to 'rectify' the existing trend with this research study. But hopefully, I can at least demonstrate the fact that it is possible to construct a generally applicable and reasonably convincing theory which responds to the problems that exist in the field. While such problems seem to be taken-for-granted and represent an 'old path' that analysts have continued to pursue, this research study is an attempt to offer the plausibility to provide an answer to them by a relatively objective description of the nature of poetry translation presented concisely in a, again, simple and accommodating translation theory. What this theory shares with those from the 'old path' though is that likewise, there are theoretical *implications*, also discussed in the conclusion.

IX. An overview of this research study

The poetic argument consists of four aspects (discussed in Chapter 2), and they are discussed separately in Chapters 4 to 7 (as is illustrated before and in the brief chapter summaries below). But the focus on a different aspect and different associated issues, in any case, should not affect the coherence amongst the discussions in the sense that they share the common aim of demonstrating possibility of an objective description of the nature of classical Chinese poetry translation. How the four aspects of the poetic argument discussed from the argumentative perspective have *likewise* substantiated a 'simple' theory with an 'accommodating' feature is brought up at the end of these four chapters.

This thesis is divided into eight chapters, including this introductory chapter.

Using the notion 'argument' to describe poetry translation is a new attempt as indicated, and there is no existing framework to refer to. In Chapter 2, 'argument' will be defined with its traditional senses; also, how the word is understood in Western and Chinese literary traditions is discussed. Eventually I justify adopting its use in poetry translation studies. And as a basis for my analysis of poetry translation from the argumentative perspective in the following chapters, I continue

to delineate the substance of poetic argument *per se*. Mainly the ‘poetic argument’ is understood as an embodiment of a structural and a meaning dimension, and for the former dimension it is further divided into four aspects: sequential structure, repetition, metaphor, and imagery. The chapter ends with a justification of using also ‘argumentation’ in this research study, a notion synonymous to ‘argument’.

In Chapter 3, I address the definitional issues of ‘poetry’ (‘*shi*’; 詩), ‘genre’, ‘form’, and ‘theme’, all much-referred-to concepts in the discussion of classical Chinese poetry, if not its translation in particular. My purpose is to clarify how these terms are used/understood in my research study, and their relevance to a study adopting the argumentative perspective towards poetry translation. This is also the chapter where I justify the way poetry translation examples are selected, explain my method of analysis, and give an account of the kinds of sources from which the selected poems and their translations are taken.

Chapter 4 is the first chapter on the analysis of classical Chinese poems from the argumentative perspective, where the first aspect of the structural dimension of poetic argument, the sequential structure is foregrounded. Focusing on Chinese narrative and argumentative poems, the former generally longer in length and all the more a clear realization of sequential structure because narratives are told in a sequence, and the latter commonly associated with a procedure, i.e. a sequence which eventually arrives at a conclusion, I aim to demonstrate my research thesis by highlighting the point of view that perceptibly the poetic argument of sequential structure should be transferred to a translation as far as possible. I also discuss the meaning dimension of poetic argument as a control upon the translator, with the same purpose of achieving my research objective, along with demonstrating how translation issues associated with the poetic argument of sequential structure can lead to the construction of a simple and accommodating translation theory.

What I discuss in Chapter 5 is ‘repetition’ as poetic argument, the second aspect of the structural dimension of poetic argument. Through looking at poetry translation examples, I explain why from the argumentative perspective, repetition needs to be transferred, and comment on the justifiability of different translators’ approaches to deal with the repetitive form. Like the previous chapter, I explain how the meaning dimension of the poetic argument exerts control upon the translator. Based upon the argumentative perspective, I also compare the relatively

'stable' interpretation of the repetitive form with interpretation of the content of the poem which can be open to different understandings; and finally, the issue is addressed that how repetition is actually received by the readership of a translation is unperceivable – I propose that the argumentative perspective achieves objectivity in the description of poetry translation through such a comparison *and* in spite of the problem of unperceivable readers' response. I discuss at the end of the chapter again that translation of repetition as poetic argument is part of an objective description of poetry translation, and helps to construct a simple and accommodating translation theory.

My analysis continues with referring to metaphor in Chapter 6, the third aspect of the structural dimension of poetic argument. Unlike sequential structure and repetition, the relationship between metaphor and classical Chinese poetry is not as taken-for-granted, and so I justify the use of the term 'metaphor' to describe classical Chinese poetry. Chinese poetry examples with metaphor as a 'textual phenomenon' are used. I point out that metaphor as a tool of argumentation is particularly relevant to 'truth', and discuss how 'truth' is to be understood in the context of the translation of textual metaphor as poetic argument. Just as I have done for Chapters 4 and 5, with translations of classical Chinese poems, I illustrate how the argumentative perspective explains objectively the nature of poetry translation. To this end, I also explain the control upon the translator with reference to the meaning dimension of poetic argument. The poetic argument of metaphor shares with the other two aspects in the preceding chapters for its being part and parcel of an objective description of poetry translation, and an example which realizes the features of 'simplicity' and being 'accommodating' of the new translation theory as I propose at the end of the chapter.

Chapter 7 is where I address the last aspect of the structural dimension of poetic argument, the imagery that permeates a poem. I acknowledge the fact that the word has overlapping senses with metaphor, and hence often translating textual metaphors would be the same as translating textual imageries. *At the same time*, I also explain the rationale for setting imagery apart from the discussion of metaphor, and refer to examples of classical Chinese poems with the presentation of poetic imageries not like those in the poems discussed in Chapter 6. I illustrate how these examples give rise to translation problems and the controversies that result, and

how such controversies may be resolved from the argumentative perspective, with the same aim of demonstrating the usefulness of the argumentative perspective in giving an objective account of the nature of poetry translation, which likewise leads to construction of a simple and accommodating theory at the end.

Chapter 8 is the concluding chapter, in which I recapitulate my discussion in the preceding chapters as a reflective summary, and try to cohere my observations under several themes, i.e. the 'objective dimensions' which define objectivity in respect of the nature of translation of classical Chinese poetry as seen from the argumentative perspective. What follows is an account of how from such 'objective dimensions' can be derived a simple and accommodating translation theory with associated implications and its application. At the end of the chapter, I address some further observations for this research study to respond to the anecdote of the copyright issue mentioned at the beginning of this chapter, and as the final destination in a journey of discussion of poetry translation issues based on the argumentative perspective.

CHAPTER 2

Poetic Argument – Delineating its Meaning and Substance

I. Introduction

As noted in Chapter 1, this chapter addresses the definitional issues and substance of 'argument' so that its usage can be justified and the basis to analyze poetry translation in Chapters 4 to 7 can be established. This chapter is also where the term 'argumentation' is introduced, and a brief explanation is offered as to why it works hand-in-hand with 'argument' for my analysis.

In its most common sense 'argument' appears incompatible with the nature of poetry – a remark such as 'Poems are not typically thought of as arguments' (Academy of American Poets, 2000) summarizes this point of view succinctly. As for Chinese poems, that classical Chinese poetry is a medium to express 'zhi' (志)¹⁶ and the famous saying '[Chinese] poetry is for the expression of personal feelings; prose is a vehicle of the Way'¹⁷ (Hung, 2000, p.224) reflect the perspective on poetry as being characterized by emotionality. It is perhaps no coincidence that poetry in the West is perceived more or less the same way. Wordsworth in the *Preface to Lyrical Ballads* (first published in 1802) says all good poetry is 'the spontaneous flow of powerful feelings' (Wordsworth, 2001, para. 6), which may be considered a counterpart to the foregoing classical views on Chinese poetry. The idea that poetry is a channel to vent highly personal feelings, and is hence 'emotion-centered' and rid of rationality, may be further exemplified by a footnote, Housman's affirmation that 'meaning is of the intellect, poetry is not' (as cited in Kertzer, 1988, p. 10-11).

¹⁶ Liu (1962, p.70) translated the word as 'the heart's wishes'. The full remark, 'poetry expresses the heart's wishes' (*shi yan zhi*; 詩言志) is a very-much-quoted expression to describe the nature of classical Chinese poetry and is recorded in the Chinese classics, the *Book of Documents* (*Shujing*; 書經, also known as *Shangshu*; 尚書). Another translation for the statement is 'poetry verbalizes the emotions' (Ch'ien, 1985, p.23). The adequacy of such translations regardless, it can be seen that the Chinese word 'zhi', regarded a feature of poetry, is generally interpreted as having a highly personal and emotive element (see Appendix I Note 8 on p. 296 for another translation of the word).

¹⁷ This is a Chinese translation of '詩主言情，文主言道' ('shizhu-yanqing, wenzhu-yandao') where the meaning of 'dao' (the Way) can be the passage to spiritual achievement understood in the *Daoist* tradition. This expression comes from *A general discussion of Han Poetry* (*Hanshi Zongshuo*; 漢詩總說) by Fei Xihuang (費錫璜) (as cited in Ch'ien, 1999, p.182).

The perceived incompatibility between poetry and argument may be understood in the light of a typical definition of argument, which is 'expressing a point of view on a subject and supporting it with evidence' (UNC Writing Center, 2010). Such a prototypical definition may carry with it the associative meaning of 'explicitness' and a 'step-by-step approach'. In exploring the possibility of adopting the argumentative perspective in the study of classical Chinese poetry, I was met with the response that the adoption of 'argument' is to 'frame Chinese poetry from a perspective that may contradict its existence' (Y.Y. Chong, personal communication, May 21, 2014), and that 'argument' is not as fitting as 'proposition' as a term for the description of poetic nature in general (A. Lam, personal communication, February 11, 2014). There are more positive views though, like if the argument of a poem is not addressed then nothing much meaningful is left to be discussed when teaching poetry (M. Hui-bon-hua, personal communication, February 11, 2014), and that one should keep an open mind to any perspective for poetry translation studies when even the word 'logic' can be hard to define, which may make it questionable to dissociate 'argument' from the nature of poetry altogether simply for the reason that poems are not seen to be a presentation of points of view based on logicality (L. Klein, personal communication, June 3, 2014).

It is not surprising at all that the notion 'argument' could invite such mixed responses. The views referred to above perhaps also give rise to the implication that a simple question as 'what is poetry', an issue I have touched upon in Chapter 1 (see footnote no. 8 on p. 19), is so open-ended that different scholars are bound to have their own perception of what feature counts as relevant as far as the poetic nature is concerned (see Appendix I Note 9 on p. 296 for the background of the four academics referred to above). In the following section, I illustrate some definitional issues regarding 'argument'. The discussion below on how 'argument' may be understood should explain why the fact that there are different opinions held as mentioned is understandable. And yet it should also become obvious eventually, that it is through the room for interpretation of the term 'argument' that the argumentative perspective cannot be refuted altogether in a study of classical Chinese poetry, no matter how invalid it may appear to some in the first instance as a working concept to discuss poetry.

II. Argument and its traditional senses

‘Argument’ is a notion that stems from the Western philosophical and rhetorical tradition. Therefore, it should be appropriate to explore in the literature what the original senses carried by the word are before attempting to adapt it and use it as a new perspective to look at classical Chinese poetry. Having said that, I do not discuss *at great length* any existing authoritative definition of the term, because in so doing the discussion will be done just for the sake of it when not all the details concerned are necessary for the eventual understanding proposed for ‘argument’ in the context of classical Chinese poetry. Instead, I will give a relatively brief overview of some such traditional definitions which is just enough to serve as a basis to illustrate in what way ‘argument’ as a poetic feature may be seen to share any similarity with the prototypical sense of the word.

Perhaps no analysis of argument can afford to leave out Aristotle’s *Organon* and *Rhetoric*. The former looks at argument from the logical, dialectical, and rhetorical perspective, despite the fact that the perceived close connection between ‘logic’ and ‘syllogism’ in this Aristotelian work (Smith [2014], for example, considers the *Organon* to be a composite of Aristotle’s logical work which has syllogism as its central theme) seems to have a particularly profound impact on the analyses of ‘argument’ thereafter, which leads to a synonymous relationship between ‘argument’ and ‘syllogism’, the result being a narrow understanding of the former. In denying that such an understanding is passed down by Aristotle, Tindale (1999), along with agreeing to the viewpoint that ‘the *Rhetoric* is concerned primarily with the presentation of arguments’ (p.3), emphasizes that it is the *rhetorical* perspective proposed by Aristotle that is worth considering in order to understand the true nature of argument, which should compensate for the rather incomplete picture presented in studies throughout the years, which Tindale calls ‘the bias of the tradition’ (p.2). Being identified as a kind of argument, ‘pathos’ (the appeal to emotions which also has its origin in the Aristotelian account, along with ‘logos’ and ‘ethos’), a strategy commonly discussed in modern-day analyses of argument (an example is Ramage, Bean, and Johnson [2012]), also dissociates argument from its technical aspects as deductive logic (see Appendix I Note 10 on p. 296 for a more elaborate discussion of the substance of ‘pathos’). ‘Pathos’ therefore seems to be similar to the rhetorical dimension of argument in that both of them rid

'argument' of its syllogistic nature. However, such a broader understanding of 'argument' does not change the fact that it tends to be perceived to have a very static relationship with *persuasion*: Tindale (1999) branded the presentation of the *Rhetoric* as 'an art of persuasion', while Ricoeur (1996) used this same work of Aristotle as a basis to reject the diminishing of rhetoric to a purely ornamental function and reaffirmed rhetoric as a technique that made 'persuasion a distinct goal to be achieved' (p.325).¹⁸

Another authoritative framework of argument which any modern discussion on argument may feel obliged to at least touch upon will be Toulmin's (2003) analysis, where he starts out by identifying the issues of his study to be discussed as problems of 'logic', while disapproving explicitly the long-held views of what 'logic' should be about:

If we regard logic as being concerned with the nature of thinking, that is where we end up – either by making the laws of logic into something psychological and subjective, or by debasing them into rules of thumb. Rather than accept either of these conclusions, we had better be prepared to abandon the initial assumption. (p.4)

In addition to 'syllogism' and 'persuasion', 'logic' is possibly the other term that is immediately associated with 'argument' due to the taken-for-granted relationship between 'logic' and 'syllogism', or one can simply think about the common collocation that 'a good argument has to be *logically sound*'. And so the understanding of 'logic' will have an impact on how 'argument' is comprehended. The foregoing views of Toulmin can be paraphrased as that 'logic' concerns the description of (1) how people think and (2) how people *should* think. But then again, despite Toulmin's intention to depart from the existing understanding about logic, his account perhaps still cannot be used as a basis for 'argument' and 'poetry' to be brought any closer – through a meticulous, step-by-step analysis, he proposed that the rules of logic should be seen as a tool of evaluation against which *the soundness of an argument* is to be judged, and the reasoning in jurisprudence is used to contextualize such discussion. Therefore, logic for him is a tool, the value of which lies with its ability to explain retrospectively why an argument should be accepted

¹⁸ This interpretation seems to be slightly different from what Aristotle (1926) has proposed (see Appendix I Note 11 on p. 296-297 for an explanation of how Aristotle's understanding of the goal of rhetoric is different).

as valid for, again, the purpose of *persuasion*. This becomes all the more obvious when the law-suit example is used as mentioned, where the validity of different claims made in court to convince can be judged with reference to the rules of logic he proposed. Even with informal logic arising eventually as a new field of philosophical studies, its employment in argument analyses seems to reflect a perspective no different from that of *formal logic* (the latter Toulmin considers inadequate to account for reasoning in everyday language) because 'like classical logic, most work in informal logic has understood an argument as an attempt to *present evidence for a conclusion*' (Groarke, 2013, What is Argument/ation section, para.1; my emphasis). Informal logic, therefore, appears to be as *persuasion-centered* as its formal counterpart.

For Plato, Aristotle's predecessor, who is known to harbor a much less sympathetic view towards poetry compared to Aristotle, the dissociation of poetry from argument is all the more obvious. When 'argument' is considered to carry the positive connotation of the 'pursuance of truth',¹⁹ Plato's comment that rhetoric, of which poetry is a kind, defies truth in the sense that there is an 'old quarrel between philosophy and poetry' (as cited in Griswold, 2016, Introduction section, para. 2), is suggestive of the incompatibility between poetry and argument. In the words of Ricœur (1978), Plato's view becomes rhetoric being a sheer concern for 'saying it well' rather than 'speaking the truth' (p.10). Plato's suggestion that poetry is 'harmful' (as cited in Griswold, 2016, Introduction section, para. 3) represents the extreme disapproval, not of poetry itself perhaps, but of the possibility that poetry might in any way be considered the embodiment of knowledge proper.²⁰ A much more recent account, Kertzer (1988), proposes that 'unreason' is what 'necessitates and permits the unreasonable aggression of poetic argument' (p.135), indirectly suggesting what kind of objection exists regarding the claim that poetry argues, and as a result such objection needs to be catered for by proposing the rather usual term 'unreason' in order to justify the existence of argument in poetry, the kind specific to this literary genre.

¹⁹ While people may not have any consensus that the function of an argument is to be understood as the 'pursuit of truth', the relationship between truth and argument as such seems taken for granted (see Appendix I Note 12 on p. 297 for a discussion).

²⁰ While argument is understood to be used for the pursuance of truth, it is also the channel to pursue *knowledge* (see Appendix I Note 13 on p. 297 for a discussion).

All in all, one can perhaps very easily come up with several connotations of 'argument' (another one being 'rationality'), all of which share a core sense which seems anything but compatible with the very nature of poetry.

III. Argument as understood in Western poetry

By defying 'argument' as a feature of poetry simply because poems are not normally seen to carry an argument in the typical sense of the word may not convey a fair view with regard to the possibility of understanding and analyzing poetry from the argumentative perspective. For one thing, any typical understanding of 'argument' should not be considered a hurdle to adopting the argumentative perspective to study poetry. The value of poetry has long been accepted to be not only about the language arts *per se*, but also about its more down-to-earth function of appealing to its readers through *persuasion*, a function that is perhaps acknowledged implicitly by various literary scholars without their actually mentioning the word, an exception being Dennis (2001). The social function of poetry and responsibility of poets (consider, for example, T.S. Eliot's dismissal of 'Art for Art's sake' [as cited in Smith, 1996, p. 17]) cannot be realized if poetry has no argument defined in its relatively narrow sense of carrying a persuasive message (which can arguably be embodied even by poems with a theme on personal feelings and emotions, as noted by Burt, Fried, Jackson, and Warn [2008]). In an earlier study about the role of the readers of poetry (Rosenblatt, 1978), it is suggested that a poet cannot undermine the reader's participation, when s/he is not supposed to be indulging in some kind of self-conversation. Such a view concerns the impact exerted upon the readership, some kind of 'intended effects' discussed in Reiss (1985, p.41). In this regard, one may also refer to the questions asked about poems in textbooks on poetry teaching. Robert Frost's classic on the 'counterfactual', *The Road not taken*, is a case in point (see Appendix I Note 15 on p. 298 for the full poem): 'Why did the poet think he would never come back? Why will he be telling this "with a sigh"? When he says taking the road less travelled by "made all the difference" (line 20), what do you think he means?' (Fisher, 1997, p. 30-31) etc., these questions followed by some others asking the readers what making a choice in life means to them. The former set of questions is on *interpretation* of the poem, the latter on its *effect* – 'interpretation' and 'effect' are related though conceptually different. In examples as such, the intended message of the poem is not made

explicit, but obviously had there not been a point being conveyed (or perceived to have been conveyed), there could not have been any basis upon which the questions could be so elaborately phrased.

As far as the development of poetry is concerned, the Western literary history has witnessed the emergence of Renaissance poetry which is *typical* exemplar of the poetic argument. The Shakespearean *Sonnet*, for example, can have love themes presented with rather strenuous logic. Also, as noted in Murphy (1964), *The Flea* by John Donne (1572-1631), a prototypical metaphysical poem, has a 'contrasting nature' of a mingling of 'its passionate subject' and 'its methodical, syllogistic structure' (p. ix). The comment on this poem that it 'intends to shock' (ibid) appears to be more a matter of the perceived incongruence between a theme of passion and rationality than that of a general incompatibility between syllogistic reasoning and the nature of poetry. Another example of metaphysical poem, also from Donne, exhibits a typical deductive pattern of argument: in *Death be not Proud*, 'the first lines set forth the conclusion to be proved followed by 'the reasonableness of his argument' (Murphy, 1964, p. ix). *To His Coy Mistress* by Andrew Marvell (1621-1678), discussed in Cunningham (1964), is strictly logical in form, one of the few examples of English poetry with a clearly discernible syllogistic structure.²¹

It is not rare to see discussions on the argumentative feature in poetry in handbooks on writing skills which address the role of 'argument' as a means of persuasion like Palmer (2012) and Wood (2012); there are also platforms, articles, and course syllabi which discuss poetry as argument (e.g. Centre Stage & the Living Writer's Project [2011]; Seiden [2012]; Williams College [n.d]), and materials that suggest using Toulmin's model of argumentation to teach poetry (Bauer, 2008). Kertzer (1988), the only study to date that is wholly devoted to discussing argument in the context of poetry, considers the notion of 'argument' to be able to sit comfortably with modern Western poems, and proposes three guiding questions at the beginning: 'How does modern poetry claim to argue, how does it in fact argue, and what does it argue about?' (p.2). It is obvious that for Kertzer, the existence of poetic argument is *taken for granted*, what remains to be explored is *what* it is and *how* it is realized.

²¹ Cunningham's discussion is about 'logic' in poetry, the very term typically associated with argument as discussed. *To His Coy Mistress* has its verse lines presented as a clear thread of logical reasoning (see Appendix I Note 14 on p. 297 for an explanation of how the poem develops).

IV. Argument as understood in classical Chinese poetry

Thus far the discussion has focused on 'argument' discussed in the Western philosophical and literary context without my actually referring to the target of the research at hand, classical Chinese poetry. Knowingly, classical Chinese poetry has a strong *lyric*²² tradition (Gu, 2005; Yip, 1997) characterized by a theme of expression of personal emotions. Owen (1977) has addressed how the argumentative dimension of classical Chinese poetry is less typical compared with its Western counterpart: 'In the classical West, poetry and the art of persuasive rhetoric²³ were old friends; in China this meeting was late' (p.139). While this remark presents the view that 'argument' seems more incompatible with classical Chinese poems compared to their Western counterparts, it does not deny the possible application of the notion to their analyses. Perhaps some examples of classical Chinese poetry are needed to substantiate such a point of view, some as far back as three thousand years ago. And when the following examples are taken into consideration, it becomes questionable whether 'persuasive rhetoric' is really anything 'newer' in the long literary tradition of Chinese poetry in comparison with the West as suggested by Owen. As early as the so-called *Pre-Qin Period* (2852-221 B.C.), Confucius already opined that the poetry in *Shijing* (*The Book of Songs*; 詩經), the earliest anthology of Chinese poetry, had a didactic function – the association between didacticism and argument is explicitly established in the remark that Confucius's followers 'emulated the Master by frequently quoting from *Shih-ching* [*Shijing*] to cap off philosophical arguments' (Mair, 2001, p. 99; my emphasis). Classical Chinese poetry has also long been considered the tool for 'education and reformation' (*jiaohua*; 教化) – for the Confucius, poetry is 'primarily a kind of moral instruction' (Liu, 1962, p.65), echoing the view concerning the 'social function' that a poem should carry as discussed in section III above. While perceptibly for the social function of a poem to be realized it needs to carry a message, such a message need not constitute any 'moral instruction proper' proposed by the Confucius: a *yuefu* (樂府; a genre of poetry which has its origin in the *Han* Dynasty [206 B.C.-220 A.D.]) poem written by

²² A definition of *lyric* is as follows: '...a verse or poem that is, or supposedly is, susceptible of being sung to the accompaniment of a musical instrument (in ancient times, usually a lyre) or that expresses intense personal emotion in a manner suggestive of a song' (The Editors of The Encyclopædia Britannica, n.d.). It is the latter definition which is intended here.

²³ See Appendix I Note 16 (p. 298) for an account of the phrase 'persuasive rhetoric' (for which Owen gave no explanation) and its relationship with 'argument'.

the Tang Poet Li Bai, *Bring in the Wine* (*Jiang Jinjiu*; 將進酒) is a case in point (see Appendix I Note 17 on p. 298-299 for a discussion of this poem). The message of *Carpe Diem* in this poem almost reminds one of Marvell's *To his Coy Mistress* discussed above. While lyric poetry is long assumed to be dominating the scene of the Chinese poetic tradition as mentioned, the depiction of personal emotions often works hand-in-hand with venting a message, but not necessarily explicitly. A common Chinese stock phrase to describe the fusion between sentimentality and the impartation of a message is 'qingli-jianbei' (to embody both emotion and reason; 情理兼備), and it is often employed to describe discourse which is both expressive and message-bearing. In Tse's (2006) discussion, *li* (理), reason, is *simply* regarded one of the criterion to evaluate classical Chinese poetry, that a quality poem should be 'proper in *li*' (p.148), which is, as acknowledged by Tse, a conviction on the part of Ye Xie (1627-1703), poet and poetry critic of the *Qing* Dynasty (1644-1911). This view indicates how reason in the Chinese poetic tradition is perceived to be a significant element. In his discussion of *li*, Tse also accounted for the commonality between the East and West in using poetry as the way to pursue 'truth',²⁴ albeit the revelations are not arrived at by reasoning discernible 'on the surface level of the language', nor is it the case that they are 'worked out through explicit logic' (*ibid*). *Li* in a Chinese poem can *also* be fused with the depiction of scenery (*jing*; 境), so the *landscape poetry* (*sanshui shi*; 山水詩), for example, a key genre²⁵ of classical Chinese poetry, can be no less a vehicle to impart messages compared with its Western counterpart. Even though a great many classical Chinese poems are examples of a direct representation of natural scenery in that it is described *as it is*, "Art for Art's sake" can hardly be the phrase that covers these numerous instances, when the depictions concerned are accompanied by *suggestiveness*. There are also examples where scenery depiction *leads eventually to an explicit point* – the poem *An Inscription on the Wall of Xilin Temple* (*Ti Xilin Bi*; 題西林壁) by the Northern Song (960-1126) poet Su Shi (1037-1101) is often quoted as the prototype of philosophical poetry in

²⁴ 'Truth' is a notion discussed widely in poetry studies, some examples being Jaggi (1985), Owen (1985), and Yang (1996).

²⁵ Here I refer to the confusion regarding the use of 'genre' to describe both the poetic form *yuefu* mentioned above and the poetic theme of *landscape*. Such confusion stems from how 'genre' is defined, which I address in Chapter 3.

which the scene is fused with the message.²⁶ This brings out another notion that no thorough discussion of Chinese poetics can afford to leave out: *liqu* (rational interest; 理趣), which characterizes classical Chinese poetry, and more so for poems for the *Song* Dynasty (960-1279) than for the *Tang* Dynasty (618-907), the latter generally seen to be more about personal expressiveness than imparting any 'real' (i.e. in the sense that it is relatively direct and explicit) message. '*Liqu*' is used as a term to refer to poems which do not *just* teach, but those which combine reason with poetic devices like images and allusions, whereby a point is conveyed without forsaking the aesthetic interest of the poem. Amongst such examples of 'poetic argument' are also those which have a tinge of religiousness: in the *Cold Mountain* poems (*Han Shan shi*; 寒山詩) composed by Han Shan (712-793?), the lesser known *Tang* Buddhist poet whose life as a recluse inspired his composition revolving around *Chan* (禪) Buddhism, depiction of the 'Cold Mountain', assumingly his habitat in seclusion, can be considered a channel to express his philosophical thoughts.²⁷ Centuries before that poetry as a vehicle to indoctrinate was taken to the extreme – during the Eastern *Jin* Dynasty (317-420), the relatively short-lived metaphysical poems (*xuanyan shi*; 玄言詩)²⁸ dominated the scene. Another poetic genre, the Buddhist poetry (*foli shi*; 佛理詩) was also thriving during the same period, and its popularity continued through to the *Southern and Northern* Dynasties (420-589) – the popularity of Buddhism instigated a class of Buddhist literati who used poetry as a vehicle to propagate their religion. Li (2010) addressed the 'metaphysical pursuits' (p.150) of *Chan* Buddhism as a part of the Chinese aesthetic tradition, so if such philosophical import of the religion is taken into consideration, one can perhaps see more clearly the embodiment of argument in the Buddhist poetry. To avoid the risk of going too far off the topic I reiterate what these poetry examples demonstrate: the *argumentative dimension* that exists in classical Chinese poetry as a literary tradition. In this regard, it is not relevant that the stilted metaphysical verses of the *Eastern Jin* Dynasty mentioned (see footnote no. 28 underneath) never really managed to

²⁶ The poetic message is somewhat explicitly conveyed because of the obvious analogy between the different scenes of the mountain depicted (*Lu-shan*; 廬山) and the need to look at an issue from different angles in order to gain a full picture of it and avoid bias (see Appendix I Note 18 on p. 299 for the poem and its translation).

²⁷ The *Han Shan* poems have a consistent theme on *Chan* Buddhism, which is strongly influenced by *Daoism*. They often express the desirability of being oblivious to worldly affairs, and the epiphany and spiritual awakening that come as a result of long meditation (see Appendix I Note 19 on p. 299-300 for two *Han Shan* poems and their translations).

²⁸ The phrase 'metaphysical poetry' is pejorative in this context (see Appendix I Note 20 on p. 301 for an explanation), and it would be wrong to consider it as the counterpart of the Western metaphysical poems.

assume a status of dominance when obviously Chinese poetry in general has a long-existing tradition of didacticism, presented either relatively explicitly or subtly.

It would seem therefore, for all the skepticism about the use of 'argument' in the analysis of classical Chinese poems, the word should at least be able to be employed to describe numerous examples of this literary genre.

V. Defining the poetic argument in its broad sense

In this research study I do not intend to include only poems which impart a message for analyses, and the reasonable next step will be to explore further how exactly 'argument' should be understood in a broader sense for achieving the purpose of the research at hand.

To serve this purpose I would like to revisit 'persuasion' by referring to Ricœur (1996), who suggests that the word should be seen to carry aspects of meaning other than to convince an audience/readership of a point of view:

What distinguishes persuasion from flattery, from seduction, from threat – that is to say, from the subtlest forms of violence? What does it mean 'to influence through discourse'? To pose these questions is to decide that one cannot transform the arts of discourse into techniques without submitting them to a radical philosophical reflection outlining the concept of 'that which is persuasive'. (p.326)

Perhaps 'to influence through discourse' is 'to persuade' taken in its broadest sense. Viewed from this perspective, to describe poetry in terms of 'argument' seems even easier and more justifiable when the purpose of 'argument' may not be just taken to be 'to persuade' in the narrow sense of convincing others of a point of view.

While suggesting that 'the creative mind of ancient Chinese' strived 'for a conviction begotten of the emotion rather than of reason', Tse (2006) admitted at the same time that 'lyric and logic are not necessarily contradictory' (p.149), and interestingly echoed Cunningham (1964) by also referring to Hume's view on written composition, that even 'the most poetical' kind of writing is quintessentially 'a chain of propositions and reasonings'²⁹ (p. 150). Such an understanding of the

²⁹ David Hume's remark on the nature of poetry is as follows: 'every kind of composition, even the most poetical, is nothing but a chain of propositions and reasonings; not always indeed the justest and most exact, but still plausible and specious, however disguised by the colour of imagination' (as cited in Cunningham, 1964, p.84).

extension of the sense of ‘reasoning’ will enable one to describe even instances of classical Chinese poetry not normally perceived in terms of ‘argument’. The existence of reasoning may also simply be argued for in the light of the following view on classical Chinese poetry, that ‘every Chinese poem *has a point*, firmly and tellingly driven home’ (Turner, as cited in Minford & Lau, 2000, p.90; my emphasis).

The possibility of broadening the meaning of ‘argument’ by terms closely associated with the word can also be applied to ‘didacticism’. ‘Didactic’ has its typical definition associated with ‘argument’, as can be seen in Baldick (2001), that argument ‘in a sense closer to everyday usage’ refers to ‘the set of opinions expounded in a work (especially in *didactic* works)’ which are ‘capable of being paraphrased as a logical sequence of propositions’ (p.19; my emphasis). At the same time, it needs to be acknowledged that ‘didactic’ originates from the Greek ‘*didaktikos*’, which is related to ‘teaching and implies its counterpart: learning’, and since ““All men by nature desire knowledge” (Aristotle) and all experience (embodied in lang.,³⁰ says Benedetto Croce); therefore, ‘all lit.³¹ (in the broadest sense) can be seen as “instructive”’ (Brogan & Kahn, 2012, p.361; original parentheses). It can be seen that the definition of ‘didacticism’ can, likewise, be so broad as to be considered the function of all kinds of poetry. Stemming from the foregoing discussion is the possibility of stretching the meaning of words, even those which appear to have such strong connotations (in my case ‘argument’) in the first instance which may have resulted in their generally restricted understanding.

The above-mentioned broad understanding of persuasion, reasoning, and didacticism may enable the notion of ‘argument’ to be applied to poems such as the following one, a simple descriptive poem for which the typical sense of an ‘argument’ seems all the more far-fetched. The poem, written by the *Tang* poet Luo Binwang (619-687) when he was seven, is translated line-by-line as marked:

詠鵝

1. 鵝，鵝，鵝，
2. 曲項向天歌，
3. 白毛浮綠水，
4. 紅掌撥清波。

³⁰ ‘lang.’ means ‘language’.

³¹ ‘lit.’ means ‘literature’.

Ode to the geese

1. Geese, oh geese,
2. Your neck curved as you're chanting to the sky.
3. Your white feathers floating on the greenish water;
4. Your red paddles kicking to form clear water ripples.

VI. The specifics of poetic argument

The foregoing discussion about the narrow sense of 'argument', the realization of 'argument' in Western and Chinese poetry, and the extended meaning of the word through a broad understanding of 'persuasion', 'reasoning', and 'didacticism' have perceptibly served the purpose of establishing the plausibility and validity of using 'argument' as a working concept for a research study on poetry translation, that it is able to cover poetry of different kinds other than those which are typically argumentative.

I now *take a step further* to suggest what *specific aspects* the notion 'argument' can be taken to consist of, which will lead to a *concretized* understanding of the word in order to better serve my purpose of analysis. I refer to Lerner's (1993) fairly comprehensive account of argument defined in poetry studies, which seems to be able to offer an insight of what aspects might be useful in substantiating a discussion on poetic argument and the relevant translation issues:

Argument has several senses in crit. [criticism]. Loosely used, it can mean "plot"..., i.e. *a sequence of events*; this meaning is sanctioned by Cl. [Classical] usage...and is common during the Ren. [Renaissance]. It may also refer to a prologue with *a prose paraphrase* of the verse to follow. But the most common and most important meaning concerns the *structure* of a poem: the framework or design that propels and shapes the sequencing of events. (p.98; my emphasis)

I would address these three definitions one by one. If a poem is ever to be considered to have a 'plot' as suggested, then the poem concerned will need to be long and 'eventful' enough to justify its existence. As for the second sense of 'argument' proposed, at least part of it might appear the *least* relevant when it comes to translation issues – the prologue to a poem, needless to say, is simply outside the poem; for the 'prose paraphrase' as argument, its significance for the purpose of defining poetic nature is questioned: 'It would not be possible to claim

that it [the prose paraphrase of a poem] was the whole of the poem's value without maintaining that the paraphrase was worth as much as the poem' (ibid). Such a view seemingly disapproves that the 'prose paraphrase' is a feature that makes a poem what it is. Following is a similar opinion on the doubt of the worthiness of the poem's 'paraphrasable core' in defining its nature:

A poem has a central logic or situation or "paraphrasable core" to which an appropriate interest doubtless attaches, and that in this respect the poem is like a discourse of science behind which lies sufficient passion. *But at the same time*, and this is the important thing...*the poem has also a context of lively local details, to which other and independent interests attach*; and that in this respect it is unlike the discourse of science. For the detail of scientific discourse intends never to be independent of the thesis (either objectively or affectively) but always functional, and subordinate to the realization of the thesis....' (Ransom, as cited in Tse, 2006, p.152-153; my emphasis)

While the view exists that dismisses the 'central logic' or 'paraphrasable core' of poetry to define its nature, I argue for the relevance of 'paraphrase' to a study on poetry translation from the argumentative perspective, as I elaborate later in this chapter.

With regard to the last definition of 'argument' cited above, that it is the structure of a poem, I can also refer to Ransom's criticism of the view of Cleanth Brooks', that the latter over-emphasizes the poetic 'structure' in his analysis of poetry, and Ransom proposes that the poetic 'texture' is a remedy to define the true nature of poetry: 'For Ransom, the detail [which constitutes 'texture'] becomes formally and explicitly disjointed from the structure when the poet chooses words, metaphors, images, and other devices' (McCallum, 2012, p. 1430). Such a view represents a 'reversal of Brooks' emphasis of structure' (ibid). The 'poetic texture' is defined as follows, the specifics of which are perceived to be detached from the argument of the poem:

Texture signifies the *palpable, tangible details* inscribed in the poetic text. It refers to the distinguishing elements in a poem that are separate and independent of its structure, *the elements that persist when the argument of the poem has been rendered into its prose paraphrase*....The term has close affinities with the concept of surface detail of painting and sculpture. A poem has texture to the degree that the phonetic and

ling. [linguistic] characteristics of its surface promote stylistic intensity. (ibid; my emphasis)

The 'details' of texture as defined above range from rhetorical devices like assonance/alliteration to metaphors and images, the existence of which '*impede* [s] the argument of the poem' because 'argument' is about the 'logical' side of poem, and with its emphasis on the poetic 'structure', 'argument' is too general and abstract a concept to take into account such details of texture which make poems what they are (ibid). Poetic argument in such 'derogative' structural sense can also be explained in the light of the symbolist theory, which suggests the 'dispensability' of the poetic structure in appreciating poetry – poems with no 'logical threads' but only juxtaposition of images are typical examples that exemplify how poems can simply do away with structure (Lerner, 1993, p. 98).

Taking into account the foregoing discussion on the definitions of argument, the dismissal of the value of poetic argument as the 'paraphrasable core' and 'structure' of poetry, and the perceived incompatibility between 'structure' and 'texture', I propose that it is necessary to counter the views on the insignificance of the poetic argument of structure and prose paraphrase before the use of 'poetic argument' in this research study can be justified. From the perspective of translation, the significance of 'argument' is evident considering the fact that 'prose paraphrase/paraphrasable core' of a poem has a close association with 'meaning', with which translation has a presumed relationship as is generally acknowledged, an example is Lewandowska-Tomaszczyk and Thelen (2010). As for the word 'structure', it appears that whatever disagreements exist that revolve around its significance to the nature of poetry, a more incorporating sense of the word can establish its relevance to a discussion of poetry translation. For one thing, 'structure' need not be understood only from a cut-and-dried perspective like a sequence of events presenting a 'logical thread' or the physical composition of a poem, e.g. those who disapprove of taking the poetic structure to be significant like the symbolists might consider the fact that the juxtaposition of images may have *a structure of its own*,³² not to mention that not all poems are written in the same way with image

³² The very-much-quoted Ezra Pound's poem 'In a Station of the Metro', the prototype of imagism, is a case in point:

The apparition of these faces in the crowd;
Petals on a wet, black bough.

juxtaposition. And while it might be easier to consider 'structure' in terms of the technical and logical sense of the word, the following quote seems to be addressing indirectly the possibility of understanding 'structure' in terms of 'texture' as the illustration concerns how images (an element of 'texture', a 'local detail' in the words of Ransom mentioned above) may constitute a repetitive form ("form" being synonymous to 'structure'):

Repetitive form is the consistent maintaining of a principle under new guises. It is restatement of the same thing in different ways.... *A succession of image*, each of them regiving the same lyric mood; ...the sustaining of an attitude, as in satire; the rhythmic regularity of blank verse; ... – these are all aspects of repetitive form.... Repetitive form, the restatement of a theme by new details, is basic to any work of art.... It is our only method of "talking on the subject". (Burke, 1964, p.2; my emphasis)

For 'structure' and 'texture', while one can treat them as different, there need not be a clear demarcation between the two: if 'structure' is defined or understood in a way broad enough it might be able to embody a description of those 'local details' that characterize 'texture', and it is this understanding which renders it possible to reconcile the meaning of the two words.

In passing, I would like to mention that despite the fact that 'structure' is taken to incorporate 'texture' in defining argument, the prosodic features of Chinese poetry will be left out in my discussion of translation issues in this research study. While the rhyme scheme, tonal pattern, and metrical pattern are dominant features of classical Chinese poetry perceptively representing the texture of a poem, i.e. the 'local details' which define the nature of poetry as discussed above, consideration of such devices is quite irrelevant when it comes to my research objective, the reason of which I elaborate in Chapter 3.

VII. Argument as a structure of meaning

Now I will discuss further the structural dimension of poetic argument before I explain in the next section how exactly the word is adopted in my analysis of classical Chinese poems. Kertzer (1988) has not explained what he means exactly by

Hermans (2014) has commented that this juxtaposition of images has a 'structure' which evidently resembles that of the Japanese *Haiku* (p.104).

‘structure’ when saying ‘I may sometimes seem to use “argument” to mean the *structure* of a poem; and so I do, if I can discern *the way that structure articulates, asserts and proves itself*’ (p.4-5; my emphasis), but it seems to me the remark opens up the *meaning* dimension of the word, or more specifically *the fusion between structure and meaning*. The relationship *between structure and meaning* is an exceedingly complicated issue and can be looked at from multifarious angles, and so the following illustration is by no means exhaustive, but the illustration should be enough to convey an idea of the said relation which brings me back to how ‘argument’ is understood and used in my research study.

The linkage between meaning and structure has long been established in the branch of linguistics. The *thematic analysis of sentences*, for example, concerns how the *ordering* of sentential elements as linear progression affects the thematic meaning of sentences. As for the greater units of language like the text, it can be perceived as some kind of ‘macrostructure’ decomposable into smaller semantic units, the ‘microstructure’ (Neubert & Shreve, 1992, p. 137-138) – this understanding of how textual meaning comes into being signals a *hierarchical* relationship where two levels exist, reminiscent of Mukařovský’s (2014) consideration of ‘the meaning of a work of art’ as ‘the outcome of its dynamic structure, a sum of all component parts’ (p.42). Brooks (1971), regarded by Ransom as having a distorted view of poetry as mentioned above, describes an interesting analogy of the poetic structure as an embodiment of a hierarchy which consists of a plant and its components:

...the elements of a poem are related to each other, not as blossoms juxtaposed in a bouquet, but as the blossoms [which] are related to the other parts of a growing plant. The beauty of the poem is the flowering of the whole plant, and needs the stalk, the leaf, and the hidden roots. (p.1)

Brooks eventually addresses the ‘structure of meaning’ (*ibid*, p.3), a network of sense relations in a poem where the elements which are not ‘poetic’ themselves in the first instance can be considered ‘poetic’ from the context in which they appear – from what I understand about this idea of Brooks, I can refer to a simple cliché as ‘life is transient’ – once it is put in the context of a poem, it carries with it a poetic import which it does not have when considered isolatedly. This is a result of the cliché being part of a network of sense relations, the network which constitutes a ‘structure of meaning’ of the poem.

The interaction between meaning and structure in poetry is also addressed by Mao (2011) in his discussion of *repetition*, a common poetic device referred to above and which allows a stark contrast in meaning between two ideas put in formally similar structures like parallelism. But a more direct relationship between structure and meaning demonstrated by repetition can be considered in the light of the fact that meaning *arises from* the repetitive form, for which I can refer to the emotional intensity associated with the use of parallelism in persuasive discourse. To illustrate the relationship between form and meaning in a repetitive pattern I also refer to Burke's views above on repetition, that the 'repetitive form' is the 'restatement of a theme by new details' (1964, p.2). The 'new details' can perhaps be understood in terms of the presentation of a network of images (e.g. the trunk, branches and leaves of a tree), which is a possible example of *repetition* in conveyance of a poetic message, albeit not the kind of repetition as explicit as a similarity in form like the parallel structure. In this way, different images can be construed as parts of a repetitive form, and together they also constitute a structure of meaning.

It would appear that the foregoing account on the structural aspects of poetic argument and their interaction with meaning further complicates the sense of 'structure', and the original intent of substantiating the notion of 'argument' seems to have brought about a new problem. In a way, the definition of the key word 'structure' which defines argument represents a situation described by Bickenbach and Davies (1997), that 'words that are normally fairly precise can be vague in contexts in which great precision is required' (p. 118). In this case indeed, 'structure' has the clear meaning of 'physical composition' or 'logical progression', but in the context of poetry it is possible to attach other understanding to the word, and to let in a meaning dimension attached to 'structure', which complicate its originally rather clear denotation, while presumably a clarity of sense of the working concept is what is needed so that I can proceed with the discussion of translation issues from the argumentative perspective. I argue that paradoxically, it is the fluidity of the sense of 'structure' that I can utilize to define 'argument' in a way which is broad enough to cover numerous poetry examples, but at the same time precise enough to point the research study in the right direction so that poetry examples and translation issues that are argument-relevant can be mapped out, which

eventually serves to achieve my research objective about the usefulness of poetic argument in accounting for the nature of poetry translation.

VIII. The poetic argument— its structural and meaning dimensions

Based upon the foregoing understanding of poetic argument, that it is the structure of poetry, I delineate a structural dimension for ‘argument’ which consists of four aspects: sequential structure, repetition, metaphor, and imagery. All of these aspects are, as will become obvious in the following chapters, pervasive and cover numerous Chinese poetry examples. At the same time, my foregoing analysis of poetic argument as a form-meaning relationship is applied to all four aspects identified – how exactly the relationship works for each of them I explain in detail in the subsequent chapters, but for now, I can propose that the relationship is about *meaning which is borne out of structure* embodied in the four aspects of the structural dimension of the poetic argument. In Chapter 4, meaning is presented as a *function* of the sequential structure; Chapter 5 addresses repetition in poetry as a *meaning-bearing pattern*; in Chapter 6, metaphors appear at the level of the poetic text to make meaning, and the same applies to the poetic imageries discussed in Chapter 7. Because these four structural aspects are different in their substance, the meaning component in their form-meaning relationship is not understood in the same way: for sequential structure ‘meaning’ carries the relatively ‘normal’ sense as the propositional content; for repetition ‘meaning’ refers particularly to ‘emotional meaning’ (part of the ‘total meaning’ communicated by poetry [Arp & Greg, as cited in Chulalongkorn University, 2008, Definitions, Discussions section, para. 1]) associated with the repetitive form, and finally, for metaphors and imageries, meaning is understood in terms of the poetic ‘*theme/motif*’. Poetic themes and motifs are ‘elements that recur in poetry’ such as ‘carpe diem’ (Myers-Shaffer, 2000, p.33). Based on this understanding, either the theme or motif of a poem can be its poetic *message*, and in my research study either the theme or motif can stem from the textual metaphor or imagery. In addition to the form-meaning relationships of the four aspects in the structural dimension, the substance of the poetic ‘argument’ consists also of a ‘purely’ meaning dimension, which embodies concepts in the foregoing discussion on poetic argument, i.e. ‘persuasion’, ‘reasoning’, and ‘didacticism’ in the broad sense, and the ‘prose paraphrase’ of a poem. Myers-Shaffer (2000), along with acknowledging that the prose paraphrase is ‘called the

argument of the poem' (p.32), indicates that it is something written by poets for 'summarizing the plot or *stating the meaning of the poem*' (ibid; my emphasis), suggesting explicitly the close association between poetic meaning and prose paraphrase, which is echoed by Arp and Greg that the prose paraphrase involves 'restatement of the content of a poem designed to make its prose meaning as clear as possible' (as cited in Chulalongkorn University, 2008, Definitions, Discussions section, para. 1). More specifically, prose paraphrase can be understood as the *literal meaning* of a poem as the following quote on (the disapproval of) paraphrasing poetry suggests: '...attempts to *paraphrase or translate poetry into literal prose* fail in ways that parallel attempts for prose do not' (Cappelen & LePore, 2015, p. 270; my emphasis). In a word, employment of the three concepts 'persuasion', 'reasoning', and 'didacticism' in their 'broad sense' as the meaning dimension of poetic argument concerns justification of using the concept 'argument' to include also poems which do not seem to convey any 'argument' in the narrow sense of the word; as for 'prose paraphrase', its employment is more relevant to translation issues *per se* when the general understanding of a 'paraphrase' revolves around the meaning of a poem, which is exactly what translation involves.

The above-illustrated structural and meaning dimensions of the poetic argument are presented schematically as follows:

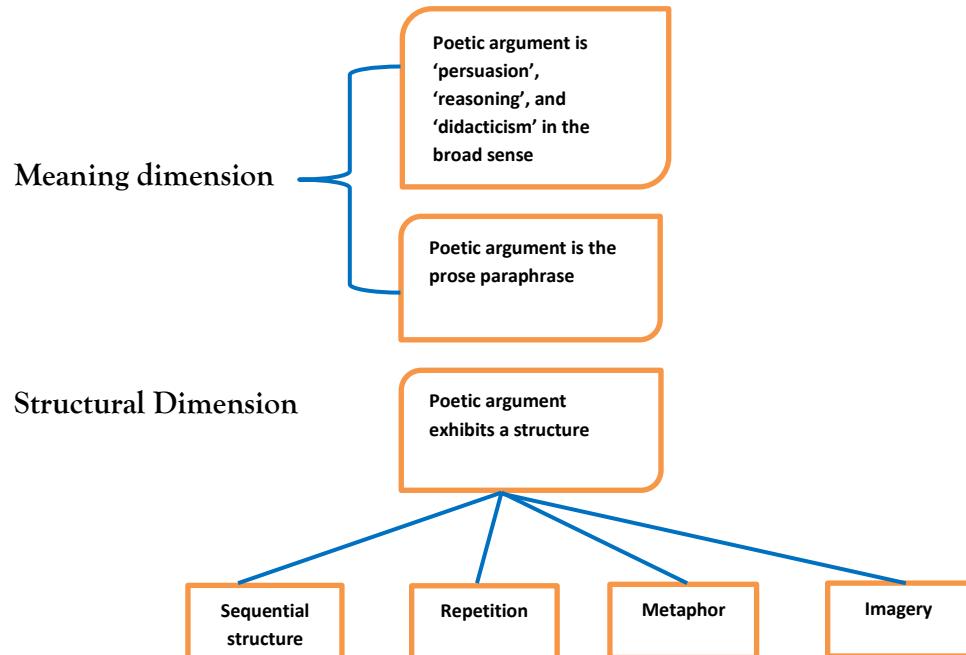


Figure 3: The structural and meaning dimensions of poetic argument

As can be seen from the chart above, the meaning dimension of argument, which consists of, again, 'persuasion', 'reasoning', and 'didacticism' in the broad sense, together with 'prose paraphrase', is presented as separated from the structural dimension which consists of the four aspects 'sequential structure', 'repetition', 'metaphor', and 'imagery'. In actuality, I acknowledge the fact that the structural dimension of poetic argument cannot be entirely isolated from its meaning counterpart as prose paraphrase. For example, considered from the perspective that a close paraphrase of a poem consists in the line-by-line rendering of the meaning of the poem, I can suggest that at least the poetic argument as sequential structure, which is a presentation line-by-line, has a particularly direct relationship with a poem's prose paraphrase because sequential structure embodies *meaning presented in a sequence*. That being said, I have chosen to treat the structural dimension of sequential structure and 'purely' meaning dimension of the prose paraphrase separately for the purpose of convenience of analysis. As will become obvious in my analysis in Chapter 4, the prose paraphrase does not always come through entirely with transference of the sequential structure, and as I argue in the other chapters which follow, it is all the more obvious that transferences of the repetitive form, metaphor, and imagery as a form-meaning relationship do not at the same time guarantee faithful transference of the prose paraphrase.

As I have stated in Chapter 1, I have classified the poems as the narrative, argumentative, and lyric poems and intend to analyze their translations based upon the argumentative perspective. I have attempted such classification in order that it may be easier to foreground a certain aspect of the structural dimension of poetic argument for each genre of poetry – for example, sequential structure will seem more conspicuous a feature of narrative poetry and argumentative poetry as mentioned, while the aspects repetition, metaphors, and imageries are applied to the analysis of lyric poetry (poetry which expresses personal emotions; see footnote no. 22 on p. 47) where such poetic devices are often evident. But actually, such an attempt at classification does not change the fact that where an aspect is 'foregrounded', the possibility cannot be ruled out altogether that the aspect concerned may well be applied to analysis of poems of a different genre: certainly either narrative poems or argumentative poems can embody imageries and employ repetition, while lyric poems have a sequential structure, albeit perhaps not as conspicuous as the kind in narrative/argumentative poems. Also, such classification

of poems does not mean any poem cannot at the same time be seen to belong to another category: clearly a lyric poem can be argumentative, while a narrative poem often expresses personal feelings.

Also, as suggested, there is no existing framework to which the argumentative perspective can relate, but the idea of poetic argument being a form-meaning structure may lend itself to the perspective adopted for the 'structuralist' approach to poetics (Culler, 1975). Culler, in employing a structuralist approach in his analysis of poetry, relies on the assumption that language is 'a system of relations' (*ibid*, p. 12), which can be exemplified as follows:

...structuralism considered language as a system of signs and signification, the elements of which are *understandable only in relation to each other and to the system*. In literary theory, structuralism challenged the belief that a work of literature reflected a given reality; instead, a text was constituted of linguistic conventions....

Structuralist critics analyzed material by examining underlying structures, such as characterization or plot, and attempted to show how these patterns were *universal* and could thus be used to develop general conclusions about both individual works and the systems from which they emerged. (Poetry Foundation, 2015; my emphasis)

I maintain that the argumentative perspective is a new idea, which I prefer to keep distinct from the structuralist approach to avoid putting the former in a straitjacket in my discussion. But I mention the structuralist approach nevertheless because the argumentative perspective can be considered similar to such an approach in the sense that the structure of meaning of the poetic argument embodies elements which are not understood isolatedly as I have argued above, and whether or not one agrees with the underlying assumption that poetic structure is 'universal' from the structuralist perspective as stated in the quote above, it is such notion of 'universality' I rely upon to propose a form-meaning relation of the poetic argument which is *shared between Chinese and English poetry*. Such a shared relationship serves as a basis for discussion of poetry translation, which I argue leads to an objective description of its nature in this research study and a simple and accommodating translation theory. Nida and Taber once said that 'Anything which can be said in one language can be said in another, unless the form is an essential element of the message' (as cited in Hatim, 2014, p. 22). In this research study, the 'form' and 'meaning' in poetic argument, instead of being understood to

be *dichotomies* (that the retaining of one means the giving up of the other), join together in the structural dimensions of the four aspects identified, which are considered coincidental similarities shared between Chinese and English. In so far as the poetic argument of prose paraphrase is also shared between the two languages, this pure meaning dimension, together with the form-meaning relationships, are all features which I argue should be retained as far as possible in translation.

Having mapped out the structural and meaning dimensions, I would like to discuss how the argumentative perspective is actually used in this research study. As I have mentioned, I argue in this research study for the desirability to retain similarities in translation as far as possible by adopting the 'argumentative perspective'. However, the perspective is *in itself* defined as 'to transfer the poetic argument (which represents the similarities between the source and target texts) as far as possible' (see p. 26). While it might seem I am adopting the perspective to try to prove circularly its desirability of adoption, I put forward the following ideas to justify my approach. Firstly, the 'poetic argument', with its definition delineated in this chapter, is a label by which conspicuous and pervasive similarities between the source and target poems, i.e. the form-meaning relationships and prose paraphrase, are 'packaged'. Secondly, the reasonableness of the argumentative perspective is *backed up by* a principle of translation which is commonly perceived to be true, i.e. the 'simple matter' of achieving 'faithfulness' or 'accuracy' as explained on p. 28, and the reasonable criterion of to retain 'as much as possible of the original poetry' (see p. 11), which perceptibly includes any aspect seen to be a shared similarity. Such a principle contributes to the convincingness of the argumentative perspective on which the nature of translation is discussed. And so admittedly, there is some *presumed validity* as far as the perspective is concerned, but still the reasonableness to retain the similarities between the source and target texts as far as possible in a translation is not really established tautologically by saying it is desirable to retain the poetic argument in the first instance. In this research study, convincingness of the argumentative perspective, for which I have suggested to be something that already exists somehow, is validated *further and only more substantively* by the form-meaning relationships and prose paraphrase of the poetic argument which are themselves 'conspicuous and pervasive similarities between the source and target poems'. They, by having been transferred consistently in *actual translation examples*,

have proved themselves to be poetic features the preservation of which is considered desirable. So the *argumentative perspective*, while it is a perspective on which discussion of translation issues associated with the poetic argument is based, it is at the same time further validated by such issues. The relationship between the perspective and the translation issues therefore somewhat resembles the one involved in testing the validity of a hypothesis. Where a translation fails to transfer the poetic argument like the other examples, the argumentative perspective may still derive its validity from the fact that it incorporates the said principle/criterion of translation mentioned above. It is through the argumentative perspective being understood and adopted in such a way that translation examples discussed under the four aspects of the poetic argument achieve an objective description of the nature of poetry translation, and finally establish a simple and accommodating translation theory (see again Figure 2 on p. 32).

IX. Argument and argumentation

I now continue with elaborating on the justification of use of 'argumentation' along with 'argument' in this research study as promised. From the outset, I can suggest that these two terms are different considered in the light of their collocational restrictions. Sometimes 'argumentation' needs to be used, as in 'the goal of argumentation', which sounds more appropriate than 'the goal of argument'. This idea brings me to the difference between the 'how' (the process) and the 'what' (the conclusion) – as can be seen in the literature of the studies of 'argument', i.e. in the common sense of the word, 'argumentation' is considered side-by-side for comparison based upon the said difference:

Argumentation relates both to the *process* of putting forward argumentation and to its "product", and the term argumentation covers the two of them. In argumentation theory, argumentation is viewed not only as the *product* of a rational process of reasoning, like arguments are traditionally seen in logic, but also as part of a developing communication and interaction process. (Van Eemeren, Grootendorst, & Francisca, 2002, p. xii; my emphasis)

The quotation above concerns differentiating 'argumentation' from 'argument' by defining the former as the 'process' (the 'how') and the 'product' (the 'what') at the same time, while the latter *exclusively* as the 'product'.

However, the fact remains that in the literature of studies of argument and argumentation, the two words are prone to be understood in a somewhat confusing way. Bersnard and Hunter (2008) suggest that 'argumentation normally involves identifying relevant assumptions and conclusions for a given problem being analysed' (p. 1), followed by 'an argument is a set of assumptions (i.e. information from which conclusions can be drawn), together with a conclusion that can be obtained by one or more reasoning steps (i.e. steps of deduction)' (p. 2; original parentheses) and argumentation being 'the process by which arguments and counterarguments are constructed and handled' (p. 3). The avoidance (perhaps a purposeful one) of the term 'process' in defining 'argument' in these quotations does not quite succeed in differentiating clearly 'argument' from 'argumentation' because an 'argument' defined as 'a set of assumptions *together with* a conclusion' carries with it already the idea of a process. Toulmin's (2003) treatment of the concept 'argument' (more precisely the 'claim' in his model) suggests that it need not be taken to mean *just* the 'conclusion' – as is demonstrated clearly by the title of his book *The Uses of Argument*, the content is related to 'how' to arrive at a conclusion. Such an association between argument and process is also evident in 'The Phases of an Argument' (*ibid*, p. 15) and 'Stages of Argument' (Suber, 2000). Also, the two terms might be interchangeable in paraphrases. For a poem in which there is 'an argument based on tree metaphors' (Owen, 1985, p.43), I consider that it might also be phrased as 'a tree metaphor as poetic argumentation' – given the fact that 'argumentation' concerns the 'how', the use of a metaphor can obviously be seen to have a role to play in this regard by contributing to the 'making' of the poetic argument.

Probably no more examples are needed to demonstrate the fact that there is no consensus in the literature on any technical definition of the two terms. However, it is argued that the tendency of both 'argument' and 'argumentation' to be associated with the 'what' and the 'how' serves more to prove the general unclear demarcation between the senses that these two words convey than to cause genuine confusions which result in the utter impossibility of using both 'argument' and 'argumentation' as clear working concepts for the research study at hand. It should be obvious from my definition of 'argument' above that the word incorporates the 'how' anyway, and so it seems that I should just resort to abandoning the use of 'argumentation' altogether when 'argument' can incorporate

the former's meaning, but I argue that a term is needed which is different from 'argument' to foreground the sense of the 'how' in my illustrations: 'sequential argumentation', which I mention in Chapter 4, means *the way* that poetic argument comes into being by putting the lines in sequence; in Chapter 6 I suggest that metaphor has a role in argumentation, meaning specifically 'how' an argument is realized by the employment of metaphor (recall the 'tree metaphor' example cited above). Furthermore, the 'how' of 'argumentation', instead of being understood as the 'process' as illustrated, in my research study it is considered in the light of the 'means'/strategies' by which the poetic argument is realized. All in all, both 'argument' and 'argumentation' are used *without* my treating them as interchangeable all the time, and where one is used instead of the other the context should provide obvious justification for its usage.

X. Summary of chapter

In this Chapter I have addressed the skepticism towards the application of 'argument' to the analysis of poetry, and the traditional definition of argument which seems to justify such skepticism. Then I have discussed poetry examples of realizations of argument in both Chinese and Western poetry, demonstrating how they can testify to the fact that argument is by no means atypical as a feature of poetry, even in the traditional sense of the word. Following this, I have illustrated how the sense of 'argument' might be broadened so that poems not considered argumentative at all might be let in as examples of my analysis. Then I have taken a step further by referring to the specifics of poetic argument defined in the literature, and finally map out the form-meaning relationship embodied by the poetic argument, and the four aspects of the structural dimension which embody such a relationship along with the meaning dimension. Both dimensions serve as the basis of my analysis of poetry translation examples in the following chapters. In addition, I have argued preliminarily that the poetic argument represents shared form-meaning relationships between Chinese and English. And together with prose paraphrase, they are 'similarities' between the two languages, which lead to validity of the 'argumentative perspective' to be substantiated further by actual translation examples. The chapter ends with an illustration of why I need 'argumentation' in addition to 'argument' to supplement my discussion of translation issues from the argumentative perspective.

I have yet to give an account of poetry *per se*, the target of my study which embodies the poetic argument. In Chapter 3, I refer to notions commonly employed in the discussion of Chinese poetry and elaborate on their use in and relevance to my research study; also, I give an account of my way of selecting the poems, method of analysis, and sources of my selection.

CHAPTER 3

About Poetry (*Shi*) and its Selection for Analysis

I. Introduction

Four notions, 'poetry', 'genre', 'form', and 'theme', are discussed in this chapter, which should serve the purpose of clarifying how these terms are to be understood in this research study as concepts frequently encountered in studies of classical Chinese poetry, as well as leading to a better understanding of their relevance to my research study. As far as the poems used in this research study are concerned, I also give an explanation of how they are selected and the reasons behind my approach. This chapter ends with an illustration of my method of analysis and the sources from which the poems and their translations are taken.

II. Poetry as literature in China

The discussion of this study cannot proceed without defining what classical Chinese poetry (*shi*; 詩) – the main target of this study – is, along with identifying its characteristics. Having a history of over 3000 years (see Appendix I Note 21 on p. 301 for an alternative view about the length of Chinese history), classical Chinese poetry is characterized by its richness in genre and theme. Being hailed 'the country of poetry' (*shi de guodu*; 詩的國度), China witnessed a phenomenal number of poems written through the ages.³³ Such situation renders any detailed discussion of the substance of classical Chinese poetry a daunting task to achieve in the space of one chapter. But in any case, I do not intend any lengthy depiction of definition issues and features of Chinese classical poetry just for the sake of it when not all the details concerned are relevant as far as my research objective is concerned.

I start with defining 'poetry'. In short, 'poetry' in a Chinese context can be understood in a narrow or broad sense, and it is the latter which implies the multifariousness of this Chinese literary genre. Liu and Lo (1975) regards 'the word *shih* [*shi*; 詩] ... as a generic label for poetry in a rather broad sense, excluding only

³³ Davis (1962) has quite specifically indicated the period of poetry writing to be 'a period of over 2500 years' (p. xxxix). This calculation possibly regards the approximate starting time of verse composition to be when the first anthology of Chinese poetry, the *Book of Songs* or *Book of Odes* (*Shijing*; 詩經), came into being, the compilation of which is attributed to the Confucian Master, *Kongzi* (孔子) (551-479B.C.).

the *tz'u* [*ci*; 詞] (“poems in the lyric meter”) and the *ch'ü* [*qu*; 曲] (“song poems”), or it refers specifically to the ‘earliest anthology of Chinese poetry known as the *Shih Ching* [*Shijing*; 詩經]’ (p.xiii), the latter one a narrow definition. In illustrating the commonly acknowledged fact of *Shijing* being the oldest anthology of Chinese poetry, and that the word ‘*shih* [*shi*]’ was first used to refer *only* to poems in this collection (i.e. a narrow definition of the word), Davis (1962) noted that ‘*shih*’ is ‘the same word as that later used generically for the main form of poetry’ (p.xliii). Other than referring to the compositions in the anthology *Shijing*, perhaps it is reasonable to propose *another* narrow sense of *shi*, a sense which highlights China’s literary achievements at its best – *shi* may be taken to refer *only* to poetry composed during the *Tang* Dynasty (618-907), hence the common collocate *Tangshi* (poetry of the *Tang* Dynasty; 唐詩). Because of the exceedingly vibrant development of poetry during the time, *Tang* had assumed a status of its own in the literary history of China. The view of Mair (2001) is about the grandeur of this Imperial Dynasty with regard to its literary achievement in terms of the quantity and variety of poetry composition:

The T'ang [Tang] enjoyed a reign comparable in length to the entire period from the accession of Elizabeth I to that of Victoria in England; from the birth of Benjamin Franklin to the present day in the United States....When we realise this and think how formidable it would be to characterise the verse of such times as a uniform phenomenon, we may better appreciate the variety of different aspects and emphases that T'ang poetry comprises. (p.274)

Poetry composition is by no means unique to this golden period as suggested by the broad sense of ‘*shi*’. Liu and Lo (1975) note that Chinese poetry ‘enjoys an unbroken three-thousand-year-old tradition³⁴ out of which have evolved many forms, meters, and styles’ (p.xiii). Indeed, the literary history of China witnessed certain poetic *forms*, or *genres*³⁵ emerging, some such forms/genres being the landmark for particular Imperial Dynasties. Based upon Liu and Lo’s senses of poetry referred to above (i.e. including both the narrow and broad sense), the range of such genres/forms includes *shi* (‘poetry’ [詩] of the Anthology *Shijing*), *sao* (‘The

³⁴ Presumably 3000 years of history starts from the *authentic history* of China mentioned in Appendix I Note 21 (p.301), but another way of understanding this calculation will be to take into account the fact that the *earliest* poems incorporated in *Shijing* were written in 11th century BC.

³⁵ It will be explained in the discussion which follows why these two words are somewhat interchangeable.

Lament' [騷]; the form of poetry starting to emerge at the *Warring States Period*³⁶), *shi* ('poetry' [詩] composed in the 'Golden Age of Poetry' of *Tang*), *yuefu* ('Music Bureau verse' [樂府] popular in the *Han* Dynasty), and *fu* ('rhapsody' or 'rhyme prose' [賦], also popular in the *Han* Dynasty). Despite the fact that Liu and Lo's definition above excludes the *ci* ('song lyrics' [詞], the same as 'poems in the lyric meter' as translated by Liu and Lo) and *qu* ('aria' [曲], the same as 'song poems', also translated by Liu and Lo), I incorporate them in this research study as part of the definition of 'poetry'. G. Fong remarked to me that his definition of 'poetry' is 'rhymed literary texts' ('yunwen'; 韻文) (Personal communication, May 20, 2014) which I take to be a feature enough to incorporate both *ci* and *qu* because both of them rhyme. Names like, as mentioned, *Tangshi* (唐詩; poetry of the *Tang*), together with *Songci* (宋詞), *Hanfu* (漢賦), *Han yuefu* (漢樂府), and *Yuanqu* (元曲) are common collocates, reflecting a tendency to associate a *genre* of poetry to a Chinese Dynasty of which that genre is a representative.³⁷ Such an association, however, by no means suggests that a certain poetic genre existed exclusively in any one particular period. Frodsham (1967) referred specifically to the much-discussed *Tang* Dynasty as a case in point: 'The T'ang [Tang] itself cannot be understood in isolation: it sprang from the soil of the *Period of Disunion*³⁸ and its culture, particularly its literature' (p.xx) and that while 'the China of the T'ang [Tang] Dynasty was in many respects so different from that of the Han as almost to seem another culture..., in other aspects, nothing had changed' (p.xxi). Indeed, in the history of China certain poetic *forms* did not just arise from nowhere, and they did not *only* impact upon the period of time when their development was the most prominent: *shi*, for example, was still quite widely written in the *Song* Dynasty (960-1279) despite the fact that *ci* started to gain popularity towards the end of the *Tang* Dynasty (618-907) before its full bloom in *Song*, and *yuefu* did not just die out after *Han* (207B.C.-220A.D.), and continued to be a poetic *form* adopted amongst the *Tang* poets. Such retaining of tradition and receptivity to new elements, while defining some of the phases in the historical

³⁶ The *sao* genre is a form of poetry composed based upon the form of the long poem *Lisao* (離騷) by Qu Yuan (340-278 B.C.), the famous patriotic poet and statesman of the State of *Chu* during the *Warring States Period* (475-221 B.C.).

³⁷ *Ci* and *qu*, which I have not yet associated with any imperial Dynasty of China in my discussion, are two genres of poetry popular in the *Song* (960-1279) and *Yuan* Dynasty (1280-1367) respectively.

³⁸ The *Period of Disunion* (220-589) is a period of disunification after the *Han* Dynasty collapsed when China was segregated into several states and controlled by different warlords. The country was unified again with the establishment of the short-lived *Sui* Dynasty (581-618), followed by *Tang* (618-907).

development of classical Chinese poetry, are also what characterize the nature of classical Chinese poetry, and *explain a rather constant perception of what constitutes the substance of classical Chinese poems*. Some examples are formal features like rhyming, tonality, and metrical patterns or, for some scholars, a consistency in *theme*:
'[Chinese poems] belong to either of two traditions – those written by poets to please or console themselves or those written to move others (both god and men)' (Liu & Lo, 1975, p.xxiii). Such consistency in substance and theme leads me to propose that the adoption of a broad understanding of poetry *shi* is preferred for this research study because such an approach will ensure that if any restraint is to be imposed on which poems should be selected to discuss, the restraint needed is not due to the fact that a narrow definition of poetry is used, but because selectivity is required as much as desirable, as will be discussed later in this chapter.

III. The genre of classical Chinese poetry

Having identified the sense of 'poetry', I would like to address the term 'genre' which I have used somewhat interchangeably with 'form' in the last section. 'Genre', in particular, is a commonly used term in studies of Chinese poetics ('genre' in Chinese is 'ticai'; 體裁). This fact *itself* is possibly enough to justify a devotion to clarifying its sense, but such an attempt is not so much about achieving any cut-and-dried definition for use in this research study than to demonstrate its fluidity in meaning. It is by acknowledging the latter that one might find it acceptable not to use the term with any perfect consistency. In other words, and somewhat paradoxically, any confusion about what 'genre' means exactly will be resolved by realizing in the first instance that *its* use may cause confusion.

To begin with, 'genre' is, as indicated, by no means used with any absolute consistency in the literature of poetics. Some scholars used the word 'genre' to refer to the 'theme' of the poem, and preferred 'mode' to describe the 'form', or formal characteristics of classical Chinese poems, e.g. Yip (1997). I assume that Yip's differentiation is due to the fact that 'mode' is synonymous to 'style', and may be seen as a more fitting term for describing the different formal characteristics (regular vs. irregular line lengths, and poems with one stanza vs. poems with several stanzas etc.). 'Genre', on the other hand, is understood in terms of the formal features of poetry, as can be seen in examples on the usage of this term (in Chinese again '體裁') in literary criticism which came out as early as the *Ming*

Dynasty (1368-1644) – in a major work on poetry criticism about the literary achievements in poetry composition of the *Tang* Dynasty (618-907), what is stated is as follows: ‘The genres of classical Chinese poems include those which are three, four, and five words per line;³⁹ six or seven words per line; verses with irregular line lengths; *yuefu* and *gexing*,⁴⁰ and recent-style poetry like *jueju* – a comprehensive range is in existence’⁴¹ (Hu, 1973, p.479-480). It seems to me that the way *yuefu* and *gexing* are mentioned in the quote above is suggestive of the idea that they can be distinguished from the other kinds of poems along the dimension of line length, a kind of *formal* feature. However, *yuefu* and *gexing* being put side-by-side with poems written with different number of words per line does not appear particularly scientific – unless *yuefu/gexing* is a kind of poem with, say, two words per line (which they are not), it would be difficult to regard line length to be their *defining characteristic* which justifies their constituting a separate genre. And to take *yuefu* in particular as example, the word is suggestive of its origin, that *yuefu* poems are *folksongs* collected by the Music Bureau (an office called *Yuefu*) of the *Han* Dynasty for musical performance, not to mention that in fact *yuefu* is *itself* the predecessor of poems written with *five* characters per line in the later Dynasties. *Jueju*, also mentioned in the quote, is not like *yuefu* – although it is also defined by its formal features, *the dimension concerned is different*; other than line length, *jueju* means poems written with *four lines*, and as a kind of *jinti shi* (‘recent-style poetry’; 近體詩) the lines of *jueju* consist of either *five words* or *seven words* (i.e. *wuyan* [penta-syllabic; 五言] and *qiyan* [tetra-syllabic; 七言] respectively), so *jueju* can be a sub-type of poems *either* with five-character *or* seven-character lines (i.e. *wuyan shi* [五言詩] and *qiyan shi* [七言詩] respectively), hence the names *wuyan jueju* (五言絕句) and *qiyan jueju* (七言絕句). What can be seen here is that for two poetic forms which belong to *different hierarchies* (*jueju* being a subcategory of *wuyan shi/qiyan shi*), both are considered a poetic ‘genre’ in the quote cited. Perhaps it is not fair to insist that studies conducted centuries ago should demonstrate the same level of scholastic rigor as is required today, in this case in working concept definitions – after-all, *yuefu* being regarded a kind of poetic genre has long been a taken-for-granted idea

³⁹ Chinese words, or more precisely, characters (the *fangkuai zi* [方塊字] or ideograms) are monosyllabic.

⁴⁰ The genre *gexing* (歌行體) is a later development based on *yuefu* and therefore is a variation of *yuefu*, hence their being put together.

⁴¹ The original in Chinese is as follows: “中國古典詩歌的各種體裁，包括三四五言，六七雜言，樂府歌行、近體絕句，靡弗備矣”.

in poetry research studies that no elaborate justification of its being named a 'genre' is deemed necessary. The following example, which seems to have made a distinction between *yuefu* and *jueju* by assigning the former the name 'genre' and the latter 'form', is a case in point:

Another poetic *form* ...is the Chinese quatrain, *jueju*, from the Tang Dynasty (618-907), generally considered the golden age of Chinese poetry. It developed out of the poetic *genre* *yuefu*, a quatrain of five-character lines...The *jueju*, literally 'cut verse', is a quatrain consisting of five or seven Chinese characters per line. (Wallinger-Schorn, 2011, p.196; my emphasis)

As the quote above demonstrates, there *also* exists evidence from research study on poetry which makes a conscious distinction between what is regarded a poetic 'genre' or just a 'form'. But this distinction is not necessarily shared by other analysts as can be seen in the poetry criticism in classical Chinese above which regards *jueju* as a genre as well. The purpose of the foregoing account is to demonstrate how kinds of poetry identified with different aspects (be they formal features like number of lines, number of words per line, or origin) *or* belonging to different hierarchies (i.e. one being the *superordinate* and the other *hyponym*, i.e. using the terms in semantics) can be put together and regarded as representing different 'genres'. Regarding the last aspect about hierarchy, it is well to note that the 'recent-style poetry', which was in full bloom in the *Tang* Dynasty, is, as can be seen in Hu (1973) cited above, considered a kind of 'genre', while 'recent-style poetry' is *itself* the umbrella term for *jueju* and other *genres* of poetry of the period. To risk complicating matters further, the term might also be applied to poetry (*shi*) defined in its *broadest* sense in the Chinese context – 'the *shi* genre', as opposed to prose and novels etc. In sum, there is a lack of unanimous use of the term. *It is this randomness of usage that I intend to acknowledge in my research*, and I will not attempt to delineate the meaning of 'genre' according to aspects as formal features and the like. If any such attempt to render a more consistent usage of the word is necessary at all, it will be for enabling the discussion to align with the research purpose, but as far as my study is concerned an inconsistency in usage will in no way hamper my objective. In other words, 'genre' in my analysis of poetry is *just a name*. When accounting for issues of genre assignment in classical Chinese poetry, Liu (1982) refers to the following example by Xie Tiao (464-499), poet of the *Southern and Northern Dynasties* to explain why a literary critic need *not* be over concerned with

whether the poem analyzed belongs indisputably to a particular genre according to the straitjacket of a meticulous analysis:

玉階怨

1. 夕殿下珠簾
2. 流螢飛復息
3. 長夜縫羅衣
4. 思君此何年

Grievance on the Marble Steps

1. In the evening palace, I lower the pearl curtain.
2. Drifting glowworms fly, then cease.
3. All night long I sew the silk gown,
4. Think of you – how can this end?

(p.35)

The poem, considered a *yuefu* (which Liu translated as 'Music Department Song' [ibid]), is 'practically indistinguishable from a *quatrain (jueju)*' (ibid) – the fact that the poem has four penta-syllabic lines renders it susceptible to being classified as the latter. That it is classed as a *yuefu* obviously has to do with the literary historical background against which the genre of poem came into being,⁴² and so *yuefu* is the name given to the kind of poetry which fits into its description in the first instance. However, what matters is, as Liu suggests, that the knowledge of a poem as belonging to a particular genre is not any necessary condition for one to appreciate and comprehend a poem. What needs to be understood is the fact remains there are kinds of poetry like *yuefu* which have established a status of their own, and in cases as such the assignment of the word 'genre' is simply fitting and relatively inarguable because these are examples of genres *by convention*, or the names that represent different poetic genres like *yuefu* are 'convenient labels applied post hoc to existing body of works' (ibid, p.33) – I adopt this perspective myself in this research study for the word 'genre' as I just use it as a taken-for-granted label which

⁴² Again, *yuefu* poems have their origin as folksongs collected and performed by the office Music Bureau, allegedly established by Emperor Wu (156-87 B.C.) in the *Han* Dynasty; such folksongs later developed into a 'new style of "Yuefu poetry"' (Major & Cook, 2017, p. 215).

can describe poems of different themes, forms, or origin, or poems belonging to different hierarchies in the classification of classical Chinese poetry.

Manipulating the fluidity of the sense of 'genre' and treating it as a convenient label as I have explained above, I argue the three kinds of poetry mapped out for discussion for this research study, which are again, the narrative poem, argumentative poem, and lyric poem, can be regarded as different *genres*, as much as they belong to different poetic *themes* as I explain later in section V.

IV. The form of classical Chinese poetry

For the word 'form', which can be used somewhat interchangeably with 'genre' as I have indicated (in the sense that poems of different forms can be labelled as a 'genre' of poem like the *jueju* which has four lines as its formal feature), and which I have used as a synonym to 'structure' in my discussion of poetic argument in Chapter 2, I also use it in this research study to mean the 'formal features' of poetry, which makes 'form' conceptually distinguishable from 'genre', only that the word may also be used to refer to the 'genre' of a poem.

I would like to refer to Liu and Lo (1975) again in stating that the development of Chinese poetry has witnessed the evolution of 'many *forms*, meters, and styles' (p.xiii; my emphasis). Perhaps the comment that *many* forms etc. came into being should be taken with a grain of salt given the fact that the changes in form are generally felt to have evolved around a certain set of formal features. Ever since the earliest period of poetry composition in China, classical Chinese poems had been composed with formal elements like 'rhyme patterns, metrical length, and the regular division of the songs into stanzas' (a remark made by Mair [2001, p.107] on *Shijing*, the first anthology of poetry in Chinese literary history as mentioned). The last feature in the quote does not apply to short poems of one stanza like the *jueju* (*quatrain*; 絶句 [poems with four lines]) and *lüshi* (*regulated verse*; 律詩 [poems with eight lines]), both genres of the recent-style poetry popular in the *Tang* dynasty, but rhyme patterns and metrical lengths are generally speaking realized in a great deal of poems written throughout the ancient times in China.⁴³ Soong's (1985)

⁴³ Strictly speaking the formal requirements are different for different genres. Rhyming as a formal requirement for poetry composition, for example, is less stringent for the earlier genres of poetry like the folksongs in *Shijing* and *yuefu* compared with the recent-style poetry (*jinti shi*) of the *Tang* Dynasty (see Appendix I Note 22 on p. 301 for an illustration).

remark that he feels impressed by China's achievements in poetry can also be taken to be an acknowledgment of such *lack of diversity in form*:

Try to imagine English poets writing nothing but ballads, ottava rima and quatrains, from Bede to the present day, in end-stopped lines, and in strict accordance with prescribed meter, tonality and rhyme. And yet within these narrow confines, Chinese writers have continued to produce poetry of the highest order.⁴⁴ (p.1)

Meter can be understood by a referral to poetic lines in classical Chinese poetry which are separated by sense pauses called the caesuras as mentioned in Chapter 1.⁴⁵ Tonality is perhaps best explained as a poetic form with reference to the *jueju* and *lüshi* in the *Tang* Dynasty, the two genres which demonstrate how the stricture of formal requirements in poetry composition is pushed to the extreme in the development of Chinese poetry. The so-called 'recent style' (*jinti*; 近體) as discussed prescribes a restricted arrangement of words either in the level (*ping*; 平) or deflected (*ze*; 仄) tone per line.⁴⁶ The combination of words of the level and deflected tone to form poetic lines in fact constitutes one of the most conspicuous *formal* characteristics: the structure of the heptasyllabic couplets, for example, is very precisely branded by Shapiro (1976) as an example of 'oppositional symmetry' or 'antisymmetry' (p.71) – the tones are arranged in two lines with a 'polar reversal' (p.70), which I represent with A (the level tone) and B (the deflected tone) using two penta-syllabic lines as example:

AA/BB/AAB

BB/AA/BBA

Tonality as a formal aspect is not a rule always observed by poets, not even for those in the *Tang* Dynasty when the stringent adherence to prosodic rules characterizes the way of composition of the *recent-style poetry*. When commenting on the *Tang* poet Du Fu (712-770), Ye (1996) remarked that as his poem under discussion (about his sadness of separation from his family) shows, 'the poet would

⁴⁴ Bede (672-735) was a British monk and poet. The times he lived was the beginning of the *Tang* Dynasty, the Dynasty during which the formal requirements for poetry composition are known to be the strictest on balance compared with the other periods in Chinese literary history.

⁴⁵ See Appendix I Note 3 (p. 293-294) for three examples.

⁴⁶ Such an arrangement is considered to be able to make the poem sound euphonic. The tonality of classical Chinese poetry needs to be understood on the basis of the fact that Chinese is a tonal language, which English is not (see Appendix I Note 23 on p. 302 for an elaboration of the tones of Chinese).

not yet feel restrained by prosodic laws, stipulated in the more rigid convention established in later centuries [i.e. those of the *Tang* Dynasty but after Du Fu's times], to restrict the force of his emotions' (p. 29), indicating how some poets would perceive the rules on prosody as a hindrance to their expressiveness.

The last formal feature that I would like to discuss, rhyming, represents another major criterion of classical Chinese poetry (see footnote no.43 on p. 74). Importance of the feature of rhyming is witnessed by the fact that classical Chinese poetry is, in another broad sense, synonymous to the phrase '*rhymed literary texts*' (*yunwen*; 韻文) as I have indicated earlier in this chapter. And also, this understanding of rhyming as a defining feature of classical Chinese poetry may cover genres *not* considered by some scholars to be *shi* (it will be recalled that Liu & Lo [1975] cited at the beginning of this chapter says that *shi* excludes the genres *ci* [词] and *qu* [曲], both of which rhyme). In any case, rhyming has always been considered a key poetic device in classical Chinese literature. One can take into consideration the fact that the genre *Hanfu* (漢賦) may be considered a kind of *prose* as much as a kind of *poetry* (one of its translations is 'prose-poetry' [Theobald, 2010], the other 'rhyme-prose' [Watson, 1971a] – the former translation gives it the name 'poetry'; the latter makes explicit its feature of rhyming). How the demarcation between poetry and prose⁴⁷ can be blurred in this key literary genre *Hanfu* is also a reflection, albeit an indirect one, of the significant role of rhyming in assigning a piece of literary work the name 'poem'. It can be seen that as far as rhyming is concerned, Chinese poetry is not like its Western counterpart; the latter does not necessarily incorporate rhyming as a defining feature (consider, for example, the blank verse [Levý, 2011]), or at least unrhymed poetry started to take shape in the Western literary history much earlier in the ancient Greek period, the prototypical example being poetry in the Greece verse drama. In other words, while its literary tradition makes it *impossible* to consider rhyming a necessary condition for an English literary text to be regarded a poem, in Chinese literature rhyming as a stringent formal requirement to which poets were expected to adhere had long been established. What is now called 'modern Chinese poetry' (*xinshi*; 新詩), a poetic

⁴⁷ The absence and presence of rhyming are perceived as the defining characteristics of prose and poetry respectively – this idea is exemplified by the saying that 'what does not rhyme is prose; what rhymes is poetry'. In Pinyin and Chinese this reads '*wu yun zhe wei wen, you yun zhe wei shi*; 無韻者為文, 有韻者為詩' (Liu, as cited in Zhang, 2013, p. 186).

genre that came into being after the Chinese *New Culture Movement* in 1910's -20's is associated with an abandonment of such rigidity of form which, compared to the West, came much later. As is observed by Davis (1990), however, rather than an evolution from tradition which was welcomed and widely-adopted as soon as it emerged, 'rhymeless verse' was 'unknown to the Chinese ear' (p.26), and Chinese people had a tendency to 'publicly or privately dismiss the new poetry as so much tuneless rubbish' while Chairman Mao had 'continued to write pleasantly in the traditional meters'⁴⁸ (ibid, p.25). Now this view perhaps sounds as groundless as it is dated given the wide acceptance and popularity of modern rhyme-less compositions. With a few Chinese poets (Yu Guangzhong [1928-2018], Yip Wai-lim [1937-], and Ji Xian [1913-2013], to name a few; see Appendix I Note 24 on p. 302 for a brief introduction of these poets) producing numerous much-acclaimed unrhymed poems over the years, and considerable effort being devoted to the studies (Voigt & Jurafsky, 2013) and compilation into anthologies of much freer Chinese poetry composed in the modern times (Payne, 1947a; Payne, 1947b; Yeh 1992; Yeh & Malmqvist, 2001), it may be fair to think of the view that 'poems must rhyme' is more an obsession with tradition than a judgment based on rational reasoning. Poet Wen Yiduo (1899-1946), who wrote modern poetry, did not dismiss the importance of form, but acknowledged the flexibility of the newly-emerged literary genre, modern Chinese poetry during his times that it allows more patterns for composition so that the poets can design a form 'according to the spirit of content' (Wen, 1985, p.132), an idea which for concerns of relevance I will not delve into. In any case, modern poetry is compared to classical Chinese poetry in Wen's account – the regulated verse (*lüshi*) has formal requirements which are so stringent that they constitute a straitjacket for the poet, leading to the result that 'form and content are *dissociated*' (ibid; my emphasis). Wen's views may be susceptible to the criticism of those who consider stringent formal stricture to be the key that a poet can exhibit his/her skills, but indeed a balanced view on the role of formal features as such should take into consideration the fact also that the restrictions on form imposed upon the composition of classical Chinese poetry are in fact just what poets have to follow in the first instance, and can lead to the result that a better word may have to be given up just for the sake of adhering to such stringent rules.

⁴⁸ 'Meter', strictly speaking, is different from 'rhyming' as a formal feature, but undoubtedly Mao's poetry *does* rhyme.

Generally speaking, as features which exhibit the inherent characteristics of Chinese (that it is monosyllabic and a tonal language), both meter and tonality can be called the epitome of untranslatability, though in a way it can be said that metrical pattern is somewhat translatable (with substitution, like the 'sprung rhythm' mentioned in Chapter 1). And while poetry translators have often found it easier to translate classical Chinese poetry with rhyme (though often the translation does not contain the same vowel sound and rhyming pattern as the original), relevance of this formal feature can be considered in the light of the fact that the word 'argument' in Chapter 2 is identified as having a structural dimension with four aspects, each of which embodies a form-meaning relationship. In accounting for the transference of the form-meaning relationship in an aspect of the poetic argument I focus on how meaning is realized by the form, and how such a relationship is carried over to the target poem to explain the nature of poetry translation. Such explanation needs to be *based upon features which are actually part of such a form-meaning relationship*. Even if a formal feature like metrical pattern or rhyming is seen to have been somewhat remolded or retained in a translation, the argumentative perspective treats the possibility of remolding or retaining such features as a matter of fortunate coincidence. In a word, by adopting the argumentative perspective, I do not argue for the desirability of transferring formal features just for the sake of it, in particular when such a thing is done at the expense of accuracy in content. Stringent formal strictures, namely meter, tonality, and rhyming, their translatability/untranslatability regardless, are not considered part and parcel of the poetic argument when they do not contribute to the form-meaning relationships of poetic argument identified.

V. The theme of classical Chinese poetry

'Theme', another aspect that I would like to address, is seen to be mentioned side-by-side with 'genre'. But in any case 'theme' is often taken to be synonymous to 'subject matter', and this makes Yip (1997) equates the poetic 'theme' with 'genre' (so 'poetry about history' will be a 'genre' of poetry), which is a rather unconventional use of the word. Just as what kind of poetry should be assigned the name 'genre' in classical Chinese poetry lacks any unanimously agreed-on proposal, when one compares various anthologies or poetic studies it can be seen that there is also a lack of consensus, be it on the *naming* of poems of different themes or how to

classify poems into different themes. A rather extreme way of looking at the issue of categorization may be to treat all poems as one kind, i.e. they are in one way or another about the expression of feelings, hence the term 'lyricism' used by Watson (1971b) as a cover term for classical Chinese poetry written over a long period of ten centuries. That being said, there seems to be a set of generally-agreed-on names and categories to describe the themes of poems, like poems about history (*huaigu shi*; 懷古詩), objects (*yongwu shi*; 詠物詩), natural scenery (*shanshui tianyuan shi*; 山水田園詩), war (*zhanzheng shi*; 戰爭詩), and departure (*songbie shi*; 送別詩) (Owen, 2006). But for any particular poem there may not be any unanimity in naming when the subject matter of the poem does not necessarily belong to one category exclusively, or what the poem is *about* exactly is open to different interpretations. For example, while 'frontier poetry' (*biansai shi*; 邊塞詩) can be a depiction of the scenes at the frontier where wars occurred and not just of wars at the frontier (Zhang, 2014), one might be tempted to name some such examples as 'poems of natural scenery', which is not always clearly distinguishable from the 'poetry of retreat' (Yu, 1994a) with the description of natural scenery as its focus (perhaps it is a cliché in the West too that the nature is where one can escape from the miseries of life). What is 'wilderness poetry' for Hinton (2002) appears to be what Yip (1997) calls 'landscape poetry', the latter further divided by Yip into 'poems of mountains and rivers' and 'poems of fields and gardens'. There is also a good reason to name the 'plaint poetry' written from the perspective of a woman or an imperial concubine (*guiyuan shi* [閨怨詩]; *gongyuan shi* [宮怨詩]) as 'love poetry' instead given the fact that plaint poetry may be said to be about unrequited love. I can also discern that an anthology of classical Chinese 'erotic poetry' consists of pieces which might as well be classified as poetry of love/marriage/courtship when it seems that they by no means should be regarded 'erotic' in the normal sense of the word or by modern-day standards (see Appendix I Note 25 on p. 302-303 for two examples).

This rather lengthy account is given to demonstrate the point that the author of a research study on poetry may need to give the name for a poetic theme a clear definition. Such a need is demonstrated by studies on poems of specific themes like the plaint poems (e.g. Wang, 2005), festival poems (e.g. Liu, 2010), and frontier poems (e.g. Miao, 1974), to name a few. For these studies, to delineate the substance of names for the poetic theme concerned is necessary because such names are labels which have no inherent senses to them. Therefore, obviously the kinds of poems

incorporated will vary with how the name for a poetic theme is defined, which is why studies of classical Chinese poetry often need to count on clear definitions of certain poetic themes so as to put their discussion in focus. For my research study, I propose that poems of any poetic theme can be the embodiment of the poetic argument, and while the fact remains that defining the names of poetry in terms of the substance of particular themes is often necessary, the poetic argument serves as a common feature that incorporates examples of distinct poetic themes.

The three kinds of poems which I discuss, i.e. again, narrative poem, argumentative poem, and lyric poem might each be taken to represent a poetic genre as mentioned, but the three of them at the same time represent different poetic themes given the sense of 'theme' as subject matter. And unlike poetry translation studies on particular themes, in this study the poems are chosen not because they fit into a certain definition of 'narrative poem' or 'argumentative poem' etc., but rather the poems are given a taken-for-granted name with my foregrounding the feature they possess which are characteristic of one of the aspects of the structural dimension of the poetic argument. The gist is, again, that the poems selected are all embodiments of the poetic argument as has been defined in Chapter 2.

VI. Genre, form, theme, and the poetic argument

The foregoing discussion of the intricacies involved in the definition of terms like 'genre', 'form', and 'theme' has hopefully made clear how these terms are to be understood and their relevance for this research study. The discussion above illustrates that I do not take into account transference of the formal features tonality, meter, and rhyme because they have no part to play in the form-meaning relationship of the poetic argument, and explains how kinds of classical Chinese poems of different genres and themes may fit into an analysis of poetry translation from the argumentative perspective. While it is true that the multifariousness of classical Chinese poetry is demonstrated by the existence of various genres and themes, the study at hand treats Chinese poems as similar in the sense that they potentially can be exemplifications of the poetic argument, and so no poetic theme or genre stands out as a particularly clear realization in that regard. The fact that any poetry example can be a potential target for analysis so long as it is embodiment of an 'argument' defined in this research study means the purpose of

going 'wider' instead of 'deeper' explained in Chapter 1 should hopefully be achieved without the need to confine the study to poems of any particular genre or theme.

VII. Selecting the poems for analysis

I now continue with the criterion for choosing the poems to analyze, and start with acknowledging the view that sampling decision has to depend on the research question (Flick, 2006), or in my case the research objective (stated in Chapter 1; see p. 26). Such an association between sampling and the research question/objective should apply to studies in social sciences and humanities alike, and any claim of generalization as a research purpose obviously entails 'selectivity' by default. This understanding is perhaps all the more true for classical Chinese poetry – the fact that there are, again, numerous poems written over the long literary history of China means that no study can claim to be 'comprehensive' in the sense of not exercising such selectiveness. *The Complete Collection of Tang Poetry* (*Quantangshi*; 全唐詩) compiled in the *Qing* Dynasty, for example, consists of over 48,900 poems written by more than 2200 poets (Sun, 2002, p.11). Given the fact that I attempt to consider the notion of 'argument' as a feature common to classical Chinese poems of different themes and genres, to decide what poems to select seems an all-the-more daunting task, and in the end any decision made may be susceptible to the criticism of randomness. Yet undoubtedly, the selection of any poem in this research study can be justified when its suitability for analysis is demonstrated by the fact that the poem selected is an example *which clearly exhibits the argumentative dimension under discussion*; in other words, any poetic text chosen speaks for itself with regard to its relevance. I also propose that the result of achieving generality is made possible by the fact that analysis of the selected poems can be extended to other similar examples – my rationale behind to achieve this purpose is somewhat similar to Sun's (2011) in her study on comparison of repetition as a 'mode' between Chinese and English poetry:

...it is necessary to go deeper in order to locate a common basis that is both *more specific than the general notion of poetic repetition* ... and, at the same time, *broad enough to cover a far larger variety of representative examples*...of these two lyrical relationships for comprehensive comparison (p.97; my emphasis).

Sun seems to be implying that while the intention is to go 'deeper' regarding the theme of 'repetition' (to delineate the term in a more specific way than is generally understood), at the same time the new understanding will be broad enough to cover numerous other examples not actually let in for discussion. As far as my approach is concerned, I try to demonstrate how the specific definitions of 'argument' are realized in poetry examples, while I intend to ensure generalization can be achieved based on the assumption that observations of the selected poems should apply to a far greater number of examples: for every poem chosen based on an aspect of *argument* (sequential structure and repetition etc.), there should be numerous other poems out there which can be analyzed in terms of the same aspect, the analysis of which will assumingly give rise to more or less the same results as those derived from the poem actually under consideration in this research study.

With regard to the issue of selecting the poems for analysis, I would like to acknowledge the fact that it is possible to generalize from research findings of text-based studies like corpus analysis as I have mentioned in Chapter 1. Corpus studies that involve massive Chinese literary texts do exist – examples having to do with research study on poetry are those on textual analyses of the stylistic patterns of classical Chinese poems (Fang, Lo, & Chinn, 2009; Lee & Kong, 2012). However, even if a large-scale digital corpus of classical Chinese poetry and their English translations are readily available, it seems that the best kind of analysis enabled is what Holmes (1985) referred as the 'quantification of style' (p.328), which concerns the 'exact number of occurrences and/or the distribution' (Rommel, 2004, p.88) of certain textual features. Such convenience that corpus analysis has to offer in counting numbers is good for the analysis of stylistic issues which involves the calculation of use of specific language units in the derivation of patterns of linguistic choices (as demonstrated by, for example, Baker [2000] and Chen [2006]). And as far as the textual features identified in this way are concerned, they tend to confine to 'quite shallow linguistic properties operating at word and graphological levels', while corpus analysis only considers 'formal linguistic categories other than semantic ones', and the 'counting procedures' entailed 'distance the analyst from the source text' (Dastjerdi & Shekary, 2006, p. 108). Due to such tendencies of corpus analysis, I can justify why the associated approach is *not* compatible with my research purpose. As will become obvious, to explain poetry translation from the argumentative perspective I do not depend on counting and comparing how many

verbs/nouns/prepositions etc. there are in the translations, and any 'pattern' (or the lack of it) I intend to derive does not require my relying on a large sample of poems. For now I can perhaps offer a brief explanation by referring to my account on an aspect of poetic argument which I discuss in the next chapter: when I compare the sequential structure in different translations of the same poem, it is expected that the sequence of presentation is either followed strictly or not, and even though there will be various degrees of adherence to the original in this regard, several translations of the poem will suffice to show the possible differences for me to explain desirability of transference of the poetic argument. Maybe I can also refer to aspects of translation to which much research effort has been devoted for a relatively long period of time. The translation of metaphors discussed in Chapter 6, for instance, is a much-studied topic,⁴⁹ and the translation approaches concerned have been rather comprehensively theorized, which *all the more* pre-empts any need to identify different approaches of translating metaphors based on numerous examples when several translations are enough to give a general picture of the approaches already mapped out in the literature. Also, as in the case of sequential structure, I do *not* deem it necessary (i.e. for the purpose of explaining poetry translation in the light of the argumentative perspective) to collect quantitative data, like considering how many times exactly, say, the vehicle of a metaphor *yueguang* (moonlight; 月光) is translated into 'moonbeams', 'gleam', 'moonlight streams', or just 'moonlight' etc. Such an understanding applies to the other aspects of poetic argumentation, i.e. repetition and imagery. Perceivably a repetitive pattern is either transferred or not transferred, the demonstration of which is all that I need to explain poetry translation from the argumentative perspective – much as the actual way of transference has to be different amongst different translators, I need not count on quantification of numerous distinct approaches for my analysis. For the translation of imageries, as I demonstrate in Chapter 7, only a few examples are needed for me to incorporate them under some pre-conceived general categories of translation approaches, with which I explain desirability of the argumentative perspective to achieve an objective understanding of poetry translation.

The issue about selecting just a few translation examples without quantification of data for analysis brings me to the sampling methods in research, of

⁴⁹ A search with 'Google Scholar' with the Chinese words *shige* (poetry; 詩歌), *biyu* (metaphor; 比喻), and *fanyi* (translation; 翻譯) has more than three thousand matches.

which I would like to address particularly *theoretical* sampling in social science research, a method which deals with quantity and which has the rationale that collection of samples should stop once it reaches a point where the data obtained is saturated for the particular category to be analyzed (Glaser & Strauss, 1967). In other words, collection stops where new samples start to exhibit a recurrent pattern and that nothing new can be expected with continuation of the process. But in cases as, say, metaphors where the 'categories' that will 'emerge' can somehow be predicted and approaches of translators may be seen to be under any of the three categories 'preservation', 'substitution', and 'paraphrase' (based upon Van den Broeck's (1981) classification, also discussed in section IX, Chapter 6), a few examples will be enough, as mentioned, to exhaust the translation approaches.⁵⁰ In the end, therefore, *how many more texts* beyond those few examples already selected *should be included* for analysis will simply turn out to be a rather *arbitrary* decision when it is almost pointless to insist that, say, 20 translations should be collected to guarantee any validity of research results. The same reasoning can apply to the analyses of sequential structure, repetition, and imageries for which I have proposed that I only need several kinds of translation approaches without referring to a large quantity of examples.

All in all, when the objective of this research study is taken into consideration, the paradox remains that for achieving objectivity in describing the nature of classical Chinese poetry, to analyze a large sample of texts from a corpus, to resort to quantification of data based on numerous examples, or to insist on using a certain number of texts which signals the 'state of saturation' in data collection are unnecessary and run counter to the nature of this research study, or they might even hinder the attainment of the purpose of achieving objectivity when the space had better be devoted to the analysis from the argumentative perspective *per se*. In considering poetry translation examples in the light of the poetic argument as sequential structure, repetitive form, metaphor and imagery, the technicality of statistics is not the condition to propel relevant analyses. Simply put, this research study is qualitative, not quantitative in nature, and so numerical data is at best an additional piece of information upon which the validity of the argument of this research study need not and should not count.

⁵⁰ The translation of metaphor is discussed in greater detail in Chapter 6.

As far as the Chinese poetry translation examples selected are concerned, I have made it a strategic decision to avoid lengthy poems in my discussion, like the *sao* (Lament; 騷) and *fu* (rhyme prose; 賦) genres. Should they be chosen for analysis, that will defeat the purpose of trying to explain the nature of translation in the light of the argumentative perspective when much space has to be devoted to explaining the content of the poetic texts themselves by referring to the structures and use of function words etc. in classical Chinese before the actual analyses of the translations can take place.

VIII. The method of analysis and sources of poetry translations

Text analysis, more particularly a comparison between source texts and their translations (Williams & Chesterman, 2002) is adopted to discuss different translation approaches from the argumentative perspective. The poetry examples in this study are *generally* presented in this sequence: (1) Chinese original, (2) word-for-word crib (see p. 1-4 on how the poems are marked word-for-word) along with the *pinyin* Romanization of the poem's Chinese title, and (3) English translation. For the purpose of comparison, I have selected at least two translations for a source poem; at the same time, some of the poems selected are for illustrating the substance of the poetic argument or just a translation issue in the light of the argumentative perspective where no comparison of different approaches is intended, and where such is the case only one version of translation is selected and discussed.

Such a brief account of the research methodology is a reflection of the fact that it is the analyses of the poems and their translations that deserve the real attention – the meticulousness of the research method will become clear, not by an elaborate section on methodology, but detailed analyses of the poems and their translations in the subsequent chapters. The analyses themselves justify the relevance of the examples chosen as exemplars of the poetic argument as well as the brevity in my account of research methodology.

The poems and their translations are taken from both Chinese and English sources. One of the most resourceful kinds of sources from which English translations of classical Chinese poetry can be taken is anthologies, e.g. Jiang and Bynner (1964), Minford and Lau (2000), and Zhuo and Liu (2010). But since

anthologies as such often consist of just *one* translation per poem, obviously for purpose of comparison translations of the same poem need to be taken from different kinds of sources, including but not limited to book-length studies of classical Chinese poetry with English translations, such as Cai (2007), Sanders (2006), and Yip (1993), similar studies published as journal articles like Balcom (2001), or online resources like University of Virginia Electronic Text Center (n.d.). In selecting the poems I have also resorted to the simpler way of consulting anthologies or criticisms which incorporate several translations of the same poem, e.g. Lü (2002), Wu (2015), and Lü and Xu (1988). Some poems chosen for comparison are also pinned down with the use of reference tools which provide an index to the different sources of translations for the same poem (Fung & Lai, 1984; Wang, 2000; Zhang, Zeng, & Zhou, 2009).

I would like to point out also that the year of the source in which the poetry translation of a translator appears should not always be taken to be the year in which the poem was translated. While referring to the exact dates when the translations were done is not operative as far as the purpose of my study is concerned, I have included in the chronological table the dates of birth and death of the relatively widely-discussed translators should the reader see the need to refer to them (see Appendix II on p. 318-322).

IX. Summary of chapter

In this chapter, I have discussed the terms 'poetry', 'genre', 'theme', and 'form' with a view to exploring how they are used and what their relevance are with regard to my research study. Then I continued by explaining the rationale behind exercising selectivity in choosing the poems, why I consider selecting a modest number of poems is enough, and why it is neither necessary nor desirable to adopt quantification for analysis. I have also indicated my purposeful avoidance of selecting lengthy poems. This has been followed by a brief account of my research method, and the sources from which I have chosen the poems and their translations.

In the following chapter, I begin to address the poetic argument as sequential structure in classical Chinese poetry, which is the first aspect of the structural dimension of the poetic argument. I also discuss the relevant translation issues which arise from the argumentative perspective.

CHAPTER 4

First Aspect of the Poetic Argument: Sequential Structure

I. Introduction

The first aspect of poetic argument in this thesis concerns sequential structure in classical Chinese poetry. Sequential structure is chiefly considered under the following topics: the way it works as syntagmatic structure, its realization in narrative poems, desirability of its transference as a form-meaning relationship, the 'additional' control exerted upon the translator when poetic argument of prose paraphrase is taken into account, and finally a discussion of sequential structure in argumentative poems which hopefully further substantiates the idea that sequential structure is a poetic feature which should be preserved when it can be preserved. What I discuss also is that sequential structure is one of the four aspects on which an objective description of poetry translation is based, and has a part to play in constructing a simple and accommodating translation theory.

In Weinberger and Paz's (1987) account of the nineteen different translations of '*Deer Park Hermitage*' (p. 10; English translation of the title by Witter Bynner, the Chinese title is *Lu Chai*; 鹿柴), a poem by the *Tang* poet Wang Wei (701-761), there is evaluation on the translations' poetic flavor, diction, structure, and issues of interpretation, all aspects very much within expectation in a conventional discussion of poetry translation. Amongst the discussions is a brief comment about the sequential order, which is 'the couplets are reversed *for no reason*' (p.17; my emphasis), on one of the translations that the authors seem most critical of. The example cited has the second couplet at the end of the source poem reverted with the first couplet. The original poem and the translation referred to are as follows, with which I also present Liu's translation for comparison:

鹿柴

1. 空山不見人，
2. 但聞人語響。
3. 返景入深林，
4. 復照青苔上。

Lu Chai

1. empty mountain not see person
2. but hear human voice sound (v.)
3. back light* enter deep woods
4. again shine green moss upon

* 'Back light' means the reflected light of the setting sun.

Translation 1:

Deer Forest Hermitage

Yin-nan Chang and Lewis C. Walmsley

1. Through the deep wood, the slanting sunlight
2. Casts motley patterns on the jade-green mosses. (original lines 3 and 4)
3. No glimpse of man in this lonely mountain,
4. Yet faint voices drift on the air. (original lines 1 and 2)

(Weinberger & Paz, 1987, p. 17)

Translation 2:

Untitled

James Liu

1. On the empty mountains no one can be seen,
2. But human voices are heard to resound.
3. The reflected sunlight pierces the deep forest
4. And falls again upon the mossy ground.

(ibid, p. 20)

Perhaps one should refrain from reading too much into a simple criticism about the reversal of couplets, but it remains valid to ask *why* the change in order of the poetic lines in a translation is considered so unjustified. To answer this question I refer to the argumentative perspective, that the translator should assumingly preserve as far as possible the poetic argument. As Translation 2 above demonstrates, the sequential structure of the original, an aspect of the structural dimension of poetic argument, is accepted by target language conventions. But instead of illustrating only with a translation example, I refer to the following quote on the non-use of connectives in English translations of classical Chinese poetry as a footnote to the idea that the sequential structure should perceptibly be adhered to:

Most present-day translators would reject the use of such connectives, preferring to let the lines to *stand in the same purity of isolation they so often possess in the original*...they can choose this course with greater assurance because in the years since Bynner's [Witter Bynner, poet translator] time English readers have become acclimated to this *choppy quality* and accept it as characteristic of most Chinese poetry. (Watson, 1978, p. 27; my emphasis)

The fact that the 'choppy quality' is accepted by the Western readership as a result of long-term exposure should imply that classical Chinese poems should defy reorganization in translation. The following poem by the *Tang* poet Li Bai, a lyric poem, can be used as further illustration:

訪戴天山隱者不遇

1. 犬吠水聲中，
2. 桃花帶露濃。
3. 樹深時見鹿，
4. 溪午不聞鐘。
5. 野竹分青靄，
6. 飛泉掛碧峰。
7. 無人知所去，
8. 愁倚兩三松。

Fang Dai Tianshan Yinzhe Bu Yu

1. dog	bark	water	sound(n.)	amidst
2. peach	flower	with	dew	condensed
3. trees	deep	sometimes	see	deer
4. ravine	noon	not	hear	bell
5. wild	bamboo	divide	blue	haze
6. flying	cascade	hang	emerald	peak
7. no	person	know	<i>suo</i> (pro.)*	go
8. sad	lean	two	three	pines

* 'Suo' is a pronoun in classical Chinese referring to the recluse, the whole line meaning no one knows the whereabouts of the recluse.

Translation 1:

A Fruitless Visit to the Priest of the Tai Tien Hills

W.J.B. Fletcher

1. I hear the barking of the dogs amidst the water's sound.

2. The recent rain has washed each stain from all the peach bloom round.
3. At times amid the thickest copse a timid deer is seen.
4. And to the breeze in sparkling seas the bamboos roll in green. (original line 5)
5. From yonder verdant peak depends the sheeted waterfall. (original line 6)
6. At noon's full prime I hear no chime of bells from arboured hall. (original line 4)
7. Whither the wandering priest has gone no one here can tell.
8. Against a pine I sad recline, and let my heart o'er swell.

(Lü and Xu, 1988, p. 129)

This translation example is also an obvious case of rearrangement on the part of the translator. It may be due to the fact that he took into account what should appear a more 'logical flow' to present in the translation – the fact that the bell of the Taoist sanctuary was not struck at the time expected is indication that the recluse was away, and therefore the translator considered the line of that description (line 4) should be moved later so that it could be followed immediately by the couplet on the description of the disappointment of the poet realizing that the recluse was nowhere to be found. But certainly the change is not necessary when the translator could have just let the jumpiness of ideas speak for itself as shown by the other translation below:

Translation 2:

On Going to Visit a Taoist Recluse on Mount Tai-Tien, but Failing to Meet Him

S. Obata

1. A dog barks afar where the waters croon.
2. The peach flowers are deeper-tinted, wet with rain,
3. The wood is so thick that one espies a deer at times,
4. **But** cannot hear the noon bell in this lonely glen.
5. The wild bamboos sway in the blue mist,
6. **And** on the green mountainside flying cascades glisten.
7. What way had he gone? There is none to tell;
8. Sadly I lean against a pine tree here and there.

(ibid, p. 130)

The sequence of the original presentation is followed in this translation, in addition to the fact that it should be easy to discern that a Western readership would accept the jumpiness and follow the development even without the

conjunction 'and' in line 6 and, with some rephrasing of the translation, 'but' in line 4.

II. The sequential structure as syntagmatic structure

The foregoing introductory section puts forward the preliminary idea about the possibility of adhering to the sequential structure of the source poem. By bearing in mind such an idea that the sequential structure is a feature shared between Chinese and English, one can avoid rearranging the order of the source poem randomly at one's discretion. I wish to seize on this preliminary understanding that sequential structure can and ought to be transferred, and continue with referring also to other genres of poetry with the intent to achieve my research objective. But before that, I will elaborate more specifically on what sequential structure is taken to mean in this study.

Sequential structure can be understood with reference to the analysis of Culler (1975), that a language unit may be combined with other units in a sequence in order to constitute a 'syntagmatic' relation (p.12). The syntagmatic structure of language units becomes the more self-explanatory 'axis of combination' (Jakobson, 1987, p.71). As the more self-suggestive name proposed by Jakobson indicates, the syntagmatic relations in verbal messages concern the *combination* of signs (e.g. words) as a sequence. The units, the 'syntagms' form an orderly whole in a syntagmatic structure, and 'are often defined as *sequential*, and thus *temporal...*' (Chandler, 2014, para. 6; my emphasis). A sequence can also be understood in terms of syllogistic progression, one of the four kinds of poetic *forms*⁵¹ identified by Burke (1964, p.2). In another discussion, syllogistic progression proposed by Burke is depicted as the kind of form which 'follows the logic of linear development'⁵² (Henderson, 2001, p. 137). In his explanation of the difference between the Chinese and Western mode of thinking as reflected in poetry, Yip (1993) suggests that the latter 'tends towards the use of analytical, discursive, and even syllogistic progression coupled with the linear and temporal perspective, resulting in a sort of determinate, get-there orientation' (p. 72).

⁵¹ As indicated in Chapter 2, I treat 'form' and 'structure' (as in 'sequential structure') as synonymous and may use them interchangeably from time to time.

⁵² Burke's discussion of poetic structure is on modern Western poetry, but my discussion of poetic structure can be considered an example of how a Western perspective might apply to the analysis of classical Chinese poetry.

While syllogistic progression is understood to be a typical feature of argument, in this study it is proposed that for poems considered to embody an argument they need *not* exhibit the progression evident in an argument proper where a premise leads to a conclusion. Nor is it necessary for a linear structure to present, as suggested by Chandler cited above, a *temporal* sequence. The lyric poems by Wang Wei and Li Bai referred to at the beginning of this chapter, for example, are perhaps not very obviously a linear, temporal progression,⁵³ but just a composite of end-stopped lines in classical Chinese poetry put together in a particular order. And yet, I propose that so long as there is a combination of language units in a particular order, there is a group of 'syntagms' forming a 'sequence', while some poetry examples are more 'typically' sequential in the sense of being also temporal and syllogistic, and it is poems as such I put particular emphasis on in discussing sequential structure as poetic argument.

III. Sequential structure in narrative poems and their translations

I began this chapter with an example of two short Chinese lyric poems and how they are seen to defy reorganization in translation. A clearer and more typical exemplar of the sequential structure, perhaps, is the narrative poem. Gu (2006) notes that 'in traditional Chinese literature,... lyrical poetry occupies an exalted position and that fiction is only its handmaiden' (p.97). Chinese narrative poems can therefore be seen as a combination of two genres which have had a large discrepancy in their popularity in Chinese literary history.

Interestingly, 'story', the synonym of 'narrative', and 'argument' are considered to carry the same meaning, which perhaps can justify using 'narrative' all the more as a typical exemplar of the poetic argument of sequential structure – Barthes and Duisit (1975) present the two words as synonymous: 'the story (*the argument*)⁵⁴...consists of a logic of actions....' (p.242; my emphasis). Narrative

⁵³ Can it be said definitively, for example, that the sunlight described in line 3 pierced through the woods and shone on the moss *after* the senses of sight and sound perception described in lines 1 and 2 were realized? Could it be that the two 'events' did not happen one after another but instead occurred at the same time? My broad understanding of sequential structure will be able to cover examples as such.

⁵⁴ There in fact exists a conscious distinction in between 'narrative' and 'story' in the discussion of genres of classical Chinese poetry (e.g. 'narrative poetry' [*xushi shi*; 敘事詩] vs. 'story poetry' [*gushi shi*; 故事詩] in Su [2005]) (see Appendix I Note 26 on p. 304 for an explanation of how 'narrative' and 'stories/fictions' are differentiated in the literature). In this study I treat 'story' and 'narrative' to be somewhat interchangeable as

poems, in any case, are clearer exhibits of a progression of events in a linear order, and sequential structure is actually identified as 'a fundamental feature of narrative expression in Chinese poetry' (T.C. Lin, 2006, p.3), and Levy (1988) has proposed that sequential structure 'contributes to the sense of vicarious experience that is essential to narrative' (p. 17).

The first poem that I will analyze belongs to the *yuefu* genre composed in the *Northern* Dynasty (386-581), which depicts the story of a Chinese legendary character *Hua Mulan* (花木蘭), a woman warrior portrayed numerous times in the popular media. The poem is followed by four English translations.

I should explain briefly how I have presented and marked the poem and the translations: in the same manner as I have done for the poetry examples and their translations thus far, I have numbered the poetic lines of the translations in a way that they correspond to the lines of the same number in the source text. The numbers, however, instead of being put at the beginning of each line as I have done for most other poetry examples of this research study, are put in parentheses at the end of the lines for clarity of presentation – some of the translators have not translated the poem line-by-line and therefore their translations cannot really fit into a neat list with numbering on the left.

There are additions which do not exist in the source poem. I have put such additions by the translator in *italics* to single them out. Such a way of differentiating between the original and additions is only possible, however, when the additions are translated as separate lines. What I mean is that sometimes even when a line in the translation is marked as corresponding to the same line number of a line in the source poem, it does not necessarily mean that the translation concerned is a close rendering in terms of propositional content throughout that particular line with no additions. For example, line 35 of the source poem, '歸來見天子', meaning 'when the troops returned they were summoned to the Emperor', is translated by Budd (Translation 3) into three lines as 'And when at last the Capital was reached, The warriors, *who so many forts had breached*, Were summoned to the presence of the King', which I have marked as line 35. One can discern that in this line there are additions (put in *italics*) by the translator, but these lines are all marked as line 35

implied in the quote 'A *narrative* recounts a story, a series of events in the temporal sequence' (Cohan & Shires, 1988, p. 1).

anyway because the addition is not translated by Budd as another line which stands alone. Examples of addition are also realized as significant expansion of the meaning of the original: in Budd's translation, the simple meaning of 'together in the army for twelve years' ('同行十二年') of line 57 in the source poem has been expanded to 'On toilsome march, or when swords, flashed and gleamed' and 'In marshalled battle, or on sudden raid' (the second and third last lines of the last stanza). Such a translation is still marked as line 57 when perceptibly the translated line is about what Mulan and her comrades experienced together in the army for a long period of time, and so arguably the translation can still be considered a rendering for line 57.

On the other hand, there are lines in the original poem which are deleted or have parts of them deleted in a translation. For the former case, I indicate what the deleted line(s) is/are in parentheses. In the case of the latter, I can give an example of Martin's translation (Translation 4): lines 31 and 32 of the original poem, i.e. '朔氣傳金柝, 寒光照鐵衣' are translated as 'The sun shines cold, and the wintry blast, It pierces through and through', which is not a complete translation of the two lines because some information in line 32 (i.e. transmitting the sounds of the watchman's rattle: '傳金柝') is deleted. The translation, however, is marked as lines 31 and 32 anyway.

In addition, there are examples of a single line in the source poem split up into several lines in the translation. In Budd's translation (Translation 3), lines 23-24 and lines 27-28 are split up into eight lines and rearranged, and in the translation two lines are marked 23, and the same applies to 24, 27, and 28.

I cannot give a full list of the kinds of examples similar to the ones mentioned above, but in any case my purpose, by marking the translations in such a way, is to give an idea of how closely the sequence of presentation of the source poem is followed by the translations.

The source poem, its four translations, and comments on their translations are presented as follows (a space has been left in between different stanzas):

木蘭辭

佚名

1. 嘶嘶復嘶嘶

2. 木蘭當戶織。

3. 不聞機杼聲，
4. 唯聞女歎息。
5. 問女何所思，
6. 問女何所憶。
7. 女亦無所思，
8. 女亦無所憶。
9. 昨夜見軍帖
10. 可汗大點兵。
11. 軍書十二卷，
12. 卷卷有爺名。
13. 阿爺無大兒，
14. 木蘭無長兄。
15. 願為市鞍馬，
16. 從此替爺征。

17. 東市買駿馬，
18. 西市買鞍轡。
19. 南市買轡頭，
20. 北市買長鞭。
21. 旦辭爺娘去，
22. 暮宿黃河邊。
23. 不聞爺娘喚女聲，
24. 但聞黃河流水鳴濺濺。
25. 旦辭黃河去，
26. 暮宿黑山頭。
27. 不聞爺娘喚女聲，
28. 但聞燕山胡騎聲啾啾。

34. 壯士十年歸。
35. 歸來見天子，
36. 天子坐明堂。
37. 策勳十二轉，
38. 賞賜百千強。
39. 可汗問所欲，
40. 木蘭不用尚書郎。
41. 願借明駝千里足，
42. 送兒還故鄉。

43. 爺娘聞女來，
44. 出郭相扶將。
45. 阿姊聞妹來，
46. 當戶理紅妝。
47. 小弟聞姊來，
48. 磨刀霍霍向豬羊。
49. 開我東閣門，
50. 坐我西閣床。
51. 脫我戰時袍，
52. 著我舊時裳。
53. 當窗理雲鬢，
54. 對鏡帖花黃。
55. 出門看夥伴，
56. 羹伴皆驚惶。
57. 同行十二年，
58. 不知木蘭是女郎。

29. 萬裡赴戎機，
30. 關山度若飛。
31. 朔氣傳金柝，
32. 寒光照鐵衣。
33. 將軍百戰死，
59. 雄兔腳撲朔，
60. 雌兔眼迷離。
61. 雙兔傍地走，
62. 安能辨我是雄雌。

Mulan *Ci*

Anonymous

1.	<i>ji</i>	<i>ji</i> (onomा.)	again	<i>ji</i>	<i>ji</i>
2.	<i>Mu</i>	<i>Lan</i>	face (v.)	door	weave
3.	not	hear	loom	shuttle	sound
4.	only	hear	girl	sigh	-

5.	ask	girl	what	<i>suo</i> (pro.)	think (meaning 'what you're thinking')
6.	ask	girl	what	<i>suo</i> (pro.)	remember
7.	girl ('I')	actually	nothing	<i>suo</i> (pro.)	think (meaning 'nothing I'm thinking')
8.	girl	actually	nothing	<i>suo</i> (pro.)	remember
9.	last	night	saw	army	notice
10.	<i>The-Khan</i> *	-	large-scale	levied	troops
11.	army	books (n.)**	twelve	-	strolls (quan.)
12.	every-stroll	-	has	father's	name
13.	<i>a</i> (pre.)	father	no	grown	son
14.	<i>Mu</i>	<i>Lan</i>	no	elder	brother
15.	willing	for-father	buy	saddle	horse
16.	from	now-on	for	father	fight
17.	east	market	buy	fine	horse
18.	west	market	buy	saddle	pad
19.	south	market	buy	snaffle	rein
20.	north	market	buy	long	whip
21.	morning	bid-farewell	father	mother	<i>qu</i> (v.)***
22.	evening	rest	Yellow	River	side
23.	not	hear	father	mother	call daughter
		sound (n.)			
24.	but	hear	Yellow	River	flow water
	sounds (n.)	<i>jian</i>	<i>jian</i> (onoma.)		
25.	morning	bid-farewell	father	mother	<i>qu</i>
26.	evening	rest	Black	Mountain	top
27.	not	hear	father	mother	call daughter
		sound (n.)			
28.	but	hear	<i>Yan</i>	Mountain****	<i>Hu</i> (the Mongolians)
	rides (n.)	sounds (n.)	<i>jiu</i>	<i>jiu</i> (onoma.)	
29.	ten-thousand	<i>li</i> (u. of measure.)	go-for	military-actions	-
30.	passes (n.)	mountains	cross (v.)	like	flying
31.	northern	air	transmit	watchman's-rattle	-
32.	chilly	moonlight	shine-upon	metal	armor
33.	generals	-	(after) hundred wars		die
34.	warriors	-	(after) ten years		return

35. return	-	to-see	Son-of-Heaven -	
36. Son-of-Heaven	-	seated-at	Light	Hall (the ceremonial hall)
37. record (v.)	achievements	twelve	-	times****
38. reward (v.)	-	hundred	thousand	more ('more than tens of thousands of rewards')
39. <i>The-Khan</i>	-	ask	<i>suo</i> (pro.)	want (meaning 'the thing that you want')
40. <i>Mu</i>	<i>Lan</i>	not	assume	<i>Shangshu-post</i> *****
-	-			
41. willing	borrow	very-fast-horse	-	thousand
<i>li</i> (u. of measure.)	feet*****			
42. send	son (me)	back	home	-
43. father	mother	hear	daughter	return
44. go-to	outer-city	mutually	hold	<i>jiang</i> (aux.)
45. <i>a</i> (pref.)	elder-sister	hear	younger-sister	return
46. face (v.)	door	put-on	heavy-make-up	-
47. younger-brother	-	hear	sister	return
48. sharpen	knife	<i>huo</i>	<i>huo</i> (onom.)	towards pig sheep
49. open	my	east-side	room	door
50. sit-on	my	west-side	room	bed
51. take-off	my	war	times	garb
52. put-on	my	old	times	garment
53. face (v.)	window	comb	hair	-
54. face (v.)	mirror	stick	decoration (on my face)	-
55. go-out-of	door	see	comrades-in-arms	-
56. comrades-in-arms	-	all	startled	-
57. together	fight	twelve	-	years
58. not	know	<i>Mu</i>	<i>Lan</i>	is girl -
59. male	hare	legs	restless	-
60. female	hare	eyes	narrow	-
61. two	rabbits	adhere-to	ground	run
62. how	can	differentiate	I	is male female

* 'The Khan' is the form of address ancient ethnic minority groups had for their leader/emperor.

** 'Army books' refers to the documents with the list of the conscripts.

*** 'Qu' is a verb following a main verb to indicate the 'direction' or 'tendency' of the action. E.g. 'naqu' (拿去) means to take *away*.

**** 'Yan Mountain' and 'Black Mountain' (in line 26) refer to two mountain ranges. According to documentary evidence the proximity between them ('Yan Mountain' is in the North East of the Capital of Beijing and 'Black Mountain' is at the Beijing City [Lin, 2005, p.338]) is consistent with the description that Mulan could from the Black Mountain hear sounds of the *Hu* rides.

*****The line means the official rank was promoted twelve times, twelve not being the actual number. The number in lines 29, 33, 34, 38, and 57 should not be taken to be the actual number as well.

***** Shangshu is an official post in ancient China responsible for administrative matters.

*****What Mulan wants to borrow is a 'quick horse that can run a thousand *li* a day'.

Translation 1:

Hua Mulan Arthur Waley

Click, click, forever click, click; (1)
Mulan sits at the door and weaves. (2)
Listen, and you will not hear the shuttle's sound, (3)
But only a girl's sobs and sighs.(4)
'Oh, tell me, lady, are you thinking of your love, (5)
Oh, tell me, lady, are you longing for your dear?' (6)
'Oh no, oh no, I am not longing for my dear.(7, 8)
But last night I read the battle-roll; (9)
The Khan has ordered a great levy of men. (10)
The battle-roll was written in twelve books, (11)
And in each book stood my father's name. (12)
My father's sons are not grown men, (13)
And of all of my brothers, none is older than me. (14)
Oh let me to the market to buy saddle and horse, (15)
And ride with the soldiers to take my father's place.'(16)

In the eastern market she's bought a gallant horse.(17)
In the western market she's bought saddle and cloth.(18)
In the southern market she's bought snaffle and reins.(19)
In the northern market she's bought a tall whip.(20)
In the morning she stole from her father's and mother's house. (21)
At night she was camping by the Yellow River's side.(22)
She could not hear her father and mother calling to her by name, (23)

But only the voice of the Yellow River as its waters swirled through the night.(24)
At dawn they left the River and went on their way;(25)
At dusk they came to the Black Water's side.(26)
She could not hear her father and mother calling to her by her name, (27)
She could only hear the muffled voices of foreign horsemen riding on the hills of Yen.
(28)

A thousand leagues she tramped on the errands of war. (29)
Frontiers and hills she crossed like a bird in flight. (30)
Through the northern air echoed the watchman's tap; (31)
The wintry light gleamed on coats of mail.(32)
The captain had fought a hundred fights, and died;(33)
The warriors in ten years had won their rest.(34)
They went home, they saw the Emperor's face; (35)
The Son of Heaven was seated in the Hall of Light. (36)
The deeds of the brave were recorded in twelve books; (37)
In prizes he gave a hundred thousand cash. (38)
Thus spoke the Khan and asked her what she would take.(39)
'Oh, Mulan asks not to be made
A counsellor at the Khan's court; (40)
I only beg for a camel* that can march
A thousand leagues a day, (41)
To take me back to my home.' (42)

When her father and mother heard that she had come, (43)
They went out to the wall and led her back to the house. (44)
When her little sister heard that she had come, (45)
She went to the door and rouged herself afresh.(46)
When her little brother heard that his sister had come, (47)
He sharpened his knife and darted like a flash
Towards the pigs and sheep. (48)
She opened the gate that leads to the eastern tower, (49)
She sat on her bed that stood in the western tower.(50)
She cast aside her heavy soldier's cloak, (51)
And wore again her old-time dress. (52)
She stood at the window and bound her cloudy hair; (53)
She went to the mirror and fastened her yellow combs. (54)
She left the house and met her messmates in the road; (55)
Her messmates were startled out of their wits. (56)
They had marched with her for twelve years of war (57)
And never know that Mulan was girl. (58)

For the male hare sits with its legs tucked in, (59)
And the female hare is known for her bleary eye; (60)

But set them both scampering side by side, (61)
And who so wise could tell you 'This is he'? (62)

*‘Mingtuo’ (明駝) has been taken to mean a camel or a fine horse.

(Lü & Xu, 1988, p.114 – 116)

Translation 2:

Ode to Mulan Hans, H. Frankel

Tsieki tsiek and again tsiek tsiek, (1)
Mu-lan weaves, facing the door. (2)
You don't hear the shuttle's sound, (3)
You only hear Daughter's sighs. (4)
They ask Daughter who's in her heart, (5)
They ask Daughter who's on her mind. (6)
"No one is on Daughter's heart, (7)
No one is on Daughter's mind. (8)
Last night I saw the draft posters, (9)
The Khan is calling many troops, (10)
The army list is in twelve scrolls, (11)
On every scroll there's Father's name. (12)
Father has no grown-up son, (13)
Mu-lan has no elder brother. (14)
I want to buy a saddle and horse, (15)
And serve in the army in Father's place." (1)

In the East Market she buys a spirited horse, (17)
In the West Market she buys a saddle, (18)
In the South Market she buys a bridle, (19)
In the North Market she buys a long whip. (20)
At dawn she takes leave of Father and Mother, (21)
In the evening camps on the Yellow River's bank. (22)
She doesn't hear the sound of Father and Mother calling, (23)
She only hears the Yellow River's flowing water cry tsien tsien. (24)

At dawn she takes leave of the Yellow River, (25)
In the evening she arrives at Black Mountain. (26)
She doesn't hear the sound of Father and Mother calling, (27)
She only hears Mount Yen's nomad horses cry tsiu tsiu. (28)

She goes ten thousand miles on the business of war, (29)
She crosses and passes mountains like flying. (30)

Northern gusts carry the rattle of army pots, (31)
Chilly light shines on iron armor. (32)
Generals die in a hundred battles, (33)
Stout soldiers return after ten years. (34)
On her return she sees the Son of Heaven, (35)
The Son of Heaven sits in the Splendid Hall. (36)
He gives out promotions in twelve ranks (37)
And prizes of a hundred thousand and more. (38)
The Khan asks her what she desires. (39)
"Mu-lan has no use for a minister's post. (40)
I wish to ride a swift mount (41)
To take me back to my home." (42)

When Father and Mother hear Daughter is coming (43)
They go outside the wall to meet her, leaning on each other. (44)
When Elder Sister hears Younger Sister is coming (45)
She fixes her rouge, facing the door. (46)
When Little Brother hears Elder Sister is coming (47)
He whets the knife, quick quick, for pig and sheep. (48)
"I open the door to my east chamber, (49)
I sit on my couch in the west room, (50)
I take off my wartime gown (51)
And put on my old-time clothes." (52)
Facing the window she fixes her cloudlike hair, (53)
Hanging up a mirror she dabs on yellow flower powder. (54)
She goes out the door and sees her comrades. (55)
Her comrades are all amazed and perplexed. (56)
Traveling together for twelve years (57)
They didn't know Mu-lan was a girl. (58)

"The he-hare's feet go hop and skip, (59)
The she-hare's eyes are muddled and fuddled. (60)
Two hares running side by side close to the ground, (61)
How can they tell if I am he or she?" (62)

(Frankel, 1976, p. 68-72)

It can be seen that Waley's (Translation 1) and Frankel's (Translation 2) versions are typical examples of each line being treated as a complete semantic unit. With only one exception (Waley's translation for lines 7 and 8), both translations are a line-by-line rendering (though some parts are translated as a run-on line, e.g. line 48 in Waley's translation) following the sequential structure of the source poem. Their translations can be compared with Budd's (Translation 3) and Martin's (Translation 4) versions below:

Translation 3:

Muh-Lan Charles Budd

Muh-Lan's swift fingers flying to and fro (1, 2)
Crossed warp with woof in deft and even row,
As by the side of spinning-wheel and loom
She sat at work without the women's room.
But tho' her hand the shuttle swiftly plies
The whir cannot be heard for Muh-Lan's sighs; (3, 4)
When neighbours asked what ills such mood had wrought, (5)
And why she worked in all-absorbing thought; (6)
She answered not, (7, 8) for in her ears did ring
The summons of last evening from the King, (9)
Calling to arms more warriors for the west, (10)
(11 missing)
The name of Muh-Lan's father heading all the rest. (12)
But he was ill — no son to take his place, (13)
(14 and 15 missing)
Excuses meant suspicion and disgrace;
Her father's honour must not be in doubt;
Nor friend, nor foe, his stainless name shall flout;
She would herself his duty undertake (16)

And fight the Northern foe for honour's sake.
Her purpose fixed, the plan was soon evolved,
But none should know it, this she was resolved;
Alone, unknown, she would the danger face,
Relying on the prowess of her race.
A charger here, a saddle there, she bought, (17, 18)
And next a bridle and a whip she sought; (19, 20)
With these equipped she donned the soldier's gear,
Arming herself with bow and glittering spear.
And then before the sun began his journey steep (21)
She kissed her parents in their troubled sleep,
Caressing them with fingers soft and light,
She quietly passed from their unconscious sight; (21)
And mounting horse she with her comrades rode
Into the night to meet what fate forbode;
And as her secret not a comrade knew,
Her fears soon vanished as the morning dew.
That day they galloped westward fast and far,
Nor paused until they saw the evening star;
Then by the Yellow River's rushing flood

They stopped to rest and cool their fevered blood. (22)

The turbid stream swept on with swirl and foam

Dispelling Muh-Lan's dreams of friends and home;

Muh-Lan! Muh-Lan! she heard her mother cry – (23)

The waters roared and thundered in reply! (24)

Muh-Lan! Muh-Lan! she heard her father sigh –(23)

The river surged in angry billows by! (24)

(25 missing)

The second night they reach the River Black, (26)

And on the range which feeds it, bivouac;

Muh-Lan! Muh-Lan! she hears her father pray – (27)

While on the ridge the Tartars' horses neigh; (28)

Muh-Lan! Muh-Lan! her mother's lips let fall! (27)

The Tartars' camp sends forth a bugle call! (28)

The morning dawns on men in armed array

Aware that death may meet them on that day;

(29 -30 missing)

The Winter sun sends forth a pallid light

Through frosty air on knights in armour bright; (31, 32)

While bows strung tight, and spears in glittering rows,

Forebode the struggle of contending foes.

And soon the trumpets blare – the fight's begun;

A deadly mêlée – and the Pass is won! (33)

The war went on, and many a battle-field (33)

Revealed Muh-Lan both bow and spear could wield;

Her skill and courage won her widespread fame,

And comrades praised, and leaders of great name.

Then after several years of march and strife,

Muh-Lan and others, who had 'scaped with life (34)

From fields of victory drenched with patriots' blood,

Returned again to see the land they loved. (34)

And when at last the Capital was reached, (35)

The warriors, *who so many forts had breached,*

Were summoned to the presence of the King, (35)

(36 missing)

And courtiers many did their praises sing;

Money and presents on them, too, were showered, (38)

And some with rank and office were empowered; (37)

While Muh-Lan, singled out from all the rest,

Was offered fief and guerdon of the best.

(39 missing)

But gifts and honours she would gladly lose (40)

If she might only be allowed to choose (41)
Some courier camels, strong and fleet of pace, (41)
To bear her swiftly to her native place. (42)

And now, at last, the journey nears the end,
And father's, mother's voices quickly blend
In -" Muh-Lan, Muh-Lan! welcome, welcome, dear!" (43, 44)
And this time there was naught but joy to fear.
Her younger sisters* decked the house with flowers, (45)
(46 missing)
And loving words fell sweet as summer showers;
Her little brother shouted Muh-Lan's praise, (47)
(48 missing)
For many proud and happy boastful days!
The greetings o'er, she slipped into her room – (49)
Radiant with country flowers in fragrant bloom –
(50 missing)
And changed her soldier's garb for woman's dress: (51, 52)
Her head adorned with simple maiden's tress –
A single flower enriched her lustrous hair – (53)
(54 missing)
And forth she came, fresh, maidenly, and fair! (55)
Some comrades in the war had now come in, (56)
Who durst not mingle in the happy din;
But there in awe and admiration stood, (56)
As brave men do before true womanhood;
For not the boldest there had ever dreamed, (56)
On toilsome march, or when swords, flashed and gleamed (57)
In marshalled battle, or on sudden raid (57)
That their brave comrade was a beauteous maid. (58)

(59-62 [missing])

* The source poem says 'elder sister'.

(Lü & Xu , 1988, p. 109-112)

Translation 4:

Mulan, the Maiden Chief W.A.P. Martin

(1-4 missing)
"Say, maiden at your spinning wheel,

Why heave that deep-drawn sigh?
Is't fear, perchance, or love you feel?
Pray tell-oh, tell me why!" (5, 6)
"Nor fear nor love has moved my soul-
Away such idle thought! (7, 8)
*A warrior's glory is the goal
By my ambition sought.*
(9-12 [missing])
"My father's cherished life to save,
My country to redeem,
The dangers of the field I'll brave, ~
I am not what I seem.
"No son has he his troop to lead, (13)
No brother dear have I; (14)
So I must mount my father's steed, (15)
And to the battle hie." (16)

(17-20 missing)
At dawn of day she quits her door, (21)
At evening rests her head (22)
(23 missing)
Where loud the mountain torrents roar (24)
(25-27 missing)
And mail-clad soldiers tread.*(28)

*The northern plains are gained at last,
The mountains sink from view;*
(29 - 30 missing)
The sun shines cold, and the wintry blast
It pierces through and through. (31, 32)
A thousand foes around her fall,
And red blood stains the ground; (33)
But Mulan, who survives it all,
Returns with glory crowned. (34)

Before the throne they bend the knee
In the palace of Chang'an, (35, 36)
(37, 38 missing)
*Full many a knight of high degree,
But the bravest is Mulan.*

(39 missing)

"Nay, prince," she cries, "my duty's done,
No guerdon I desire; (40)
(41 missing)
But let me to my home begone, (42)
To cheer my aged sire.

She nears the door of her father's home, (43)
(44-52 missing)
A chief with trumpet's blare;
But when she doffs her waving plume, (53)
She stands a maiden fair.

(54-62 missing)

*The translator is referring to the soldiers of the enemies.

(Lü & Xu , 1988, p. 112 – 113)

Compared to Translations 1 and 2, the *additions* and *deletions* in these two translations are obvious, manipulating perhaps the 'poetic license' a translator is seen to be entitled to and, probably also the view that the euphonic feature of a poem needs to be retained (e.g. the added lines in the first stanza of Martin's translation [Translation 4] which rhymes: 'My father's cherished life to *save*, ... The dangers of the field I'll *brave*', and also of Budd's translation: 'As by the side of spinning-wheel and *loom*, she sat at work without the women's *room*').

IV. Sequential structure as poetic argument and its form-meaning relationship

It will be recalled that part of my definition of poetic argument refers to the structural dimension as a form-meaning relationship, and I will discuss transference of this relationship with reference to the sequential structure as poetic argument.

I propose that such a form-meaning relationship is realized by the sequential structure as poetic argument defined in two senses, namely, the 'macro-structure', and the line-by-line sequence, which I call the 'micro-structure'.

The macro-structure can be explained in terms of the definition of Barthes and Duisit (1975) of the 'story' as a "syntax" of characters' (p.242), similar to the idea of Todorov who treats a story as a sentence (i.e. related to 'syntax') in which the two key components are the 'subject' and 'predicate' — for example, 'The knight

(subject) slew the dragon with his sword (predicate)' is regarded as 'the core of an episode or even an entire tale' (as cited in Selden & Widdowson, 1993, p. 109). Such an understanding is very much in line with the analysis of the 'macro-structure' of narratives by Van Dijk (1976), in which 'Peter hit John' is compared to the more elaborate 'Peter was angry with John. He wanted to punish him. Then he took his baseball bat, and hit John over the head. John fell down.' (p. 552). The former is regarded a 'summary' of the latter, while both can be considered 'descriptions of the same event' (*ibid*). On the one hand, the deletion of propositions from the long version which eventually becomes 'Peter hit John' does not affect the core meaning of the whole event because what matters is that after the deletion the 'logical and conventional structure of actions' remains, while on the other hand, the more elaborate version is made possible with the supply of 'propositions from our general knowledge of (types) of action' (*ibid*) – this results in an expansion of the simple subject-predicate relationship to some course of events perceived to be possible in the real world. The fact that actions can be presented as a relatively concise narrative in a subject-predicate structure echoes Prince (2001), who states that the narrative 'has been minimally defined as the representation of at least one event, one change in a state of affairs', Prince's one-sentence example being 'The King died'⁵⁵ (p.27).

Going back to the poem example above, its macro-structure may likewise be phrased as a simple sentence, albeit with more than one action: 'Mulan left home to fight in battles after battles for her father disguised as a man, and after many years returned from the wars and, instead of accepting any reward from the Emperor, went back to her family and became her true self again'.

The story of Mulan can be analyzed in terms of different phases of a story – the 'Introduction' or 'Setting', 'Complication', and 'Resolution' (Labov & Waletzky, as cited in Van Dijk, 1976, p.547), which also constitute the narrative macro-structure. At the beginning is the initial characterization of Mulan and background information (Setting), followed by the turn of events in her life that caused her to disguise herself as a male and fight as a soldier on behalf of her father, which she survived, and she returned to Court to be presented in front of the Emperor

⁵⁵ It is noted that such a minimal definition of narrative is so broad that it includes also lyric poems which 'depict actions and happenings' (*ibid*).

(Complication). Then she retired from military service, returned home, and transformed back into a woman (Resolution). There is also a meta-fictional commentary at the very end (i.e. the analogy of the male and female hare which echoes the story of Mulan), or simply the 'evaluation' (p.555, Van Dijk, 1976), also a typical component of the macro-structure of narrative. It would appear also that macro-structure with the understanding just explained can be an exhibit of *story grammar*, which is a 'rule system devised for the purpose of describing the regularities found' (Mandler, as cited in Lehr, 1987, p. 550) in a 'well-formed story' in the words of Lehr (*ibid*).

With regard to the macro-structure, the consistency of the translations of the poem of Mulan is quite obvious. It is objectively discernible that all translations above have retained the macro-structure of the narrative *in the same sequence* as indicated by the number markings. Both Budd's and Martin's translations ([3] and [4] respectively) have taken the liberty to leave out the 'evaluation' of the macro-structure, but where it is retained (in translations [1] and [2]) this narrative closure of the source poem remains where it is, i.e. at the end. Obviously translations 3 and 4, the much freer versions compared to 1 and 2, are renditions which supply the sequential 'macro structure' of the Mulan story with details that do not exist in the original, or delete details from it, but either way the sequence of presentation of the macro-structure remains the same. Adherence to the macro-structure will in a way ensure that the general content of the story remains consistent, and it appears that some translators of the poem saw it a freedom on their part that they could add 'propositions from our general knowledge of types of action', or take parts of the original away at will so long as the macro-structure is observed.

I have proposed in Chapter 2 that meaning is a function of structure and such a form-meaning relation is embodied in each aspect of the structural dimension of poetic argument. With regard to the macro-structure, a different sequence of presentation of the 'Setting', 'Complication', and 'Resolution' etc. will assumingly result in a different story, making meaning a function of the sequential structure. While adherence to the macro-structure seems to be quite sufficient for the rendering under consideration to be recognizable as a translation of the original, it is obvious that only by taking into account the narrative macro-structure there is

too much room for the translators to manipulate their freedom to make discretionary translation choices due to personal preferences.

I propose that the argumentative perspective has to take into account also the micro-structure in translation to avoid the subjective, discretionary changes mentioned. When the translation is done *line-by-line* in the sequence as it appears in the original, the meaning of the narrative in the source poem is also kept more constant because translation decisions are confined within a single line. Huang and Wu (2009) discuss (bi-directional) translations of poetry involving Chinese and English, and as they come up with the observation that there is 'no change in the number of stanzas and lines' and that 'the semantic sentence is clearly the UT [unit of translation]' (p.122) upon comparison of the source poem and translations, the comment is also made that the similarity represents a strategy which 'maximize[s] the equivalence of meaning' (p. 123) – this phrase itself is not clearly explained in the study, but perhaps at least the idea can be used to illustrate how content (i.e. meaning) being a function of the sequence of presentation is transferred to the target poem to a greater extent with the translator following closely the order of the source poem by treating the poetic line as the unit of translation.⁵⁶ In doing so, the meaning of the source poem is less susceptible to change. Translations 1 and 2 above clearly align more with the micro-structure of the source poem compared with 3 and 4, and are despite their differences rendered in a way which is within control of the poetic argument also of the sequential micro-structure, such a control ensuring that there are much fewer random changes of the original in terms of addition and deletion.

V. Poetic argument of sequential structure as prose paraphrase

Again, in Chapter 2, I have defined the structural dimension of poetic argument as meaning-bearing; at the same time I have also mapped out a purely meaning dimension which is the prose paraphrase of the poem, and which according to Brooks is closely associated with the propositional content of poetry:

...to try to extract the content or meaning from a poem, to attempt simply to paraphrase it, is a kind of 'heresy', a fundamental error, since it is in the very nature of literary

⁵⁶ Unlike Western poetry, 'enjambment' is 'rare in classical Chinese poetry' (Hinton, 2008, p.425), and each end-stopped line in classical Chinese poetry can therefore be considered as a somewhat self-contained semantic unit.

texts that *what* they say is bound up with *how* they say it. (As cited in Bennett & Royle, 2015, p.30; my emphasis)

And yet, for the topic under consideration, the argumentation of sequential structure, the line-by-line presentation which is the 'how' is perceivably closely associated with the content (the 'what') as explained in the preceding section. Sequential argumentation is an example which demonstrates that the 'how' (i.e. the sequential arrangement of poetic lines) of poetry is largely bound up with the 'what' (i.e. the meaning). Therefore, Brooks' proposal that one should treat the 'prose paraphrase' as completely isolated from the 'how' of poetry does *not* apply to the form-meaning relation of the poetic argument, at least for the micro-sequential structure.

I would like to pursue this topic on the existing presumption of the insignificance of prose paraphrase in the literature of poetic studies yet further in order that I can compare such a view more thoroughly with my proposal of its significance from the argumentative perspective. It seems to me that the last line of the free verse *Ars Poetica* by Archibald MacLeish 'A poem should not mean, but be', considered a 'touchstone' for 'mainstream criticism' in poetic studies (Raworth, Monk, Walsh, Reading, & Agbabi, 2006, p. 224), is echoed by Brooks' view on the 'hearsay' of the prose paraphrase, both counting on the understanding that poetry derives its value from features that make poetry what it *is*. Roman Jakobson has offered a similar view by delineating features of the poetic texts which make them stand out from non-poetic texts. While there is much to explore about his proposal on 'poetic function' as one of the six functions he has identified of verbal communication, mainly he has suggested 'The set (*Einstellung*) toward the MESSAGE as such, focus on the message for its own sake, is the POETIC function of language' (Jakobson, 1960, p.356), roughly meaning it is the *linguistic and formal features* (including rhyme, repetition, and alliteration) in poetry which draw attention to themselves that render poetry unique. And in so far as the idea that 'poetic function' is what makes poetry stands out is concerned, poetry as a verbal form of art is taken by Jakobson to be different from prose in a significant way, that the latter has the 'referential function', the other function of verbal communication predominating. The 'referential function' is 'unmarked' (Waugh, 1980, p.58) being the most basic function of language, i.e. it 'refers'. Further, according to Jakobson, while the 'referential function' is not missing in poetry altogether, it does not define

poetry in the same way as it defines prose, and so it is the relative importance of the referential function which differentiates the two kinds of verbal communication. Additionally, 'focus on the message for its own sake', the poetic function, results in the poetic feature I have discussed in Chapter 1, which is that *form is bound up with the meaning* (see p. 17), presumably also the basis upon which Jakobson describes poetry as something 'lost in translation' as has been mentioned in the same chapter.

The views illustrated in the previous paragraph, as I see it, all exemplify the commonplace saying 'It's not *what* you say that matters; it's *how* you say it'. Often, it would seem to me that in order to make an argument sound valid, the analyst will highlight a perception to his/her advantage. In this regard, 'a poem should not mean, but be' appears to be a hyperbole, or an offer of a perception that brings to the fore the features of poetry at the expense of 'meaning-making' so as to propose the 'otherness' of poetry as a channel of communication. The modal verb 'should' has perhaps betrayed the idea as constituting some emotive knowledge reflecting a value rather than a statement of 'truth'. I would argue, that a more rational view is that even though poems are considered so unique in terms of the way they exhibit themselves, there is always a 'meaning-making' component attached to the words by which they are composed. Any 'impact' or the like incited on the part of the readers needs to base upon readers 'making sense of' a poem, which involves deciphering 'meaning' in the normal sense of the word. And even as readers are supposed to 'read beyond the words', it is still words that they have to count on in the first place. All in all, no matter how poetry is seen to be 'different' as a literary genre, and no matter how 'personal' an experience poetry reading is perceived to be, it is difficult to argue that 'meaning' could in any way be considered significantly less relevant compared with the 'being' of poetry as a means of verbal communication. It has also been noted, that in criticisms on poetry, possible 'meanings' of poems are often suggested 'in a manner' that 'verges on paraphrase' (Raworth, Monk, Walsh, Reading, & Agbabi, 2006, p. 224). With the argument on the importance of 'meaning' I have just proposed, it should be easy to understand why critics have chosen to read poetry with reference to its 'meaning' in the normal sense of the word, and this approach should apply to the appreciation of Chinese and Western poetry alike.

Although both MacLeish and Jakobson defy that the prose paraphrase

(which I have defined in Chapter 2 [see p. 59] as 'literal meaning', perceptively incorporating the senses of 'meaning', 'referential function', and 'content' mentioned) can in any way be 'poetic' by itself, Jakobson's (1960) account of the poetic function is a more reasonable analysis of the nature of poetry for my argument at hand because the referential function is only considered by him to be relatively less significant, or not 'predominant' (p. 353), a view which does not contradict its existence. In fact, in Jakobson's proposal, the 'referential function', while often subordinate to the 'poetic function' in poetry, is seen to be relatively conspicuous in 'epic poems', i.e. long narrative poems written in the third person (ibid, p.357), and becomes the factor which differentiates them from other kinds of poem – lyric poetry, for example, has the 'emotive function' of verbal communication standing out (ibid) alongside with exhibiting its usual 'poetic function'. In so far as the importance of 'referential function' is concerned, Chinese narrative poems under discussion are similar to epic poems so long as the storyline has to be understood by reading the prose paraphrase.

So with reference to the views of Jakobson on poetic function I can in fact confirm further that the 'prose paraphrase' is far from being a 'kind of hearsay'. 'Prose paraphrase' as an independent meaning dimension of the poetic argument is significant *by itself*. If transference of such a kind of meaning in the same verbal context allows for a similar interpretation on the part of the target readership, then presumably following it closely the translator is just manipulating translatability of the poem as far as possible, at the same time being faithful to the source poem as s/he is expected to be. At least in the case of narrative poetry anyway, it in general seems very receptive to a literal translation. Barthes and Duisit (1975) suggest that narratives constitute a universal way of communication and can cross the boundaries of culture. And though they deny that poetry and the essay could work in the same way, saying that comprehension of the former relies 'on the cultural level of the consumer' (p.237), it is quite obvious that they are referring to lyric poetry in particular, as is evident in a later study where Barthes is referred to regarding his view about the translatability of the narrative: 'narrative is *translatable* without fundamental damage, in a way that a lyric poem or a philosophical discourse is not' (as cited in White, 1987, p.1). Because narrative poetry is a genre having the features of narrative mingled with those of lyric poetry (T.C. Lin, 2006), its translatability across different cultures should be assumed with its feature of

narration. As White (1987) remarks: 'We may not be able fully to comprehend specific thought patterns of another culture, but we have relatively less difficulty understanding a story coming from another culture, however exotic that culture may appear to us' (p.1). Going back to the narrative poem under discussion, it indeed does not appear to pose any hindrance to comprehensibility at all when it is not necessary for a Western readership to understand the tradition of filial piety in the Chinese culture (that a son/daughter would go so far as to do anything to bear all hardship for a parent) to be able to follow the story. The argumentative perspective requires that the content of the story, which perceivably is comprehensible to both the source and target text readership be transferred to a translation as far as possible. Such an approach is obviously not adopted by Translations 3 and 4 above. But when one considers other translations, one may discern also deviations from the prose paraphrase of the source poem. For Waley's translation (Translation 1), despite its close adherence to the micro-sequential structure, it has made changes to the source poem, e.g. lines 5 and 6 which are translated as 'Oh, tell me, lady, are you thinking of your love' and 'Oh, tell me, lady, are you longing for your dear?' respectively. The literal senses of the lines concerned are 'What is it that you're thinking; what is it that you recall?'. Waley appears to have added his own interpretation to the lines (it would be natural to assume a young lady's intense emotions and worries had to do with relationship problems). And therefore, it would seem that the control on a translator by the argument of micro-sequential structure in translation is only partial because in the end it is still the translator's decision which has a part to play in adjusting the degree of closeness in meaning to the original. Subjective factors are always present in making translation decisions, but such a fact does not detract from the understanding that the poetic argument as prose paraphrase as a threshold in evaluating translation enables one to make the common-sense judgment from time to time that a more literal and hence faithful rendering of the source poem would have been possible had the translator opted for it. The argumentative perspective opts for a 'full-transference' of the form-meaning relationship and prose paraphrase as far as is practicable. The illustration above explains why I have attempted to single out the prose paraphrase as a pure meaning dimension of the poetic argument (as illustrated in Chapter 2) in order to explain situations where a

literal/more literal translation could have been attempted, but in which much, or at least some, of the original meaning is compromised or lost.

To end this section, I reiterate the point that Jakobson's definition of the poetic function has implied absolute untranslatability of the form-meaning relationship of poetry. But a meaningful discussion of poetry translation needs to base upon the view that translatability is bound to be achieved to a certain degree only as I have proposed in Chapter 1. Such an understanding would mean any translator, even if 'poetic quality' of the translation matters much to him/her, can at best only strike a balance between rendering a good (in the sense of being faithful) translation and a good (in the sense of being 'poetic') poem. In this regard, is it possible that translators can from time to time easily ignore such a balance by being too obsessed with rendering a 'poetic' translation and lose sight of the fact that poetry translation is after-all a kind of translation? With the reasonable presumption that to render a good translation one needs to maximize translatability, is it not valid to suggest that the hurdles of inevitable untranslatability exist regardless, translatability can at least be 'enhanced' by considering a translatable feature which is after-all a necessary feature for poetry to qualify as a means of communication, or which is even relatively significant for a genre of poetry as indicated? Jakobson, while he has not denied *that* part of poetry (i.e. the 'referential function' or prose paraphrase), his foregrounding of the 'poetic function' has overshadowed the significance of prose paraphrase that it can refute the absolute untranslatability of poetry by being a part which is 'not lost' in translation. An additional concern I will raise, which echoes a point I have mentioned in Chapter 1 (see p. 19), is where the boundary between 'poetic' and 'non-poetic' lies is anything but certain. In this regard, one can consider the fact that even free verse without a stringent poetic form can be considered 'poetic'. So in the end, is it not reasonable to simply suggest that prose paraphrase, by being part of poetry, should be translated faithfully as far as possible so that the similarities between the source and target text are *actually seen* to have been retained to the largest extent, while the 'poetic quality' of the translation, more specifically its importance and whether it is exhibited successfully should be *left to personal judgments* which are *bound to vary*? All in all, I argue for the significance of prose paraphrase based upon the argumentative perspective.

VI. Sequential structure in argumentative poems and their translations

Another kind of poem which is regarded ‘typically sequential’ is ‘argumentative’ in the relatively typical sense of the word, which is the second kind of poem I propose to discuss. In this section, I continue to explore the poetic argument of sequential structure with reference to Chinese argumentative poems and the relevant translation issues.

I start with a penta-syllabic old verse (*wuyan gushi*; 五言古詩)⁵⁷ by the *Song* Poet Su Shi, which was written to convince a friend, the Buddhist Monk Canliao of what it is that is required for one to become well-versed in poetry:

送參寥師

1. 上人學苦空，
2. 百念已灰冷。
3. 劍頭惟一吷，
4. 焦穀無新穎。
5. 胡為逐吾輩，
6. 文字爭蔚炳。
7. 新詩如玉雪，
8. 出語便清警。
9. 退之論草書，
10. 萬事未嘗屏。
11. 憂愁不平氣，
12. 一寓筆所騁。
13. 頗怪浮屠人，
14. 視身如丘井。
15. 頹然寄淡泊，
16. 誰與發豪猛。
17. 細思乃不然，
18. 真巧非幻影。
19. 欲令詩語妙，
20. 無厭空且靜。
21. 靜故了群動，
22. 空故納萬境。
23. 閱世走人間，
24. 觀身臥雲嶺。

⁵⁷ The *old verse* is a genre of old-style poetry (古體詩), just like *yuefu* (see Appendix I Note 27 on p. 304 for a comparison between old-style and recent-style poetry).

25. 鹹酸雜眾好，
26. 中有至味永。
27. 詩法不相妨，
28. 此語當更請。

(R. Egan, 2007, p. 344)

Song Canliao Shi

1. moral	man	learn	suffering	emptiness
2. hundred	thoughts	already	ashy	cold
3. sword	tip	(gives) only	a	soft-sound
4. burnt	millet	(produces) no	new	ear-of-grain
5. why	-	chase	our	generation
6. (with) words*	-	to-strive-for	splendid-style	-
7. new	poems	like	jade	snow
8. words-once-said	-	already	sharp-and-witty-	
9. <i>Tuizhi</i> **	-	discuss	cursive	script
10. ten-thousand	affairs (troubles)	not	try	inhibit
11. sad	-	restless	-	feelings
12. all	reside	ink-brush	<i>suo</i> (pro.)***	express
13. very	consider-strange	Buddhist-monk-		-
14. see	body	like	dry	well
15. dispiritedly	-	entrust(the self to)	plainness	-
16. whom	with	incite	grandeur-and-courage	-
17. carefully	think	then	not	like-that
18. true	wit	not	illusion	-
19. if	make	poetry	words	wonderful
20. do-not	despise	emptiness	and	quietness
21. quiet	therefore	understand	all-things	move
22. empty	therefore	accommodate	ten-thousand	scenes
23. read (v.)	world	walk-amongst	human	world
24. observe	self	lie-upon	mountain	clouds
25. salty	sour	mingled-with	all (other)	tastes
26. amongst	exists	best	ever-lasting	flavor
27. poetry	Buddhism	not	each-other	obstruct
28. this	opinion	appropriate	all-the-more	allow ****

* Here the 'words' are those used to compose poetry.

**See footnote no. 59 below (p. 119).

*** Lines 11 and 12 mean 'all sadness and restless feelings are expressed by the brush'.

****'It is all the more appropriate for me to say this for you to think about'.

Translation 1:

Seeing off Canliao

Kong Fanli

1. A monk studies suffering and emptiness
2. The myriad worries are cold ashes in his mind.
3. Blowing on a sword tip yields but a soft hum,
4. Burned millet puts forth no new grain.
5. How could you chase after our kind of man
6. Striving to produce brilliantly patterned writing?
7. Your recent poems are like chips of jade
8. Their phrases fresh and surprising.
9. Tuizhi said that draft-script calligraphy
10. Is capable of reflecting any worldly affair.
11. Worry, sadness, and all other disquietudes
12. May be lodged in the darting of the brush.
13. But he wondered about the Buddhist monk
14. Who looks upon his body as an empty well.
15. Meekly, he gives himself to the placid and plain,
16. Who will elicit boldness and fury from him?
17. When I reconsider this I see it is incorrect.
18. True ingenuity is not a matter of delusion.
19. If you want your poetic phrases to be marvelous
20. Do not be averse to emptiness and quietude.
21. With quietude you comprehend all movement,
22. With emptiness you take in ten thousand scenes.
23. You observe the world as you go among men,
24. You examine yourself resting on a cloudy peak.
25. The salty and sour mix with ordinary tastes.
26. Between them there is perfect flavor that endures.
27. Poetry and Buddhism are not incompatible,
28. I submit this view for your consideration.

(R. Egan, 2007, p. 344)

Translation 2:

Song Canliao Shi

Feng Yingliu

1. You Reverend Master have studied
Suffering and Emptiness;
2. In you, the hundred thoughts
Are already as cold as ash.
3. The hilt of a sword
Can only produce a wheeze,

4. A scorched seed
Will not sprout again.
5. So why do you seek out
People like me,
6. Comparing your words with ours
For richness and brilliance?
7. Your new poems
Are like jade-white snows;
8. The words you speak
Are of a startling purity.
9. [Han Yu] commented
On someone's running script,
10. "Endless affairs
As yet unrestrained;
11. Anxiety and sorrow,
An unbalanced qi;
12. All of it lodged
In the sweep of the brush.
13. I sometimes wonder
About these Buddhists
14. Who regard the self
As an empty hill-top well.
15. Lazy and lethargic,
Grounded in the still and bland.
16. But can any one of them
Produce something dynamic and strong?"
17. I've considered it carefully
But don't think it is true:
18. Genuine skill
Is more than mere illusion.
19. If you wish to make
The language of your poetry marvelous,
20. You must not
Despise emptiness or stillness.
21. For it is in stillness
That the many movements are completed;
22. And it is in emptiness
That the myriad worlds are contained.
23. Passing through the world,
Walking among men;
24. Contemplating the self,
Resting on a cloudy peak.
25. The salty and the sour
Both contain many fine flavors

26. And among them can also be found
That flavor which is endless.
27. 'Poetry and the Dharma
Do not cancel each other out'
28. This is a statement
I must ask you more about.

(Grant, 1987, p.225 - 227)

In order to appreciate how the sequential structure works in this argumentative poem, an illustration of the development of its content is in order. The following illustration is based upon the account of Su Shi's friendship with the Buddhist Monk Can Liao in the interpretations of Grant (1987, p. 103-104) and R. Egan (2007, p. 344-345), together with my own understanding of the poem, but it needs to be acknowledged that no single reading is definitely correct.⁵⁸ Allegedly with the poem Su Shi was addressing his friend, Buddhist monk Canliao. It starts with the idea that the Buddhist monk's practices of Buddhism will certainly make him oblivious to all worldly affairs (lines 1 -2); such unassumingness is as expected as facts such as 'blowing on a sword tip' where there is a small hole will yield only a 'soft hum', or no 'new grain' can grow from 'burned millet' (lines 3-4). And so the poet wonders why Canliao would compose poetry, which would pull him down to the level of common people in that he would be seen to be 'competing' with them in terms of literary style (lines 5-6). Following that the poet continues with praising the monk for his good poetry (lines 7-8), and then turns to mentioning the view of Tuizhi,⁵⁹ who once wrote that a calligrapher could only write good cursive scripts when he did not suppress all his feelings and let go of his emotions through his calligraphy work (lines 9-12); Tuizhi also wondered why another Buddhist monk Gaoxian, someone who looked upon himself as an 'empty well' (a Buddhist metaphor meaning a 'calm and emotionless' state), could have any strong feelings in him which enabled him to express himself in calligraphy in a reckless and free manner (lines 13-16), and so the conclusion was drawn that maybe the so-called skills are simply illusions, some tricks of the Buddhist monk. And then the poet comes up with the revelation, upon careful thinking, that the good skills of the Buddhist monks, Gao Xian and Can Liao are no illusions (lines 17-18) because it is

⁵⁸ 'There are different ways of interpreting the personal aspect of what Su Shi is saying in this poem' (R. Egan, 2007, p.344).

⁵⁹ *Tuizhi* (退之) is the courtesy name of Han Yu (768-824), a great essayist and poet of the *Tang* Dynasty.

by succumbing oneself to quietness and a state of emptiness can one be a better observer of the world (lines 19-22). Then the poet's revelations continue with what he perceives the monk would do as an observer on earth who has achieved the state of quietude and oblivion (lines 23-24). The poem ends with the analogy that of all the flavors which are mingled, one must be able to find out a particularly impressive and ever-lasting taste. This derivation of the unordinary from the ordinary is the gist about practicing *Buddhism* as well as of *poetry composition*, and hence the conclusion is drawn that the two are not incompatible; *on the contrary*, the poet finds it all the more true the Buddhist monk is in fact in an even better position to write great poetry, a view that he must voice out for the reader's consideration (lines 27-28).

Described by R. Egan (2007) as 'discursive' and 'intellectual', and an example which 'sets the intellect in opposition to the emotions' and 'with a surprising amount of argumentation' (p.345), this poem can be considered *typically* argumentative, the prototype of the *Song* Dynasty during which poets tended to use poems as a vehicle for expounding reasons more than expressing personal feelings, a significant departure from the *Tang* as indicated in Chapter 2. It can be seen that the sequence of presentation almost constitutes a syllogistic structure with the ideas unfolding line-by-line and a clear thread of reasoning, where 'Su Shi summarizes one theory of creativity, only to disagree with it and present another' (ibid). In cases as such one might just conclude that this is an example which demonstrates how classical Chinese poetry can also be presented in a way like its Western counterpart – as described by Yip (1993) (also an idea cited earlier in this chapter), the latter uses the 'analytical, discursive, and even syllogistic progression' which results in 'a sort of determinate, get-there orientation' (p. 72). It would seem therefore the prototypical argumentative poem gives no reason for the translator to change the order of presentation at will, given the fact that the rather tight, syllogistic structure in which the poem is written draws it close to the way that its Western counterpart is organized. The two translations, despite their slight differences in interpretation, seem to have shared a tacit understanding that the argumentation of sequential structure of the original needs to be and can be preserved.

Perhaps a more comprehensive picture with regard to the translation of sequential structure in argumentative poems can be presented with reference to another example which is argumentative not so much because it is clearly syllogistic as because it has a message to impart with the 'Chinese' way of argumentation. I have mentioned in Chapter 2 that generally speaking it is the prose, and not the poetry, which is viewed as the carrier of the 'way' (*, 道) in Chinese literary criticism (see Appendix I Note 28 on p. 304 for a discussion of this feature). It is interesting to note that prosaic argumentation may not be as clearly differentiated from its poetic counterpart as one would consider in the Chinese tradition as is explained by the following quote: '*When a piece departs from linear structure, as I would argue much of classical Chinese prose does, it approaches the poetic*, where the meaning of a piece depends more and more on the effects generated by its structures'⁶⁰ (Broschat, as cited in Gentz & Meyer, 2015, p. 16; my emphasis). Such a view suggests there is a non-linear, 'poetic' way of argumentation in the Chinese literary tradition as demonstrated by Chinese prose.*

The general tendency of not adhering to any step-by-step, strenuous logic in presentation for argumentation in ancient Chinese texts is reminiscent of the definition of 'persuasion' in the broad sense which was identified in Chapter 2:

Arguments in non-technical Chinese texts are in general designed not to *prove* a proposition but to *convince* a reader with plausible reasons of a proposition which the philosopher, most often on the independent basis of his superior wisdom, holds to be true. (Needham & Harbsmeier, 1998, p.265)

If one agrees with the views above on the structure and purpose of argumentation of Chinese prose, and taking into consideration the fact that Chinese prose and poetry are from the same literary tradition, one can perhaps accept the conclusion that what applies to classical Chinese prose will apply all the more to classical Chinese poems, i.e. if the latter has a message to impart, it *in general* is not arrived at syllogistically.

The reason why argumentation in classical Chinese is considered more akin to a poetic nature is also due to the fact that, as Gentz and Meyer (2015) have observed, 'correlative thinking', 'analogical reasoning', and the use of 'metaphor',

⁶⁰ By 'structure' the writer is referring to the formal features of poetry, which are rhyming, metrical patterns, and the repetitive form as parallelism which are not considered 'linear'.

which characterize argumentation in prose, are 'commonly identified with poetry and semantic ambiguity' (p.2). Such a point brings me to the idea of 'cultural mentality', a key factor which affects a culture's way of argumentation. Chinese 'dialectical thinking' is a case in point in this regard, as is illustrated by Nisbett (2003):

The Chinese dialectic...uses contradiction to understand relations among objects or events, to transcend or integrate apparent oppositions, or even to embrace clashing but instructive viewpoints. In the Chinese intellectual tradition there is no necessary incompatibility between the belief that A is the case and the belief that not-A is the case. On the contrary, in the spirit of the *Tao* [Dao] (道) or *yin-yang* principle, A can actually imply that not-A is also the case, or at any rate soon will be the case ("物極必反"⁶¹). Dialectical thought (Chinese version) is in some ways the opposite of logical thought (p.27).

Peng, Spencer-Rodgers, and Nian (2006) also address the contrast between Chinese and Western modes of thinking:

Western dialectical thinking is fundamentally consistent with the laws of formal logic, and aggressive in the sense that contradiction requires synthesis rather than mere acceptance. The key difference is that Chinese naive dialecticism does not regard contradiction as illogical and tends to accept the harmonious unity of opposites (p.256).

Based on the understanding of the nature of Chinese argumentation illustrated above, I turn to another example of poetic argument in a poem considered argumentative according to Jin's (2003) analysis, a tetra-syllabic *yuefu* written by Cao Cao (155-200) after he defeated his enemy in a civil war before becoming first Emperor of the short-lived *Wei* Dynasty (220-265) of China:

龜雖壽

1. 神龜雖壽，
2. 猶有竟時。
3. 謐蛇乘霧，

⁶¹ This is a Chinese idiom which means 'when things are pushed to the extreme, it will start to develop in the opposite direction.'

4. 終為土灰。
5. 老驥伏櫪，
6. 志在千里；
7. 烈士暮年，
8. 壯心不已。
9. 盈縮之期，
10. 不但在天；
11. 養怡之福，
12. 可得永年。
13. 幸甚至哉，
14. 歌以詠志。

Gui Xu Shou

1. magical	tortoise	though	live-long
2. still	exist	end	time
3. flying	snake*	ride	clouds-and-fog
4. in-the-end	become	mud	ashes
5. old	good-horse	live-in	stable
6. aspiration	consist-in	thousand	<i>li</i> (u. of measure.)
7. person-of-high-endeavor	-	(at his) old	age
8. lofty	aspiration	not	cease
9. long	short**	<i>zhi</i> (aux.)***	period
10. not	only	depend-on	heaven
11. nurture	happiness****	<i>zhi</i> (aux.)	fortune
12. can	earn	eternal	years
13. (feel) fortunate	very	extreme	<i>zai</i> (part.)
14. sing	in-order-to	let-out	aspiration

* The 'flying snake' is a legendary creature which looks like a dragon.

** Here 'long' and 'short' refer to the life span.

*** A possessive relationship is indicated by 'zhi'. This line means 'the period (length) of one's life'.

**** 'To nurture happiness' means to take care of one's physical and mental health.

In this example, the poet uses the aged fine horse to metaphorize himself. To echo the feature of Chinese argumentation being characterized by analogical

reasoning and correlative thinking referred to above, such employment of metaphor, I propose, can be considered an example of, in Lai's (2001) words, 'argument via analogy' (p.147), which I suggest can define 'analogical reasoning', a kind of reasoning realized by metaphorical relations.⁶² Furthermore, since the optimism of the poet is explained in terms of the metaphorical image, this exhibits how by the association between the poet himself and the aged fine horse the former has his 'spontaneous thinking grounded in informal and ad hoc analogical procedures', which presupposes 'association' between the two entities, and such a kind of thinking is what defines the correlative thinking mode (Hall & Ames, 1998, para. 1).

In addition, instead of trying to 'prove a proposition' through step-by-step reasoning, the poet elaborates on his optimism as a series of claims, sequentially though not strictly syllogistically, which eventually leads to a conclusion (lines 7 - 14), the poet's illustration based upon his 'superior wisdom'. This feature also demonstrates the asyllogistic nature of Chinese argumentation in poetry.

With regard to the mode of thinking it exhibits, a further point can be observed. This poem starts with descriptions of what will become of the turtle and serpent, two cultural-specific imageries to bring out the universal theme common in literary work on the course of nature, which is human's mortality. The poem states clearly that death *will* come even for creatures seen to be invincible and immortal, let alone human being. But as the poem progresses, one can see that instead of surrendering to fate passively, as what will be expected to be drawn as a 'logical' conclusion, a stronger willpower on the part of the poet comes with old age (symbolized by the metaphorical 'old horse' in the stable), while it is suggested one should take control of one's life instead of leaving it to the will of heaven. In other words, a situation that should bring about pessimism turns out to be a channel for realization of positive results. It appears therefore that the conflict between the nature of things which is unchangeable and the unrealistic human urge for immortality is resolved by the idea that one can free oneself of control of the rule of

⁶² Analogy and metaphor may in fact be viewed as different in their substance because unlike metaphor, analogy involves two sets of relations: A to B is as C to D ('The cup is to Dionysus as the shield to Ares' [Rapp, 2010, Aristotelian Metaphors section]). But they do share the nature of comparison of similarities between objects, and hence analogical reasoning can be viewed as a kind of reasoning which is based upon metaphorical relations.

nature, demonstrating how 'A is the case and not-A is the case' referred to in the quote above can be realized ('A' being roughly understood as 'the intact, unchangeable objective situation').

Argumentative poems such as the above will easily invite discussion of translation issues based on cultural differences. One may, for example, argue what implications for translation there are with regard to the fact that analogical reasoning/correlative thinking with the use of metaphorical image exhibited by Chinese argumentation is intuitive and hence lacks logicality (though such a thought is not necessarily agreeable to all, an example being Fung [2010]). Also, the 'harmonious unity of opposites' in a Chinese argument may sound illogical for a Western readership. In any case, how to deal with cultural issues with regard to discrepancies in modes of thinking seems a natural topic to discuss for translation as a form of cross-cultural communication. I will compare the above-mentioned cultural perspective with the argumentative perspective, and do so with reference to the following three translations of the argumentative poem cited:

Translation 1:

Though the Tortoise Lives Long Yang Xianyi and Gladys Yang

1. Though the tortoise blessed with magic powers lives long,
2. Its days have their allotted span;
3. Though winged serpents ride high on the mist,
4. They turn to dust and ashes at the last;
5. An old war-horse may be stabled,
6. Yet still it longs to gallop a thousand *li*;
7. And a noble-hearted man though advanced in years
8. Never abandons his proud aspirations.
9. Man's span of life, whether long or short,
10. Depends not on Heaven alone;
11. One who eats well and keeps cheerful
12. Can live to a great old age.
13. And so, with joy in my heart,
14. I hum this song.

(Zhao, 2005, p. 311)

Translation 2:

Turtles Live Long Zhao Yanchun

1. Turtles live a long life,
2. And yet will die someday.
3. Dragons ride on haze rife,
4. But will fall to decay.
5. The stabled old horse peers;
6. He'd course a thousand *li*.
7. The man in his late years
8. Aims as high as can be.
9. In life losses and gains
10. Don't but on Heav'n depend.
11. If one his health maintains,
12. He may live without end.
13. How nice, how fortunate!
14. I chant in praise of it.

(ibid, p.277)

Translation 3:

Though Long Lives the Tortoise Xu Yuanzhong

1. Although lives the tortoise wise,
2. In the end he cannot but die.
3. The serpent in the mist may rise,
4. But in the dust he too shall lie.
5. Although the stabled steed is old,
6. He dreams to run a thousand li.
7. In life's December Heroes bold
8. Indomitable still will be.
9. It's not up to Heaven alone (original line 10)
10. To lengthen or shorten our days. (original line 9)
11. To a great age we can live on, (original line 12)
12. If we make the best of our ways. (original line 11)
13. How happy I feel at this thought!
14. I croon this poem as I ought.

(Gao, Wang, Li, Guo, & Xu, 2003, p. 39)

From the acknowledgment that death comes to even legendary creatures with magical power, to the poet's opinion about himself as a man in an old age, until finally at the close the optimism is spelt out that one who takes good care of oneself can enjoy longevity, the ideas are presented non-syllogistically as a series of claims as stated, or in a relatively more 'jumpy' way compared with the previous argumentative poem by Su Shi. But the sequence of presentation, like the first example, can be as taken-for-granted in the translation as it is in the source poem, which can *just* be reproduced in the translations through a line-by-line rendering.⁶³ The thinking pattern exhibited in Chinese argumentation, the lack of syllogism, the 'illogical' analogical reasoning/correlative thinking and 'Chinese dialectical thinking', they all progress with *the same sequential structure* as can be seen in the translations above. The only exception is Translation 3 where the translator has inverted two couplets (lines 9-12) in the translation as indicated (quite obviously to cater for the translator's attempt to rhyme in alternate lines); part of the change the translator achieved by manipulating the fact that a condition and its result can be presented flexibly in a reversed order in English (i.e. the result followed by the condition for lines 11-12), which perhaps has made the change unnecessary, if not utterly unacceptable.

It appears therefore that concerns of cultural differences stand quite aloof from the possibility of transferring the sequential structure of the source poem. Cultural differences which may hinder comprehensibility will apply also to the previous argumentative poem discussed which is presented as a step-by-step reasoning procedure – in that poem, explanation might be needed for the cultural-specific elements which play a part in such reasoning, such as the good brought about by the practicing of Buddhism (like attaining the states of 'quietness' [jing; 靜], 'emptiness' [kong; 空], and becoming an 'empty well'[yaojing; 丘井]), and also the poet's analogy between calligraphy skills and poetry writing skills which involves the allusion of the Chinese literati Han Yu will need some elaboration. For aspects such as these, a translator might think that stacks of footnote about the substance of the Buddhist religion may help the readers understand the poet's reasoning. The same applies to the second argumentative poem referred to just now where

⁶³ Translation 2 (Feng's translation) of Su Shi's argumentative poem cited above is in fact done with enjambment, so a line in the original is broken up into two. But the translation in any case demonstrates possibility of a line-by-line rendering by presenting exactly the same sequence as that of the original.

translators may see the need to provide lengthy explanations of the Chinese cultural mentality so that the poet's seemingly unjustified optimism can be understood. However, what the translation examples demonstrate is that even though there exist issues of comprehensibility due to cultural differences, whether or not in the end the thinking of Buddhism or the pattern of thought such as 'Chinese naive dialecticism' is accepted or can actually be understood by a Western readership is quite another concern when there seems to be tacit understanding amongst the translators that they can just adhere to the original in terms of its sequence of presentation. For all the concerns of how best cultural-specific messages may be carried across to the target readership, it appears that for the translators, they can at least safely assume the flow of ideas which comes with the original's sequential structure can just be taken as given by the readers.

The rationale about the role of poetic argument as prose paraphrase in giving the translator control also applies here, that even when a poem is translated line-by-line, judgments can still be made on whether the sense of the original is adhered to as far as possible. Zhao's translation (Translation 2) of the second poem above has line 9 '盈縮之期' (literally 'for how long one can live') translated as 'in life losses and gains', and Xu's translation (Translation 3) for line 12 '養怡之福' (literally 'the fortune of to nurture happiness') is 'If we make the best of our ways'. The former translation perceptibly carries a more general sense compared with the original – certainly 'losses' and 'gains' in life are not just about brevity of life or longevity. For the latter translation, to 'nurture happiness' (to take care of one's mental well-being), which is the meaning of the original, is not the same as to 'make the best' of one's way strictly speaking. Examples as such exhibit how the argumentative perspective with regard to transference of the prose paraphrase enables one to suggest the translators could have rendered a more literal translation which would have been just as clear.

VII. Sequential structure as poetic argument and the new translation theory

The poetic argument of micro-sequential structure (i.e. the line-by-line presentation) and prose paraphrase, so long as they are *shared* between the source and target language, are seen to be retained or the desirability to retain them has been argued for adopting the argumentative perspective. The *focus* upon what is possible to transfer from the source text to the target text, i.e. again, a concern for what is

'shared' between two languages, is part and parcel of an objective understanding of poetry translation, as well as it exhibits the 'simple' nature of the new translation theory as I elaborate further in the conclusion.

Also, in so far as the translator's individuality is reflected in the discrepancy in his/her word choice and syntax, the translation examples demonstrate there is room for the translator to exercise his/her freedom, which also leads to an objective understanding of poetry translation, as well as the accommodating feature of a poetic-argument-based theory. Such relationships are again explained in greater detail in Chapter 8, the conclusion.

VIII. Summary of chapter

In this chapter, I have demonstrated how poetry translations mostly transfer the syntagmatic sequential structure of the source poems, focusing on a narrative poem and two argumentative poems, and where such a norm is not observed I have explained from the argumentative perspective that the translator has not manipulated to the full extent what is within limits of the target language. I have also argued that where transference of the poetic argument involves a form-meaning relationship borne out of the sequential structure, the meaning can be largely retained by treating the poetic line as a unit of translation. For translations of argumentative poems, I have foregrounded the issue of cultural differences with regard to discrepancies in mode of thinking, which do not seem to hinder transference of the sequential structure of poetic argument. Amongst the discussions above, I have proposed the significance of the prose paraphrase in translation with reference to a dominant view in poetic studies that poetry can hardly be defined or characterized by its 'meaning', its 'referential function', and have argued that judgment can be made on when a translator is not adhering to the meaning of the source poem as far as possible when s/he could have done so. Towards the end of this chapter I have discussed briefly the idea that the sequential structure of poetic argument is part of an objective description of poetry translation, as well as it substantiates a simple and accommodating translation theory.

Having explored the sequential structure and prose paraphrase as poetic argument, in the next chapter I continue with addressing another aspect of poetic argument: repetition.

CHAPTER 5

Second Aspect of the Poetic Argument: Repetition

I. Introduction

This chapter is on repetition, the second aspect of the structural dimension of poetic argument. Firstly, I address how repetition works as a paradigmatic structure, followed by identifying issues commonly associated with its translation as a basis for my discussion of translation of repetition from the argumentative perspective. Then I define 'repetition', which is a broad term, to clarify what it means and how it is used in this study. After that I proceed to discussing the translation of poetic argument of repetition from the argumentative perspective, arguing for its desirability of transference. And like the previous chapter, I discuss the translation of repetition also in the light of poetic argument as prose paraphrase. The form-meaning relationship of repetition, however, concerns a different aspect, which is the emotional meaning borne out of the repetitive form. The comparison of such a kind of meaning with interpretation of the content of the poem *per se*, together with the issue of how readers actually respond to the emotional meaning of repetition, are what I discuss from the argumentative perspective towards the end of this chapter. Just like sequential structure, this is an aspect of poetic argument on which the research purpose of achieving an objective description of poetry translation is based, and which enables construction of a simple and accommodating translation theory as I discuss towards the end of this chapter.

It is interesting how one can often realize when repetition *works* as a rhetorical device, both in Chinese and English poems, but the subtle nuance that renders such realization possible has always appeared very difficult to explain. What is clear enough is that a good repetition never loses its impact. 'Repetition' is considered a significant feature of poetry upon which poetic status is based: 'Unlike dialogue, poetry makes use of the musical properties of language, and an intrinsic property of melody is repetition....musicality and *repetition* constitute the basic features of poetic language' (Feng, 2015, para. 7; my emphasis).

In this chapter, I explain how the nature of poetry translation can be explained objectively through the transference of the repetitive form, an aspect of

the structural dimension of poetic argument, and a form-meaning relationship as mentioned.

II. Repetition as paradigmatic structure

Repetition is example of a *paradigmatic* structure, as opposed to *syntagmatic* structure. Culler (1975) explains that a language unit is substitutable by another language of the same class and function etc., and the units belonging to the same class/function constitute a 'paradigmatic' relation (p.12). Paradigmatic relations are about how signs (like words) stand in opposition to other possible choices (e.g. the *selection* of 'brilliant' instead of 'great' as a pre-nominal modifier of 'idea' in a phrase), all such possibilities for a particular slot in a structure constituting a 'paradigm' (hence the name 'paradigmatic'). A more interesting explanation is by analogy: A paradigm means 'a repertoire of contrasting items from which only one may be chosen at a single time' (ibid, p. 36). Such contrasting items can be 'a dress and a ski-outfit' which, 'although formally very different, belong to the same kind since one must "choose" between them' (Barthes, as cited in Culler, 1975, p. 36) and cannot put both on together. Wherever there is such '*syntagmatic* incompatibility there is a system of signifying oppositions, that is to say, a *paradigm*' (ibid, p.37; my emphasis). The paradigmatic structure becomes in Jakobson's (1960) account the 'axis of selection' (p. 358), a self-explanatory name.

In Chapter 4 I have referred to sequential structure as the *syntagmatic* dimension of the poetic structure. An interesting fact about *syntagmatic* structure is that despite Culler's account above that items in a paradigm have *syntagmatic* incompatibility in that they cannot occur together (like there cannot be two finite verbs in a finite verb phrase), the fact that all poems are written in a sequence renders a broad definition of 'sequential structure', i.e. a *syntagmatic* structure applicable to all poems, including those embodying a repetitive pattern. For a repetitive pattern, of which parallelism is a kind, Berlin (1992) noted that 'semantic equivalence between parallel lines may be perceived as either paradigmatic or *syntagmatic*' (p. 90), citing examples from the Bible: 'Ascend a high hill, *herald to Zion*; Lift your voice aloud; *herald to Jerusalem*', in which the 'actions of the herald are presented in the order in which they would naturally occur' (ibid; my emphasis), hence making them 'syntagmatically related', but at the same time the word pairs (in italics) are also paradigmatic for their sharing a relation of substitution (ibid).

The idea of syntagmatic and paradigmatic structures working hand-in-hand in poetic discourse can also be seen in a classical Chinese poetry example. A *yuefu* poem, *Mo Shang Sang* (陌上桑; discussed below) with rampant repetition is classified as a ‘narrative verse’ having a ‘non-temporal sequential structure’ (T. C. Lin, 2006, p.15; my emphasis). Unlike a narrative structure, this poetry example does not involve events that actually *happen one after another*; each detail about the attractive young lady in the poem is a part of her depiction, but still there is a way to perceive repetitive patterns as sequential even though they do not constitute a sequence of happenings as that in a story. With regard to the close link between a syntagmatic and paradigmatic relationship, I can also refer to parallelism, which as I have suggested demonstrates a paradigmatic relationship. Parallelism is ‘the basic structural principle in Chinese poetry that supports Jakobson’s theory of poetry function as similarity superimposed on contiguity’⁶⁴ (as cited in Zhang, 1998, p. 33). And Jakobson’s view on the structural principles of poetry, according to Kao and Mei (1978), applies ‘with greater ease’ to the recent-style poems of the *Tang* Dynasty compared to Western poems (p.287) – the word choices in the same slot for the two lines which constitute a couplet need to belong to the same part of speech and have a sense relation (hence *similarity* which at the same time signal *comparisons/contrasts*), and when the choices made are combined to form poetic lines, the combination is linear (hence *contiguity*).

In this chapter I intend to foreground the paradigmatic dimension of the poetic structure. The paradigmatic and syntagmatic dimensions are seen to be pointing at different directions as represented below:

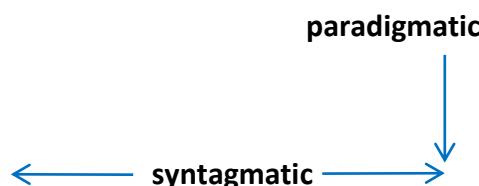


Figure 4: The paradigmatic and syntagmatic dimensions

It is perhaps easier to visualize syntagmatic relationships as horizontal (because they appear as a linear sequence) than paradigmatic relations vertical. But possibly

⁶⁴ Jakobson’s view as cited can be expanded and explained as follows: ‘Two or more similar elements are combined in contiguous expressions; that is, similarity is superimposed on contiguity’ (Berlin, 1992, p.140).

when one considers that paradigmatic relations are about 'choices' and are non-linear, i.e. what syntagmatic relationships are, paradigmatic relationships are not, then the two axis above pointing in different directions can be perceived to reflect such an opposition. And in any case, one may consider a repetitive pattern like parallelism where words in the same slot *across* different lines may be considered entities of a paradigm because of their grammatical compatibility as can be seen in the Bible example cited above, which might make it easier to visualize the vertical directionality of a paradigmatic relation.

III. Repetition and its translation – a preliminary exploration

To translate the paradigmatic relation of repetition, the translator's concern could be how the words *across* different lines may still conform to a repetitive pattern, in other words how a paradigmatic relation like that in the source text can be established.

To illustrate this idea I refer to examples of parallelism. Plaks (2015) acknowledged parallelism as the 'most visible', to the extent of forming the 'aesthetic core' in 'major modes of classical Chinese poetry' (p. 67). Ostashevsky (2012) says repetitions 'suggest parallelisms' because they 'undergird implicit comparisons or contrasts between points in a poem' (p.1). Following is the *yuefu* poem *Mo Shang Sang, Ballad of the Mulberry Road* (title and poem translated by Yip, 1997, p.97) cited above again, of which I refer only to the first stanza to illustrate repetition as parallelism, a paradigmatic relationship (examples underlined):

陌上桑

1. 日出東南隅，
2. 照我秦氏樓。
3. 秦氏有好女，
4. 自名為羅敷。
5. 羅敷善蠶桑，
6. 採桑城南隅。
7. 青絲為籠系，
8. 桂枝為籠鈎。
9. 頭上倭墮髻，
10. 耳中明月珠。
11. 絹綺為下裙，
12. 紫綺為上襦。

13. 行者見羅敷，
14. 下擔捋鬚須。
15. 少年見羅敷，
16. 脫帽著帽頭。
17. 耕者忘其犁，
18. 鋤者忘其鋤。
19. 來歸相怨怒，
20. 但坐觀羅敷。

Moshang Sang

1. sun	rise	south	east	corner
2. shine-upon	our	<i>Qin's</i> (last name)-		building
3. <i>Qin's</i> -family	-	has	fine	girl
4. self	named	to-be	<i>Luo</i>	<i>Fu</i>
5. <i>Luo</i>	<i>Fu</i>	like	silkworms	mulberry-trees
6. pluck	mulberry-leaves	(at) city	south	corner
7. green	silk	is	basket	string
8. cinnamon	branch	is	basket	handle
9. head	upon (i.e. on her head)	dangling	-	plait
10. ears	midst (i.e. on her ears)	bright	moon	pearls
11. yellow	silk	is	bottom	skirt
12. purple	silk	is	upper	short-coat
13. passers-by	-	see	<i>Luo</i>	<i>Fu</i>
14. put-down	load	stroke	mustache	beard
15. young-men	-	see	<i>Luo</i>	<i>Fu</i>
16. take-off	hat	arrange	head-scarf	-
17. farmers	-	forget	their	plough
18. hoemen	-	forget	their	hoes
19. come	back	mutually	complain	feel-angry
20. only (because)	sit down	(to) watch	<i>Luo</i>	<i>Fu</i> *

* Though not explicitly spelt out, lines 19-20 have a cause-result relationship. People working in the farm were distracted by *Luo Fu*'s beauty, hence leaving their work undone and ended up complaining each other and feeling angry.

The underlined lines are a series of couplets, examples of parallelism which contain elements having a paradigmatic relationship. The entities in the same slot of the two lines in the same couplet are substitutable for each other, a fact which is obvious from the word-for-word crib, e.g. lines 7-8, and lines 11-12. The couplets therefore

also fit into Jakobson's view above on the structural principle of Chinese poetry despite the fact that this is not an example of recent-style poem.

It can be seen from Yip's translation below that he renders the structural identity of the couplets almost entirely, hence the paradigmatic relationship which consists of 'choices in a paradigm' comes through.

Translation:

1. The sun rises in the southeast corner,
2. Shining upon the chambers of our Ch'ins.
3. In them a pretty girl.
4. Self-named Lo-fu.
5. Lo-fu loves silkworms and mulberry trees.
6. She plucks leaves south of the walls.
7. *Green silk for her basket trappings.*
8. *Cassia bough for her basket handle. (First couplet)*
9. *On her head, a dangling plait.*
10. *At her ears, bright moon pearls. (Second couplet)*
11. *Yellow satin for her skirt beneath.*
12. *Purple satin for her short-coat above. (Third couplet)*
13. *Passersby seeing Lo-fu*
14. *Put down their loads to twirl their mustaches and beard.*
15. *Young men seeing Lo-fu*
16. *Take off their hats to re-do their head-dresses. (Fourth couplet: I take it that in this translation lines 13-14 form the first line of the couplet, and lines 15-16 form the second line of the couplet)*
17. *Farmers forget their ploughs.*
18. *Hoemen forget their hoes. (Fifth couplet)*
19. When they get home they are all irritated
20. After having watched Lady Lo-fu.

With regard to the issue of translation of repetition I refer also to an example of sound repetition. Following is the very beginning of a well-known *ci* (詞) poem written by a female poet Li Qingzhao (1084-1151) of the *Southern Song* (1127-1279) Dynasty (I have put down Romanization for Cantonese Chinese instead of Mandarin because the sound effect is more conspicuous when pronounced in the former [see footnote no. 67 on p. 137]; the number after the Romanization indicates the tone).

聲聲慢

李清照

Shengshengman (The Slow Tune)⁶⁵ Li Qingzhao

1. 尋尋覓覓，*

cam4^{**}cam4 mik6 mik6
seek seek search search

2. 冷冷清清，

laang5 laang5 cing1 cing1
cold cold quiet quiet

3. 淒淒慘慘戚戚

ca1 ca1 caam2 caam2 cik1 cik1
chilly chilly miserable miserable sad sad

*This four-character line is an example of Chinese reduplication. The meaning is ‘searching and seeking for quite a while’. Described as having a ‘circumfixing nature’ (Feng, n.d., p. 1), this verbal repetitive pattern (an AABB pattern) is more common amongst Chinese adjectives (e.g. ‘kuaikuaile’ [快快樂樂] which means ‘happy’, but the meaning is basically the same as the ‘non-reduplicative’ form ‘kuaile’ [快樂]). There are examples of reduplicative adjective in the second line: ‘lenglengqingqing’ (冷冷清清) and the last line ‘qiqicancan’ (淒淒慘慘) derived from ‘lengqing’ (冷清) and ‘qican’ (淒慘) respectively.

**Marked phonemically as /ts/ in modern Cantonese phonology (Chan & Li, 2000, p.70), this ‘c’ sound is classified as an affricate pronounced with lip-spreading and aspiration and the tongue touching the back of the alveolar ridge. For speakers of English they could easily mistake the ‘c’ as representing the pronunciation of the velar plosive /k/. The same applies to all instances of ‘c’ in the subsequent lines: cing1 (清), ca1 (淒), caam2 (慘), and cik1 (戚).

Translation:

Forlorn

Lin Yutang

So dim, so dark,
So dense, so dull,
So damp, so dank,
So dead!

(Su, Zhang, Lin, & Zhuangzi, 2009, p.41)⁶⁶

⁶⁵ The *ci* poetry popularly written in the *Song* Dynasty may be considered the counterpart of song lyrics in modern terms (hence the translation ‘lyric poetry’). Poets of *ci* supplied words for readily available scores which are called ‘tunes’ (*cipai*; 詞牌), each tune having a different name, and *Shengshengman* is the name of a tune.

⁶⁶ I have not marked any numbers for the lines of the translation like I have done for the other poetry examples because the source poem is not translated line-by-line *at all*.

It can be seen from the initial consonants of the Cantonese Romanization (underlined) that the words in the poem are alliterative.⁶⁷ A remark as ‘like European poetry, Chinese poetry often relies on *alliteration*, repetition, and onomatopoeia to create its effects’ (Wheeler, 2016, Traits of Classical Chinese Poetry section, pt. 4; my emphasis) is probably an impression derived from the heavy use of reduplications in classical Chinese poems like this example. This poem is said to have been written with eloquent verbal skills in creating a poignant and yet beautiful ‘poetic world’ (borrowing the phrase used by Sung, as cited in Duan, 2009, p. 70), the English translation for ‘yijing’ (意境). The alliterative reduplications, in particular, are known to have brought about the melancholic mood felt by the poet as the initial consonant ‘c’, having a subdued sound, can convey a heart-wrenching feeling when pronounced in succession. Alliteration, which may be defined as a kind of repetition itself for the obvious reason of its involving a *repeating* of the initial consonant, is tactfully retained in the translation by Lin Yutang above (see Appendix I Note 29 on p. 304-305 for the full poem and translation by Lin), which is considered one of the most well-known translations. It is considered successful because the feeling of gloominess and solitude of the source poem seems to have been captured by the free translation approach. The literal meaning of the source is given up somehow, when ‘cam⁴ mik⁶’ (line 1) means ‘to search’, ‘laang⁵ cing¹’ (line 2) means ‘deserted’, ‘cai¹ caam²’ (line 3) means ‘miserable’, and ‘cik¹ cik¹’ (line 3) means ‘sad’. The translation of sound repetition is probably one of the most obvious cases of the difficulty of preserving both the form and meaning in translation which gives rise to the need to resort to compensatory strategies. But the translator has tactfully, and I argue also justifiably, made use of the associative meanings of the English words in his free translation in order that the repetitive pattern of alliteration is retained, and the repeated sibilant ‘s’ in the translation, which sounds ‘harsh on the ear’, presents a ‘disturbed mental state or external circumstance’ (Literary Devices, n.d., Significance of Sibilance in Literature section, para. 1), very much in line with the mood created in the source poem.

⁶⁷ The Chinese spoken in the *Tang* and *Song* period, referred to as ‘Middle Chinese’ (*Zhonggu Hanyu*; 中古漢語), has a lot in common with the Cantonese dialect which has a long history of about 2000 years (“Cantonese (or Yue),” 2002). That is why in terms of pronunciation, the Cantonese sounds in these classical poems make the alliterative pattern come through much more clearly compared with Mandarin Chinese. The sound under discussion here, the aspirated affricate, has existed for long and is recorded in the sound system of Middle Chinese in the studies of Baxter (1992) and Pulleyblank (1991), the former classifying the sound as a dental sibilant initial, and they represent the sound as ‘tsh’ (p.51) and ‘tsʰ’ (p. 10) respectively.

Based upon the translatability of the repetitive pattern (demonstrated by Yip's translation of the *yuefu* poem above) and assumption of justifiability of the translator's striving hard to retain the form-meaning relationship of a repetitive pattern (demonstrated by Lin's translation of the alliteration), I discuss the translation of repetition from the argumentative perspective, in order that I may achieve an objective description of the nature of poetry translation.

IV. Repetition defined

I have yet to define how 'repetition' is to be understood in this research study. 'Repetition' has a *fluid* meaning like several other terms ('persuasion', 'genre' and, undoubtedly, 'argument') already discussed in the previous chapters. That the sense of 'repetition' is fluid is not so much because it is vague as it is broad. Leech's (1969) comment on repetition seems to hold true for numerous languages despite the fact that his account is based upon English: 'Language allows for a great abundance of types of lexical and grammatical repetition' (p.76). The example *Billy Boy*, used in the study of Smith (1968), is quoted as an instance of *thematic repetition*. In the folksong there are a series of questions like 'Can she fry a dish of meat?', 'Can she make a loaf of bread?', and 'Can she feed a sucking pig?' (p. 99; see Appendix I Note 30 on p. 305-307 for the full poem), all questions revolving around the same theme. The questions at the same time constitute *formal repetition* because of their structural identity. These two kinds of repetition may have a different name from *verbal repetition*,⁶⁸ but the truth is none of these three kinds of repetition need to occur exclusively. Leech's (1969) illustration of what he calls 'free verbal repetition' (a kind of verbal repetition), for example, seems to indicate the fact that formal repetition is an entailment of it: '[Free verbal repetition] means the exact copying of some previous part of a text (whether word, phrase, or even sentence)' (p.77; original parentheses). Leech also suggests that 'if there were merely a partial repetition, this would amount to parallelism [which is also a kind of formal repetition]' (ibid), indicating clearly that parallelism can also be understood in terms of repetition, echoing the view that repetition suggests parallelism according to Ostashevsky (2012) cited, and also my translation examples discussed above where I treat parallelism (the couplets) as repetition. In classical Chinese poetry one

⁶⁸ As the name suggests, 'verbal repetition' may just be taken to mean repetition of a verbal message, which almost sounds like a tautology but which I argue is a definition broad enough to cover most instances of repetition.

can often discern repetitions which can be put under different names simultaneously. In the *yuefu* poem about the attractive young woman cited above, the couplets are examples of *formal repetition*, an entailment of *verbal repetition* as mentioned above. At the same time all are instances of *parallelism*, i.e. the repetition in a couplet is only partial as defined by Leech when the words in a couplet are not repeated verbatim. All the lines of the part of the poem cited, i.e. lines 7-18 (see p. 135) taken together, may also be taken to be a case of *thematic repetition*, when they constitute 'a pattern of usage which repeats words, images, or ideas to create a series of parallel associations in the audience's mind between the events so described....' (Goucher College, 2001) – it is obvious that the depictions of the lady's attire and the passers-by's responses revolve around her physical attractiveness.

In addressing instances of repetition in the poems which I use in this research study, a repetitive pattern may be called verbal repetition, free verbal repetition, formal repetition, thematic repetition, or parallelism as appropriate, while I acknowledge at the same time the repetitive form addressed may also be called by a different name.

In this research study, I try to use repetitive pattern stretching throughout the poetic text to justify the device as a *textual feature*, the poetic argument. The poetic texts are understood to have been weaved together by *repetition*, as I explain in greater detail below with my use of the poetry examples and their translations.

V. Repetition as poetic argument and its translation

As a poetic feature repetition is *dominant* in classical Chinese poetry. Other than parallelism as a structural principle of *recent-style poetry* written in the *Tang* Dynasty as illustrated above, verbal repetition characterizes numerous examples from *The Book of Songs* (*Shijing*; 詩經), the earliest anthology of Chinese poetry mentioned in Chapter 2. Studies of the anthology revealed that amongst the 305 poems in it, about 271 of them are written with a repetitive form (Liu, 2009, p. 100). Yu (1994b) has also pointed out that poems in the *Shijing* are written with 'much repetition with slight variations' (p.215; my emphasis). The poem 'Big Rats'⁶⁹ (*Shuo Shu*; 碩鼠) from

⁶⁹ 'Big' is only one of the interpretations of the word 'shuo' (See footnote no. 72 on p. 143).

the *Airs of the State of Wei* (*Weifeng*; 魏風), a sub-section of *Airs of the States* (*Guofeng*; 國風), one of the three sections in *The Book of Songs*⁷⁰ is a case in point:

碩鼠

1. 碩鼠碩鼠，
2. 無食我黍！
3. 三歲貫女，
4. 莫我肯顧。
5. 逝將去女，
6. 適彼樂土。
7. 樂土樂土，
8. 爰得我所。

9. 碩鼠碩鼠，
10. 無食我麥！
11. 三歲貫女，
12. 莫我肯德。
13. 逝將去女，
14. 適彼樂國。
15. 樂國樂國，
16. 爰得我直。

17. 碩鼠碩鼠，
18. 無食我苗！
19. 三歲貫女，
20. 莫我肯勞。
21. 逝將去女，
22. 適彼樂郊。
23. 樂郊樂郊，
24. 誰之永號？

Shuo Shu

1. big	rat	big	rat
2. don't	eat	our	millets

⁷⁰ *The Book of Songs* (*Shijing*; 詩經) is the earliest anthology of classical Chinese poetry, consisting of poems from the Zhou Dynasty (Approx. 1100-256 B.C.) and the Spring and Autumn Period (770-476 BC). The section 'Airs' consists of 'folk songs'; the other two sections are 'Ya' (雅) and 'Sung' (頌), which are translated as 'Odes' and 'Hymns' (Chia, 2008, p.58), and are songs played at the courts of the royals/aristocracies and religious ceremonies respectively.

3.	three	years	serve	you
4.	not	me	willing	care
5.	swear	will	leave	you
6.	to	that	happy	land
7.	happy	land	happy	land
8.	<i>yuan</i> (adv.)*	have	our	home
9.	big	rat	big	rat
10.	don't	eat	our	wheats
11.	three	years	serve	you
12.	not	me	willing	appreciate
13.	swear	will	leave	you
14.	to	that	happy	nation
15.	happy	nation	happy	nation
16.	<i>yuan</i> (adv.)	have	our	worth
17.	big	rat	big	rat
18.	don't	eat	our	seedlings
19.	three	years	serve	you
20.	not	us	willing	reward
21.	swear	will	leave	you
22.	to	that	happy	rural-land
23.	happy	rural-land	happy	rural-land
24.	who	<i>zhi</i> ** (aux.)	always	cry

*The adverb means 'as a result'.

**This is an auxiliary used in classical Chinese with no substantive meaning, here supplied to make the poetic line tetra-syllabic and render a balanced metrical pattern.

The 'Airs' category in *Shijing* consists of ancient Chinese folksongs, and the fact that the repetitive pattern is so common amongst the poems in such a category echoes the view by Smith (1968) that 'Thematic repetition is a characteristic structural principle in most song lyrics, particularly in primitive and naïve styles' (p.98): almost all lines in the three stanzas are part of a repetitive pattern, in the sense that once a line appears in the first stanza it appears again in the remaining stanzas, either verbatim ('free verbal repetition' defined by Leech above) or with slight change (constituting 'parallelism'). The poem, written with the voice of the slaves complaining about the exploitation of the aristocracy (one of the most

widely-accepted readings of the poetic theme though by no means the only one⁷¹), has all the three stanzas revolving around such a theme with the repetitive pattern, which can be regarded a case of thematic repetition.

I have included five versions of translation of *Shuo Shu* for comparison, starting with the translations of Arthur Waley (Translation 1) and Bernhard Karlgren (Translation 2):

Translation 1:

Big Rat Arthur Waley

1. Big rat, big rat,
2. Do not gobble our millet!
3. Three years we have slaved for you,
4. Yet you take no notice of us.
5. At last we are going to leave you
6. And go to that happy land;
7. Happy land, happy land,
8. Where we shall have our place.

9. Big rat, big rat,
10. Do not gobble our corn!
11. Three years we have slaved for you,
12. Yet you give us no credit.
13. At last we are going to leave you
14. And go to that happy kingdom;
15. Happy kingdom, happy kingdom,
16. Where we shall get our due.

17. Big rat, big rat,
18. Do not eat our rice-shoots!
19. Three years we have slaved for you.
20. Yet you did nothing to reward us.
21. At last we are going to leave you
22. And go to those happy borders;
23. Happy borders, happy borders
24. Where no sad songs are sung.

(Waley, 1954, p. 309)

⁷¹ He (2005), for example, has a different understanding that the 'rats' refer to the landlords, a new class emerging in the *Spring and Autumn Period* (770-476 B.C.), and the 'slaves' were instead free commoners but who nevertheless were exploited.

Translation 2:

Untitled

Bernhard Karlgren

1. You shi-rats, you shi-rats,⁷² 2. do not eat our millet! 3. Three years we served you, 4. but you have not been willing to (look at =) heed us; 5. it has gone so far that we will leave you; 6. we go to that happy land; 7. oh, happy land, happy land! 8. Then we shall find our place.

9. You shi-rats, you shi-rats, 10. do not eat our wheat! 11. Three years we have served you, 12. but you have not been willing to be good to us; 13. it has gone so far that we will leave you; 14. we go to that happy country, 15. oh, happy country, happy country! 16. Then we shall find our right.

17. You shi-rats, you shi-rats, 18. do not eat our sprouting grain; 19. three years we have served you, 20. but you have not been willing to (recognize our toil=) reward us; 21. it has gone so far that we will leave you; 22. we go to those happy outlands, 23. happy outlands, happy outlands! 24. Who goes there to make long-drawn-out lamentations?

(Balcom, 2001, p. 39)

The repetitive structures in the source poem are largely rendered in Waley's and Karlgren's translations, considering the lines across three stanzas which form a repetitive pattern: lines 1, 9, and 17 and lines 3, 11, and 19 which constitute two sets of examples of free verbal repetition; lines 2, 10, and 18; lines 4, 12, and 20; lines 6, 14, and 22; and lines 7, 15, and 23 which constitute four instances of parallelism. Such a clear attempt to retain the repetitive forms throughout on the part of the two translators seems to be suggestive of the tacit understanding between them that the source poem's repetition should assumingly be transferred when they can be transferred.

But one is bound to be able to see translation examples which may not appear to have accorded as much importance to repetition by the translator, as can be seen in the remaining three translations of the same poem by Xu Yuzhong (Translation 3), James Legge (Translation 4), and William Jennings (Translation 5):

⁷² Karlgren takes the word 'shuo' ('硕') to mean something other than 'big' – he 'follows the dictionary Erya [爾雅] (Third Century B.C.), which defines the first syllable in the title [硕] as "a kind of rodent"' (as cited in Malmqvist, 2011, p. 308).

Translation 3:

Large Rat Xu Yuanzhong

1. Large rat, large rat,
2. Eat no more millet we grow!
3. Three years you have grown fat;
4. No care for us you show.
5. We'll leave you now, I swear,
6. For a happier land,
7. A happier land where
8. We may have a free hand.

9. Large rat, large rat,
10. Eat no more wheat we grow!
11. Three years you have grown fat;
12. No kindness for us you show.
13. We'll leave you now, I swear,
14. We'll leave the land of our birth
15. For a happy state where
16. We can get what we're worth.
17. Large rat, large rat,
18. Eat no more rice we grow!
19. Three years you have grown fat,
20. No rewards to our labor go.
21. We'll leave you now, I swear,
22. For a happier plain,
23. A happier plain where
24. None will groan or complain.

(Xu, 1993, p.203-204)

Translation 4:

Large Rats James Legge

1. Large rats, large rats, 2. let us entreat
That you our millet will not eat.
3. But the large rats we mean are you,
With whom three years we've had to do,
4. And all that time have never known
One look of kindness on us thrown.
5. We take leave of Wei and you:
6. That happier land we long to view.

7. Oh happy land! Oh happy land!
8. There in our proper place we'll stand.

9. Large rats, large rats, 10. let us entreat
You'll not devour our crops of wheat.
11. But the large rats we mean are you,
With whom three years we've had to do;
12. And all that time you haven't wrought
One kindly act to cheer our lot.
13. To you and Wei we bid farewell,
14. Soon in that happier state to dwell.
15. Oh happy state! Oh happy state!
16. There shall we learn to bless our fate.

17. Large rats, large rats, 18. let us entreat
Our springing grain you will not eat.
19. But the large rats we mean are you,
With whom three years we've had to do.
20. From you there came not all that while
One word of comfort 'mid our toil.
21. We take our leave of you and Wei;
22. And to those happier coasts we flee.
23. Oh happy coasts, to you wend!
24. There shall our groans and sorrows end.

(Balcom, 2001, p.36)

Translation 5:

Song of Farmers Driven Forth by Extortion

William Jennings

1. O monster rats! O monster rats!
2. Eat not our millets, we implore.
3. Three years we've borne with you,
4. And still our presence you ignore.
5. Now we abandon you,
6. And to yon pleasant lands repair.
7. O pleasant lands! O pleasant lands!
8. A refuge have we surely there.

9. O monster rats! O monster rats!
10. Devour not all our crops of wheat.
11. Three years we've borne with you,
12. Still with no mercy do we meet.

13. Now we abandon you,
14. And take to yon glad Land our flight.
15. O gladsome Land! O gladsome Land!
16. There justice shall we have, and right.

17. O monster rats! O monster rats!
18. Devour not all our springing grain.
19. Three years we've borne with you,
20. Nor heed you still our toil and pain.
21. Now we abandon you
22. For brighter plains that yonder lie.
23. O brighter plains! O brighter plains!
24. Whose, then, will be the constant cry?

(ibid, p.37)

These three translation examples, albeit also demonstrating an attempt on the part of the translator to transfer the repetitive form of the source poem (e.g. lines 2, 10, and 18 of all stanzas of the translations are rendered with an identical or nearly identical structure, with the exception of line 2 in Translation 5), repetition is not transferred in the same manner and to the same extent as that in the first and second versions.

On the one hand, therefore, it seems all the five translations have an underlying assumption of poetic argumentation of repetition shared between Chinese and English through adhering to the repetitive form to a greater or lesser extent; on the other hand, their differences exhibit different values with regard to what poetic feature counts as more important.

One of the most conspicuous differences between this batch of translations and the first two versions is the syntactic inversions which are absent in Translations 1 and 2. In Xu's version (Translation 3) can be discerned the inverted structures like 'Eat no more millet we grow' (line 2) and 'No care for us you show' (line 4). There are also inversions in Legge's version, i.e. Translation 4, where line 2 reads 'let us entreat that you our millet will not eat', line 8 'There in our proper place we'll stand', and etc. Similarly, Jennings' rendering, i.e. Translation 5 has its line 4 translated as 'And still our presence you ignore', line 8 as 'A refuge have we surely there', and line 16 as 'There justice shall we have, and right', to name a few. Some of the inversions in these three translations can possibly be justified by the

fact that inversions appear *also* in the source poem. Lines 4, 12, and 20, for example, are instances of Chinese inversion. The arrangement of words more akin to the default order in the Chinese language would be '莫肯顧我' (also similar to a normal English word-order: 莫 [not] 肯 [willing] 顧 [to-care] 我 [me]), '莫肯德我' (not willing to appreciate me) and '莫肯勞我' (not willing to reward me) respectively, *instead of* the original's '莫我肯顧', '莫我肯德' and '莫我肯勞'. The corresponding translations for these inverted Chinese lines in the three versions, with the exception of line 12 of Translation 4, are all inversions. But as noted above, inversions are used to translate *the other lines* which in the source poem are in the default word-order. Xu's translation (Translation 3) is an obvious example, where lines 2, 10, and 18 are all inverted. There is good reason to believe inversion is attempted with a view to end the lines with 'grow', which rhymes with the last words in lines 4, 12, and 20 in the translation, i.e. the two instances of 'show' (in lines 4 and 12) and 'go' (in line 20). Such a conscious attempt to rhyme is also seen in Legge's translation (Translation 4) – the translator has gone further by simply splitting the original lines 2, 10, and 18 into half and put 'entreat' at the end of the first half of each said original line so that 'entreat' and the word at the very end of that same line (i.e. 'eat' at the end of lines 2 and 18 and 'wheat' at the end of line 10) can form a rhyming pair. The repetitive pattern is translated, with the addition 'entreat' reflecting a meticulous attempt to create also a rhyming pattern. It is true that one may argue the addition of 'entreat' is for transferring the tone of 'plea' or 'complaint' for the said lines, but this does not change the fact that perceptively had it not been for the translator's intent to translate with rhyme, he very probably would not have attempted such additions. Legge, who shared with Xu this insistence upon translating with rhyme, is appreciated by Deeney (1992) who compares Legge's approach to Arthur Waley's: 'Waley in translating the same poem [not the one under discussion but another poem discussed in the source] simply ignores...the original rhyme, and the result is – *complete flatness*' (p.xxvii; my emphasis). Such difference in value of these two translators is obviously demonstrated by the translations of Waley and Legge above.

Furthermore, a translator might also go so far as to *give up repetition for rhyming*, as can be seen in the translation of lines 8 and 16 for Translations 4 and 5: in Translation 4, 'There in our proper place we'll stand' and 'There shall we learn to bless our fate' (with the last words rhyming with 'land' in line 7 and 'state' in line

15) could have been rendered as 'we'll have a proper home there' and 'we'll have what we're worth there', in which case the translations can achieve similarity in structure like the source poem. In Translation 5 the structural inversions for lines 8 and 16 are perhaps even more rigorous to achieve the same purpose of rhyming (i.e. with 'repair' in line 6 and 'flight' in line 14): 'A refuge have we surely there' (which could have been 'There we shall have a refuge') and 'There justice shall we have, and right' (which could have been 'There we shall have justice and right').

The dilemma mapped out, which can be phrased as *the choice between rhyming and retaining the structural repetition*, represents dichotomies between two dominant poetic features in translation. I argue that the poetic argument offers an angle to analyze such dichotomies without resorting to any purely subjective and dogmatic view on which feature is 'better' so that the nature of translation can be explained objectively. With regard to rhyming, I agree with Pound that 'the Chinese device of repetition (often of rhymed words) is "conventional or rhetorical redundancy"', and consider his 'effort to eschew repetitive patterns or to subdue them to less repetitive expressions' (as cited in Tao, 2000, p.119) well-justified: 'conventional' and 'rhetorical redundancy' succinctly capture the nature of rhyming as formal stricture as I have illustrated before (Note that in Pound's account 'repetition' is not taken to mean verbal repetition, but the sound device of rhyming.). In Chapter 3, I have mentioned that in classical Chinese poetry rhyming pattern is seen to be detached from its meaning (though not in the sense that a rhymed word does not 'mean' anything), and so in order for a poet to follow a rhyming pattern, s/he might have had to give up a word which s/he had picked if it did not rhyme with the other chosen words. It seems therefore that if a translator tries to carry rhyming as a stricture of composition in classical Chinese poetry over to an English translation, it is a matter of personal opinion as to what s/he regards as significant (in that a poem should 'sound like' a poem). This is more of an aesthetic perspective than a logical one. In the words of Hall (2002), an 'aesthetic perspective, as opposed to a logical or rational one', concerns 'experiencing in a relatively unmediated fashion' (p. 28). The former is, understandably, intuitive and therefore cannot be let in as part of an objective account of the nature of poetry translation. The fact that rhyming seems to stand apart from meaning perhaps justifies the resentment of an over-conscious transference of the formal feature of Chinese poetry as rhyme to the target poem, which may, rather than rendering a better translation, make the translation sound

‘doggerel’ from the perspective of an English readership as Liu (1982) has suggested.⁷³ What I would add is that while it would remain a personal view whether or not for individual examples rhyming will make a translation better, from the argumentative perspective the form-meaning relationship of repetition should be retained as far as possible. To elaborate on repetition as a shared feature between Chinese and English, I need to refer to the presumed *universality* of the device. Kundera suggests that faithfulness to the source text is realized by retaining the repetitive form in the translation as far as possible – in a case where a word/phrase is repeated three times, the translator should not translate it twice (as cited in Chesterman, 2017, p. 284). In interpreting Kundera’s assumption to be that a ‘given formal feature *will produce* the same reaction’ (*ibid*, p. 284-285) in ‘any culture and at any time’ (p. 285), Chesterman acknowledges the universality of rhetorical devices as repetition implied by Kundera. I would add to the implications derived by Chesterman, that Kundera’s argument in actuality points to the fact that the translator would have to make a judgment on *what the target text could accommodate as far as a source-text feature is concerned* to render a faithful translation. In the anthology *Shijing*, the rampant repetitions of form across different stanzas are representative of the feature of ‘yichang santan’ (‘一唱三歎’; Li, 1999, p. 138), a Chinese idiom (literally meaning ‘the singing of one person is echoed by three’) suggestive of the potential of literary work to incite deep emotions on the part of the readership. Using this example, I suggest that it is well to assume the effect of repetition as a rhetorical device is quintessentially the same in Chinese and English. The repetitive structures, be they carrier of some ‘emphatic meaning’ as ‘syntactic devices’ such as ‘parallelism’ (Volek, 1987, p.238), or devices having ‘strongly persuasive strengths’ (Niu & Hong, 2010, p.434), are the embodiment of some emotional intensity which I argue is shared between Chinese and English. Therefore, should the situation arise that the translator is in the dilemma of only being able to transfer either a rhyming pattern or a repetition, the latter should be prioritized over the former. For one thing, repetition transfers more of the source text mathematically speaking. In this regard, I maintain the awareness which I have indicated in Chapter 1, that merits in different translation versions are of different magnitude, and therefore, many a time, judgment on the difference between the

⁷³ ‘English rhymes, especially masculine rhymes in couplets, tend to have a jingling and comic effect, which is not the case with Chinese rhymes. That is why so many rhymed translations of Chinese poetry sound like doggerel’ (*ibid*, p.47).

better and the best cannot be a matter of counting numbers. And yet, in the case under consideration the '*gain*' with *rhyming*, say the translation sounds more like a poem to the ear for some, is *obviously not justified by the 'double loss'*, i.e. the loss in *both* form and meaning as a result of the giving up of repetition which is a meaning-bearing pattern, a shared form-meaning relationship between Chinese and English, an objectively discernible similarity. Such an unjustified giving-up of repetition can be compared with Lin Yutang's translation of the alliterative sound patterns in the *ci* poem discussed in the introduction of this chapter, where the literal senses of the words are given up for words that carry the same associative meaning, with the translator *retaining* the original's sound repetition. In that example the loss entailed as a result of not resorting to a more faithful literal translation is compensated for by the 'double gain' of preserving both the repetitive pattern (i.e. alliteration) and emotional meaning which is shared between Chinese and English.

I propose further that the form-meaning relationship of repetition being *different from rhyming* can be considered with reference to alliteration which, as illustrated above and at the beginning of this chapter, is also a kind of repetition. For the example below, the translator treats alliteration as 'substitutable' for rhyming. The analysis concerned refers to a *jueju* (quatrain; a genre of recent-style poetry) poem by the *Tang* Poet Meng Haoran (689-740):

春曉

1. 春眠不覺曉，
2. 處處聞啼鳥。
3. 夜來風雨聲，
4. 花落知多少。*

* The three words at the end of line 1, 2, and 4 rhyme when pronounced in Cantonese Chinese: 曉 (hiu2), 鳴 (niu3), and 少 (siu2).

Chun Xiao

1. spring	sleep	not	realize	dawn
2. everywhere	-	hear	singing	birds
3. night	come	wind	rain	sound (n.)
4. flowers	fall	know	how-many	-

Translation:

The Dawn of Spring

Gary Snyder

1. Spring sleep, not yet awake to dawn,
2. I am full of birdsongs.
3. Throughout the night the sounds of wind and rain
4. Who knows what flowers fell.*

*The space in between the last line might be an intention to present visually the ‘gap’ between the poet’s consciousness and reality, that he *failed* to recognize what happened while he was asleep.

(Ieva, 2010, p. 72)

Poems of the *jueju* genre have to be composed with monorhyme, i.e. with words of exactly the same vowel sound, but despite the stricture, the rule of composition of *jueju* allows the poet freedom to choose whether or not to rhyme in the first line, so the choice is between xAxA or AAxA (C. Egan, 2007, p. 249), the four letters representing the four final words for each line and ‘A’ standing for the rhyming word. Egan has discussed how the rhyme scheme of the source poem by Meng Haoran, which is AAxA, enables the last line of the poem to ‘return to its starting point’ (as cited in Ieva, 2010, p.73), and the echoing helps to create a sense of ‘closure’ (C. Egan, 2007, p.249). The translation of the poem by Snyder is commented on as having manipulated alliteration in a good way in the first line and last line (I have underlined the alliterations in these lines) because the said echoing effect of rhyming in the source poem comes through by the alliterations (Ieva, 2010, p73.), thereby compensating for the loss entailed in the blank-verse translation. It would seem to me that this point of view represents somewhat a mixing-up of the intentional with the accidental impact conveyed on the part of the poet. Where a poet chose to use a rhyming word for line 1 (i.e. adopting the AAxA scheme instead of xAxA) as in this poetry example, one can perhaps suggest that the rhyming words at the beginning and end which constitute a pair do help to bring about a sense of completeness acoustically. However, it would be rather difficult, if not altogether impossible, to suggest with certainty that it was the intention of the poet in the first instance to choose to rhyme for the first line *so that* the last poetic line can eventually be seen as an echo to it, thus giving the poem a

'sense of closure'. Such echoing may just be *accidental*, or a result of subjective perception simply having to do with the perceiver's 'feeling', i.e. to use a word that suggests all the more that the reading of poetry is a highly intuitive experience. I have reservation, therefore, that rhyme is actually on a par with alliteration as an approach to use in poetry translation.

Alliteration, as can be seen in the *ci* poetry with sound repetition cited at the beginning of this chapter, has a rhetorical impact which is expected to be a function of its use, hence the use of the device, just like repetition in general, is *intentional*, and where such is the case the form-meaning relationship should be taken care of where possible. It follows that if alliteration is absent in the source poem in the first instance, then it is highly questionable whether one can use it as a translation device. Or rather, maybe one *can* always use it as a strategy to translate, but what seems irrational is to suggest that it is used to 'make up for' the loss in rhyme. Perceivably rhyming possesses no form-meaning interaction, i.e. the kind that characterizes alliteration as a repetitive pattern, not to mention the fact that the reader might not be able to appreciate the alliteration used is an intention on the part of the translator to convey the impact of the original rhyme, which is the impact as interpreted by the translator himself/herself. Therefore, *one should not assume that to substitute alliteration for a rhyming pattern can be considered a justifiable choice objectively speaking*, just as from the argumentative perspective, *one should not regard a rhyming pattern without any form-meaning relationship as a good substitute for a repetitive pattern*.

VI. Poetic argument of repetition as prose paraphrase

Discussion of the dilemma between retaining the rhyme or repetitive pattern leads me to the other dichotomy, which is the choice between translating the rhyme and prose paraphrase. The poem with repetition cited no doubt also has instances of translation which have catered for prosodic concerns at the expense of the criterion of accuracy, just like the examples of sequential structure discussed in the last chapter. In Translations 3 and 4 of the poem *Shuo Shu* (see p. 144-145), line 8 of Translation 3 is rendered as 'We may have a free hand' (to rhyme with 'land' in line 6), and line 16 of Translation 4 as 'There shall we learn to bless our fate' (to rhyme with 'state' in the previous line), when a more literal and accurate translation is possible (e.g. 'We will have our place there' and 'We will have our worth there').

I believe that there is good reason for L. Klein to say that he often found rhymed English translations of classical Chinese poetry the poorer renditions (personal communication, June 3, 2014), and I consider this comment particularly valid when rhyme is seen to have been given precedence over accuracy. Where such is *not* the case, then perhaps whether rhyming makes the translation any better/worse can be seen to vary with individual's views. Anyway, while the rhyme may continue to be used for those who, by adopting an aesthetic perspective, hold it in high regard in defining a good poetry translation, rhyming is not a device which needs to be preserved regardless. If the dilemma exists that a translator has to choose between translating with rhyme *and* transferring the poetic argument of prose paraphrase as far as possible, choosing the former is from the argumentative perspective unjustifiable, unjustifiable in the sense that the formal stricture of the source poem is retained at the expense of giving up accuracy in content.

All along I have been largely assuming translatability of the repetitive pattern, but certainly a dilemma will exist from time to time that a translator sees the need to give up structural regularity in translating the meaning of the original. With regard to this dilemma, I argue the argumentative perspective based upon the prose paraphrase can also be referred to so as to come up with an objective account of poetry translation. This understanding I demonstrate by another poem where it can be seen the prose paraphrase is taken into account by the translator despite the inevitable change in structure when translating the repetitive pattern.

The following example, titled *Wind and Rain* (*Fengyu*; 風雨), is taken from *Airs of the State of Zheng* (*Zhengfeng*; 鄭風), a subcategory of *Airs of the States* (*Guofeng*; 國風) in the *Shijing* anthology. It shares the formal feature of other poems in the *Airs* category because it is a folksong where there is a rampant use of reduplicatives and, as mentioned earlier in this chapter, it has 'much *repetition* with slight variations' (Yu, 1994b, p.215; my emphasis). In order to present more clearly the said reduplications which consist of repetition of sounds the poem is shown also with its *Pinyin* Romanization:

風雨

1. 風雨淒淒,
feng yu qi qi (reduplicative adjective)

2. 雞 鳴 啼 啼，
 ji ming jie jie (reduplicative onomatopoeia)

3. 既 見 君 子。
 ji jian jun zi

4. 雲 胡 不 夷！
 yun* hu bu yi

5. 風 雨 瀟 瀟，
 feng yu xiao xiao (reduplicative adjective)

6. 雞 鳴 膠 膠。
 ji ming jiao jiao (reduplicative onomatopoeia)

7. 既 見 君 子，
 ji jian jun zi

8. 雲 胡 不 瘴！
 yun hu bu chou

9. 風 雨 如 晦，
 feng yu ru hui

10. 雞 鳴 不 已。
 ji ming bu yi

11. 既 見 君 子，
 ji jian jun zi

12. 雲 胡 不 喜！
 yun hu bu xi

* This is a ‘verb of saying’ (*yanshuo yi dong ci*; 言說義動詞) in classical Chinese (Gu, 2007). It is usually used with the words that the speaker has already had in mind and the verb of saying just helps to ‘bring them out’. There is an empty sense to ‘yun’, and in fact the line would have made perfect sense without it, but here of course the word at least serves the function of making the line tetra-syllabic in achieving a balanced metrical pattern.

Fengyu

1. wind rain *qi* *qi* (chilly and cold)
2. cock crow *jie* *jie*
3. since see *junzi** -
4. *yun* how not calm

5. wind rain *xiao* *xiao* (whistling and pattering)
6. cock crow *jiao* *jiao*
7. since see *junzi* -
8. *yun* how not healed

9. wind rain like darkness
10. cock crow not stop
11. since see *junzi* -
12. *yun* how not joyous

*It is an honorific form of address.

Translation:

Fengyu

Pauline Yu

1. Wind and rain are chilly and cold;
2. The cocks crow all together.
3. Since I have seen my lord
4. How could I not be pleased?

5. Wind and rain sough and sigh.
6. The cocks crow in one voice.
7. Since I have seen my lord
8. How could I not be healed?

9. Wind and rain are dark as night;
10. The cocks crow ceaselessly.
11. Since I have seen my lord
12. How could I not be glad?

(Yu, 1994b, p.215)

The unsettling sight and sound of the rain and crow being in stark contrast with reality, i.e. the joy and light-heartedness on the part of the poet when seeing

the 'junzi'⁷⁴ is depicted in all the three stanzas, giving rise to a thematic repetitive pattern. There is also exact repetition of the third line in each stanza (free verbal repetition), i.e. lines 3, 7, and 11, and repetition with slight variations (all lines of all three stanzas except for line 3, 7, and 11 as indicated). All of the twelve lines also constitute examples of *formal repetition* because their form is identical with their corresponding lines in other stanzas.

At a glance the translation seems regular enough in its transference of the repetitive pattern. With a closer look, one would discern the kind of difficulty associated with transference of the repetitive pattern. I illustrate with translations of lines 1 and 2, and their corresponding lines in the second stanza, lines 5 and 6. All words in the first two lines are of the same grammatical form as their counterparts in lines 5 and 6. 'Fengyu' (wind and rain) and 'jiming' (cock's crow), each of which appears in the first stanza and is repeated in the second stanza, are nouns, while the words which follow both instances of 'fengyu' and 'jiming' are *reduplicatives*: 'qiqi' (line 1) and 'xiaoxiao' (line 5) are *adjectives* to describe the state of the wind and rain, while 'jiejie' (line 2) and 'jiaojiao' (line 6) *onomatopoeias* for the cock's crow. In the translations, it can be seen that *different forms* are used to translate the reduplicatives of the same 'group': a predicate with the *linking verb* 'are', i.e. 'are chilly and cold' follows 'wind and rain' in line 1, and a predicate with two *co-ordinated main verbs* 'sough and sigh' is used in the corresponding line, i.e. line 5; also, while an *adverb phrase* 'all together' is used in line 2 after 'the cock crows', a *prepositional phrase* 'in one voice' is used in the corresponding line in the second stanza, i.e. line 6. The Chinese reduplicatives are not retained simply because they often resist translation in English.⁷⁵ There is a chance still that there are coincidental similarities between languages – reduplicative onomatopoeias, for example, do exist in English, and to achieve transference of the same repetitive pattern with slight variation in the Chinese poem like the one under consideration, *ideally* the translator should be able to pin down two *different* reduplicative onomatopoeias in English to translate the sounds made by crows, i.e. 'jiejie' and 'jiaojiao' in lines 2 and 6 respectively, which

⁷⁴A far from satisfactory but possibly one of the closest English translations is 'gentleman'; if interpreted with a love theme this word has the meaning 'lover', but other interpretations of the poem are also possible as acknowledged by Huang (2013).

⁷⁵For verbs and adjectives the Chinese language has a pattern of reduplication, examples of both can be found in Li Qingzhao's *ci* poem discussed in this chapter (p.123-124). See Appendix I Note 31 (p. 307) for discussion of an example of verb reduplication in modern Chinese.

at the same time should be grammatically compatible with the rest of the translated words in the same line. The counterpart 'cock-a-doodle-doo' in English seems to be a good choice, but obviously, in order to retain the original's repetition with slight variation (i.e. 'jiming jiejie' and 'jiming jiaojiao'), *another* onomatopoeia which sounds slightly different is needed so that the translator may translate the lines as 'The cock's crow' followed by the first onomatopoeia, and then 'The cock's crow' followed by another slightly different onomatopoeia, hence retaining in full the repetitive pattern with slight variation. The fact that 'cock-a-doodle-doo' seems the *only* choice means the translator may have to settle with a translation like 'The cock's crow: cock-a-doodle-doo'⁷⁶ and simply repeat it again in the second stanza. The translator here, *instead of doing that*, gives up on the onomatopoeia and replaces them with 'all together' (an adverb phrase) and 'in one voice' (a prepositional phrase). As for 'qiqi' and 'xiaoxiao' in lines 1 and 5, the ideal situation, again, is that there is a set of two different English reduplicative adjectives that can transfer the repetitive pattern across the two lines. In the translation, 'chilly and cold' is used to translate the adjective 'qiqi' after 'wind and rain' in line 1. Structurally speaking, the predicate 'qiqi' in the Chinese line, when translated into English as the adjective phrase 'chilly and cold' necessitates the use of a linking verb for the line to read grammatical, which is *an addition that is absent* in the source text. As for 'xiaoxiao' in line 5, it is just like 'qiqi' in the sense that the translator can find no equivalent in English, i.e. a reduplicative adjective with the meaning of 'whistling and patterning', and unlike line 1, she settles for a translation with no linking verb needed when both 'sough' and 'sigh' are predicate verbs.

If to 'focus on the message for its own sake' (Jakobson, 1960, p. 356) referred to in the last chapter is a general statement of poetic function, a specific part of it, and also a much-cited part in poetic studies is Jakobson's view that the poetic function 'projects the principle of equivalence from the axis of selection into the axis of combination' (ibid, p.358). The latter is another way of saying 'similarity is superimposed on contiguity', a use of language specific to poetry, also proposed by Jakobson (and discussed in footnote no. 64 on p. 132). As mentioned, the quote about 'similarity' being 'superimposed on contiguity' is a description that can be

⁷⁶ It needs to be pointed out that the line about the cock's crow does not have a subject-predicate relationship; the colon used in this English translation can be a way to represent a relationship of juxtaposition (see Appendix I Note 32 on p. 307 for another translation example with colon to represent such a relationship).

easily applied to the repetitive pattern *parallelism* (i.e. repetition with slight variation as defined earlier in this chapter; see p. 138) in classical Chinese poetry. The ease of application to describing Chinese poetic parallelism also holds true for Jakobson's quote cited at the beginning of this paragraph: the principle of *equivalence* concerns the *equation* of grammatical categories across different lines in a repetitive pattern (e.g. a verb is matched with another verb, a noun with another noun, an adjective with another adjective, and the like). Here, again, it can be seen that the reduplicative adjectives 'qiqi' and 'xiaoxiao' in the lines of two different stanzas of the poem just discussed are of the *same* part of speech (hence exhibiting *equivalence*). They are *selections* amongst a paradigm of reduplicative adjectives and are *combined* with other words with which they form a poetic line (in this case 'fengyu' [wind and rain], a Chinese *noun* which is repeated verbatim in two separate lines, hence also exhibiting the principle of *equivalence*). Together, these equivalent forms combine to form 'sequences' and create, in the words of Waugh (1980) in analyzing poetic function proposed by Jakobson, a 'network of internal relations within the poem itself' (p.64), which ideally should re-emerge in a translation given the significance attributed to repetition which I have argued for. The same applies to 'jiejie' and 'jiaojiao', both of which are reduplicative onomatopoeias as indicated, and are *selected* and *combined* with 'jiming' (cock's crow) as a sequence in two poetic lines which form a repetitive pattern of parallelism. As I have already mentioned, this strictly symmetrical form which characterizes poetic language can be considered an epitome of 'untranslatability' of poetry, an example that can be 'lost in translation'. And indeed, in both cases above, the repetitive patterns across two lines in different stanzas are not really transferred in their entirety with the said shifts in grammatical form and structure, but the translation may still be accounted for as a faithful rendering. The crows are 'making noises in unison', as indicated by 'all together' and 'in one voice'. 'Chilly and cold', which constitutes an eye alliteration with the letter 'c', and 'sough and sigh', an alliteration proper, have captured the sound similarity of the original alliteration, but *more importantly* the translations *retain the meaning* of chill and coldness ('qiqi'), and a scene of rain pattering and wind blowing incessantly ('xiaoxiao'). The choices made by the translator have perceptibly reflected a clear attempt on her part to adopt a flexible translation approach, but at the same time the changes still adhere to the meaning dimension of the poetic argument, i.e. the prose paraphrase of the poem.

To this observation I can add an understanding I have already proposed in Chapter 1 and the last chapter, that a meaningful discussion of the nature of translation does not evolve around inevitable untranslatability, but the way to maximize translatability with the limitations at hand. The prose paraphrase has given a basis for the translator to rely on to manipulate the similarities between Chinese and English as far as possible, in a way that at least the repetitive pattern can be 'remolded', if not transferred in its entirety. In this process, it needs to be noted, referring to Jakobson (1960) again, that the 'referential function' in poetry, though not predominant, is after-all part of a poem. As the translation example demonstrates, the 'referential function' or 'prose paraphrase' can be manipulated where necessary to mitigate the problem of untranslatability. I argue that this is a well-grounded translation approach based upon the argumentative perspective.

This translation example is also reminiscent of Bynner's discussion of the idea of 'faithfulness' in translation:

Because Chinese and English happen to resemble each other in construction and word order, it is possible – and proper, I think – to stick close to the syntax of the original when translating from classical Chinese. But one should keep in mind that such fidelity is *possible only through an accident of language*. The English translator from classical Japanese, for example, must depart constantly from the word order of the original if he is to make sense, and yet we would hardly be justified in accusing him of infidelity or excessive license. One should, I feel, avoid making a fetish of mere literalism and succumbing to the "more-accurate-than-thou" attitude that prevails among some translators today. (Watson, 1978, p. 28; my emphasis)

This view, as far as I can see, is about *priorities* in translation and still applies today. A smooth translation that leads to an accurate transference of *meaning* should come before *equivalence in form*, i.e. if it is resolved that the two cannot be retained together. Perceivably the repetitive pattern often cannot be translated in its entirety, but at least the prose paraphrase as poetic argument can always act as a control to determine whether a translator has tried his/her best not to depart from the source poem's content. Lin Yutang's translation of alliteration in the *ci* poem referred to in section III of this chapter can also be considered a case of 'control' by the poetic argument of prose paraphrase, that the translator's 're-creation' is not demonstration of any reckless changes of the original, but justifiable re-creation which adheres to the principle of faithfulness to the content of the source poem.

VII. Interpretation of a poem and the emotional meaning in repetition

Now I would like to refer to another poem *Lü Yi* (*Green Garment*; 緑衣), also from *Shijing* (in *Airs of the State of Bei* [*Beifeng*; ‘邶風’], a subsection of *Airs of the States*), this time foregrounding the issue of *interpretation* in poetry, which is not an end to itself. Using ‘interpretation’, an ‘old theme’ and key concern in translation studies⁷⁷ as the basis of discussion, I argue that an objective description of the nature of poetry translation is made possible in the light of the argumentative perspective. Just below is the source poem with its word-for-word rendering:

綠衣

1. 緑兮衣兮，

2. 緑衣黃裡。

3. 心之憂矣，

4.曷維其已！

5. 緑兮衣兮，

6. 緑衣黃裳。

7. 心之憂矣，

8.曷維其亡！

9. 緑兮絲兮，

10.女所治兮。

11.我思古人，

12.俾無訛兮！

13.繺兮綴兮，

14.淒其以風。

15.我思古人，

16.實穫我心！

⁷⁷ ‘Hermeneutics’ is the word to describe the branch of studies about theories of ‘interpretation’ in translation. Kearney (2007) has noted that one of the earliest words for a translator in Greek was *hermeneus*, and in Latin *interpres*’ (p. 149). The two terms share a meaning relationship: ‘Both terms..., carry the sense of an intermediary laboring between two distinct languages or speakers’ (Ricœur, as cited in Kearney, 2007, p.149), suggesting that interpretation is translation.

Lü Yi

1.	green	<i>xi</i> (aux.)*	garment	<i>xi</i> (aux.)
2.	green	garment	yellow	lining
3.	heart	<i>zhi</i> (aux.)**	worries (n.)	<i>yi</i> (aux.)***
4.	how	<i>wei</i> (aux.)****	that	end
5.	green	<i>xi</i> (aux.)	garment	<i>xi</i> (aux.)
6.	green	garment	yellow	lower-garment
7.	heart	<i>zhi</i> (aux.)	worries (n.)	<i>yi</i> (aux.)
8.	how	<i>wei</i> (aux.)	that	forget
9.	green	<i>xi</i> (aux.)	silk	<i>xi</i> (aux.)
10.	you	<i>suo</i> (pro.)*****	make	<i>xi</i> (aux.)
11.	I	think-about	ancient	person*****
12.	make	no	mistake	<i>xi</i> (aux.)
13.	fine-hemp-cloth	<i>xi</i> (aux.)	rough-hemp-cloth	<i>xi</i> (aux.)
14.	chilly-and-cold	<i>qi</i> (aux.)*****	because-of	wind
15.	I	think-of	ancient	person
16.	really	win	my	heart

* This is a structural auxiliary which expresses an exclamatory tone.

** This is a structural auxiliary indicating a possessive relationship: ‘the worries of the heart’.

***This is a tone auxiliary put at the end of an exclamation.

**** This is a tone auxiliary used to indicate the line is a statement of fact.

***** ‘Suo’ is a pronoun when used with a verb which follows: ‘suo zhi’ (所治) refers to the ‘thing’, i.e. the ‘silk’ which is made by ‘you’, the addressee of the poem.

***** ‘Guren’ means someone from the ancient times, but ‘guren’ (古人) can also mean ‘guren’ (故人) which means the dead.

***** Both ‘qi’ and ‘xi’ (the latter in the previous line) are auxiliaries with no substantive meaning.

Repetition in this poem does not seem to appear as 'regularly' as *Shuo Shu* and *Fengyu*, i.e. the last two examples discussed, where almost all poetic lines in the first stanza appear again as either free verbal repetition or parallelism (i.e. partial verbal repetition) in the subsequent stanzas. Despite such a lack of regularity, one can still see the first two stanzas of this poem form a clear repetitive pattern with almost all lines in the first stanza appearing again in the second stanza (constituting free verbal repetition), while the third and fourth stanzas stand as a different set of repetitive pattern though by no means as regular as the one constituted by the first two stanzas (e.g. lines 10 and 14 are not similar structurally, and the same applies to lines 12 and 16). To argue that this poem is still an example of textual repetition, perhaps again a widening of the sense of the word is in order: Gracia (1995) suggests that 'repetition' is to be differentiated from 'regularity', the latter meaning 'a kind of strict mechanical repetition' which happens if there is an example where every, say, 'third entity in a series of entities is of the same sort' – 'regularity' is repetition, but only a kind of it. Such a dissociation of repetition from regularity enables me to include poetry examples like the above as instances of textual repetition, where there is no exact repetition of the same words/phrases throughout the poem *at regular intervals*. I argue that the *different repetitive patterns* work together to form a network of repetitions to make meaning, and the repetitions are made coherent by the poetic theme (of which there are different interpretations as explained below). Textual repetition, in this sense, is not necessarily about a display of regularity; it is a network of repetitions that operate at the level of the text, and in this way the network can also be considered a kind of thematic repetition.

Below are the four translations of this poem. The parts marked in italics are additions by the translator.

Translation 1:

Brave Thoughts

Launcelot Cranmer-Byng

1. Green is the upper robe,
2. Green with a yellow lining;
3. My sorrow none may probe,
4. Nor can I cease repining.

5. Green is the upper robe,
6. The lower garb is yellow;
7. My sorrow none may probe,
8. Nor any season mellow.

9. The silk was of emerald dye,*
10. Ah! this was all your doing;
11. But I dream of an age gone by
12. To keep my heart from rueing.

13. Fine linen or coarse, 'tis cold,
14. But all I have to dress me;
15. So I think of the men of old,
16. And find brave thoughts possess me.

* Yarns of silk are dyed green before they are woven into cloth.

(Cranmer-Byng, 1908, p.44)

Translation 2:

Green Wear

Zhao Yanchun

1. Oh, green is my green wear,
2. A yellow shirt inside.
3. My heart's laden with care
4. That will ever abide.

5. Oh, green is my green wear,
6. A yellow vest inside.
7. My heart's laden with care
8. That will me override.

9. Oh, green is the silk line
10. That you made long and long.
11. Oh, dear, for you I pine;
12. You used to right my wrong.

13. Oh, linen coarse or fine
14. Is cold when wind blows thro'

15. Oh, dear, for you I pine;
16. Indeed, you suit me true.

(Zhao, n.d.)

Translation 3:

Lü I [*Lü Yi*] James Legge

1. When the upper robe is green,
2. With a yellow lining seen,
There we have a certain token,
Right is wronged and order broken.
3. How can sorrow from my heart
4. In a case like this depart?

(Line 5 missing)

6. Lower garment yellow's blaze.
Thus it is that favorite mean
In the place of wife is seen.
7. Vain the conflict with my grief:
8. Memory denies relief.

9. Yes, 'twas you the green who dyed,
10. You who fed the favorite's pride,
Anger rises in my heart,
Pierces it as with a dart.
11. But on ancient rules lean I,
12. Lest to wrong my thoughts should fly.

13. Fine or coarse, *if thin the dress.*
14. Cold winds always cause distress.
Hard my lot, my sorrow deep,
But my thoughts in check I keep.
- 15.& 16. Ancient stories bring to mind
Sufferers who were resigned.

(Legge, 1967, p. 26-27)

Translation 4:

Untitled

Arthur Waley

1. THE LADY: Heigh, the green coat,
2. The green coat, yellow lined!
3. The sorrow of my heart,
4. Will it ever cease?

5. Heigh, the green coat,
6. Green coat and yellow shirt!
7. The sorrow of my heart,
8. Will it ever end?

9. THE MAN: Heigh, the green threads!
10. It was you who sewed them.
11. I'll be true to my old love,
12. If only she'll forgive me.

13. Broad-stitch and open work,*
14. Are cold when the wind comes.
15. I'll be true to my old Love
16. Who truly holds my heart.

*This is the 'symbol of the new mistress' as indicated by Waley (1954, p. 58).

(Waley, 1954, p.58)

The repetitive patterns of the poem are likewise too conspicuous to ignore for the translators. Translations 1 and 2 in particular have a simple syntax and directness in presentation, which appear to be able to transfer the repetitive patterns of the source poem the most clearly. But as far as the translations are concerned, what strikes one as especially obvious are the different *interpretations* of the poetic theme. 'Interpretation', as mentioned earlier, is an old theme in translation studies, and it will be recalled that in Chapter 1 I have indicated the intention to revisit long-discussed topics in translation studies from time to time in the light of the argumentative perspective. The following illustration on interpretation will bring me back to how repetition, an aspect of the structural dimension of poetic argument,

represents a useful perspective to adopt for a well-reasoned, objective description of poetry translation.

As far as the theme is concerned, one of the several possible interpretations is this is an elegiac poem (daowang shi; 悼亡詩) written by a widower to mourn his dead wife. This interpretation is the most conspicuously reflected in Translation 2, and possibly Translation 1 as well where the last two lines express determination of the poet not to be consumed with grief as he draws courage from the ancient people, an interpretation different from that of Translation 2. Often the concise nature of classical Chinese,⁷⁸ as well as documentary evidence (some contradictory), can render interpretation of individual lines or theme of a poem contentious, and no one can say conclusively what the most 'correct' reading might be. Multiple interpretations can be appreciated as a fact about the reading of poetry. Fang (2014), while acknowledging the elegiac theme is the most popularly adopted, also makes a speculation with evidence that the poem is most likely composed by Zhuang Jiang (dates of birth and death unknown), a princess of the State of *Qi* during the *Spring and Autumn Period* who was deserted by her husband, an interpretation echoed by another analyst, that Zhuang 'lost a competition with a secondary consort and fell out of favor with her lord' (Y. Zhou, 2010, p.305). Such an interpretation was obviously adopted by Legge (1967), who translated the poem as a plaint poem with the illustration as follows: 'The Lü I [green garment], metaphorical and allusive. The complaint, sad but resigned, of a *neglected wife*' (p.26). Such an understanding is based upon the cultural-specific elements in the poem: the color 'yellow' in ancient China is a symbol of royalty, and hence an 'orthodox color' (*zhengse*, 正色); green, on the other hand, is a 'secondary color' (*jianse*; 間色) (Liao, 1983, p.279), a mix of blue and yellow. These two colors are symbolic representations respectively of a wife who has lost the favor of her husband and the new favorite, the concubine. With this analogy, the poem implies that the one who supposedly has the orthodox position becomes secondary, i.e. the lining which is 'yellow' in color in the first stanza, while the one who should have assumed a secondary position becomes what can be seen from the outside, the 'green coat'; the same applies to the upper garment (supposedly having a 'higher status') in green and lower garment

⁷⁸ Kao and Mei (1978) noted that 'Chinese is a language weak in syntax to begin with, and syntax is further weakened by various conventions in Recent Style poetry' (p. 287).

(supposedly of a 'lower status') in yellow⁷⁹ – this interpretation has perhaps rendered the additions (in *italics*) in Legge's translation (Translation 3).

The symbolic meaning of the colors as said has also invited the analysis that the poem was written with the voice of the wife of a high-ranking official during the *Zhou* Dynasty (1100-256 B.C.), or of the king of a vassal state in the same period. The poet tried to teach her unmarried daughter that she should wear clothes in a way that the colors align with the then clothing etiquette system. The proper way to make clothes for the Upper Class at that time was to have the yarns of silk dyed (into green) first (see line 9 of Translations 1 and 3) before they were woven into cloths. The worries depicted in the poem, therefore, are those of the mother's, that the daughter might fail her, while the 'ancients' (the sages) in the last stanza who knew the proper rules are the ones to learn from (Mingzhu, n.d.).

Waley's interpretation (Translation 4) seems to be about a tormented relationship, and the poem is translated as having two voices: the complaints of the wife (first and second stanzas) echoed by the regrets of the husband (third and fourth stanzas).

Perhaps from the outset, one could relate discussion of *interpretation of the meaning* of the poem to translation of the *poetic argument itself*, mainly because of the latter's being identified as the prose paraphrase of a poem. But quite obviously at the same time instances of interpretation *per se* (and *misinterpretation* too, for that matter) of a poem are typical examples of *isolated* discussions (See Chapter 1, section VI) – the translations of *Lü Yi* demonstrate how the interpretations of translators can deviate from one another to a large extent, and any research study may focus on the theme of a poem, citing documentary evidence or background of the poet, and speculate on the most likely reading while contending views which are different. In *Shuo Shu*, the first poetry example discussed above, Balcom (2001) makes it a point that line 4, which Jennings (Translation 4) translates as 'And still our presence you ignore' is a mistranslation because the aristocracies should not be perceived as having ignored the commoners, but quite the opposite: they were in fact paying the

⁷⁹ The word 'shang' (裳) in the second stanza means the lower garment: "Shang" means skirt (the upper garment in ancient times is called "yi" [衣], the lower garment "shang")' (Fu, 2010, p.190). The original Chinese reads '裳是裙子 (古代的服飾是上衣下裳)'.

people too much attention by taxing them heavily (though I might as a reader also take the translation to mean that they *did not care* about the well-being of the people at all and this made the people feel ignored). Issues of interpretation, or instances perceived to have been misinterpreted are manifold, on which analysts might depend to explain how mistranslation is a result of misinterpretation. Eoyang (1975) seems to have a good reason to criticize Ezra Pound's translation of a love poem, *Zi Yi* (Black garment, 緇衣) in *Airs of the State of Zheng* (鄭風) in the *Airs* category of *Shijing* as an example of 'messaging' or 'dissonance' (p. 79), that the harshness and abruptness of the tone in Pound's translation makes it sound as if a 'civil servant counselor' is 'talking about fringe benefits' (*ibid*, p.78) rather than a girl talking affectionately and softly to her husband (see Appendix I Note 33 on p. 307-310 for two other examples on issues of interpretation in translation). Translation issues of individual examples such as these can be interesting to discuss by themselves, but the discussion concerned defies generalization, and it is therefore not particularly useful where generalization is aimed for. And in any case, discussions of how a single poem should be interpreted or has been misinterpreted are difficult to be considered part and parcel of the poetic argument when they do not constitute the substance of the transference of the form-meaning relationship embodied by the poetic argument.

If ever any conclusion can be drawn on what the *most likely* interpretation for a poem (I have purposefully avoided 'correct interpretation' here) should be, I argue that such conclusion is *either* a result of rigorous research, *or* some taken-for-granted presumption on the part of the translator. In situations where *the* interpretation of a poem cannot be ascertained, one can only treat the situation and the various translations arising from distinct interpretations as *a matter of fact*, while trusting that for any responsible translator who cares about faithfulness their rendition should be a reliable interpretation to the best of their knowledge.

I argue in any case that issues of interpretation related to the content of the source poem should stand aloof from the argumentative perspective though without a doubt interpretation will determine how the poem is translated. Such reasoning about the role of 'interpretation' in considering poetry translation can be understood with reference to Scott's (2000) scheme about the three activities involved in the process of translation. The first one is the 'textual' stage, which

refers to '*the reading of a text for its meaning* through association, linguistic investigation and paralinguistic input'; the second is the 'metatextual' meaning '*the re-presentation of a text in its textuality in another language* – by translation, transposition or other means'; and finally, the 'metalinguistic is *the presentation of the meaning of the source text*, an interpretation of the source text, in a companion text, in another language' (p. 1090; my emphasis). In Scott's illustration it seems that a rather absolute demarcation amongst three aspects is drawn with the separate definitions. My understanding of his illustration of the 'textual' activity is that it is something done at the *pre-translation* stage (or *mostly* at least), as reading a text for its meaning is a prerequisite for one to be able to start translating. The 'textual' is the stage where issues of interpretation that cause debates and controversies happen. Such is my addition, if not objection, to Scott's account. What I have a reservation about is separating the 'metatextual' from the 'metalinguistic' when 'the presentation of the meaning of the source text', i.e. the definition by Scott of the 'metalinguistic', is intertwined with *how* the meaning is presented – that is to say, 'how meaning is presented' is the way I would understand the 'metatextual' process which, in Scott's words, is '*the re-presentation of a text in its textuality* in another language' as cited. 'Textuality', according to De Beaugrande and Dressler (1981), is what makes a text a text and consists of seven major standards.⁸⁰ Given the fact that one of these standards is 'cohesion', which according to Halliday and Hasan (1976) has repetition as one of its realizations, repetition may be considered a component of textuality. Gracia (1995) cited earlier in this chapter has made it explicit that "Repetition" seems to be a universal characteristic and, indeed, *requirement of textuality* (p.186; my emphasis). It would appear to me, therefore, that while the 'metatextual' and 'metalinguistic' as two processes in translation can be viewed as separate conceptually, in reality they represent how the presentation of the 'structure' (repetition) of a poem (concerning the 'metatextual' stage) interacts with the 'presentation of meaning' of a poem (concerning the 'metalinguistic' stage). It is this relationship of sense being a *function* of structure (i.e. the latter affecting the former) that *characterizes* repetition, an aspect of the structural dimension of the poetic argument. Interpretation of the meaning of the repetitive structure is *different from* interpretation of the meaning of the poem that

⁸⁰ The seven standards of textuality they propose are cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality (*ibid*, p.19).

belongs to the very first 'textual' stage in the process of translation. The argumentative perspective, by taking into account transference of repetition, only caters for its form-meaning relationship, which *preempts* the controversies amongst different possible interpretations of the content of the poem at the 'textual' stage, in the sense that interpretation at the 'textual' stage is something that the translator has *already made* 'on behalf of' the target-text readership and is therefore taken for granted. The argumentative perspective, as a result, is devoid of the subjectivity and uncertainties which issues of interpretation at the 'textual' stage may give rise to. And with regard to the meaning of repetition, I am referring to the emotional meaning, which as delineated in Chapter 2 is the meaning component in the form-meaning relationship embodied by repetition – more specifically, repetition can be seen to convey 'emotional paralysis, constancy, obsession, determination,' or 'monotony' (Scott, 2000, p. 1091).

All in all, I argue for the idea that a useful understanding of 'interpretation' with regard to my research objective is based on the intertwining relationship between form and meaning in repetition. From the argumentative perspective, it is the transference of the form-meaning relation of a repetitive pattern that matters as it is an approach which *manipulates the similarity between Chinese and English* (see again the illustration on p. 149-150) without regard to the possibly never-ending argument on interpretation of the poem at the 'textual' stage of translation. This understanding explains how the argumentative perspective gives rise to an objective account of the nature of poetry translation.

VIII. Emotional meaning in repetition and its interpretation by individual readers

It is also within expectation that there is room for individual readers to interpret the repetitive pattern in their own way, so whether the poetic argument of repetition is conveyed successfully might be difficult to ascertain after-all. For example, what a reader considers to be obsession with the use of repetition may sound like determination for another. By saying this I am also implying the idea that a text does not 'mean' anything until it is interpreted by the reader (Eco, 1994; Rosenblatt, 1978). With regard to this concern, I argue repetition is a device the retaining of which in a translation enables one to create, in the words of Scott (2000), 'a TT [target text] with sufficient "stability", "textual autonomy", to justify a textual, readerly exploration, but sufficiently unstable to keep the text, and its interpretation,

open, developable, available to choice' (p.1091). With the repetition retained, a shared feature between Chinese and English, and its emotional meaning transferred, which presumably can be appreciated by an English readership, the 'stability' and 'textual autonomy' of the TT (target text) are established because the repetition should not read 'foreign' in a translation; on the other hand, transference of the repetitive form may lead to the result that not all readers would necessarily have the same response to its use, hence the 'instability' of the TT, a fact that a translator should simply take as given. Chesterman (2017) acknowledges that Kundera, in discussing the repetitive pattern, has assumed that concerns about the readers' actual response will stay separate from the need to render a translation which is 'formally as close as possible to the original', and that the repetitive pattern should be transferred *without* regard to 'reader's expectations', how the repetition 'might affect readers', and how the rhetorical device 'might be understood' (p.285).

Scott's view that a translation should at the same time be sufficiently stable and unstable and Kundera's conviction on the transference of repetition without considering readers' expectations, both of them suggest that a translator, when making translation decisions, can only take into account features the sharing of which between the source and target language is perceivable, though s/he need not and should not deny the fact that readers' actual reaction to the translation may vary in the end. The argumentative perspective also represents such a view in the sense that it refrains from discussing unperceivable readers' response in making translation decisions, and has thus achieved objectivity in describing the nature of poetry translation.

IX. Repetition as poetic argument and the new translation theory

Repetition, the second aspect of the poetic argument, its discussion in the context of poetry translation is based upon the desirability to retain it just like sequential structure, but for repetition the linguistic differences between the source and target language more likely invite the topic of 'difficulties in transference' or the use of 'compensatory strategies' into the picture. Either way, the argumentative perspective suggests the approach adopted in the end needs to demonstrate the translator has attempted to transfer the similarities between Chinese and English as far as practicable. I have tried to argue that if using a repetitive pattern structurally akin to the source poem is not possible, then the translator should translate in a way

such that any 'remolded repetition' is at least based upon a close paraphrase of the source poem. Readers' response to the translation of repetition is discussed in this chapter chiefly in the light of the significance and relevance of the kind of response which can be reasonably expected by manipulating 'similarities' between the source and target language. The transference of repetition also shows that there is room for translators to manipulate the similarities between the two languages in their own way (as certainly there are different ways to translate the same repetitive pattern). All in all, 'repetition' is also a poetic feature on which an objective description of poetry translation is based, and contributes to construction of a simple and accommodating theory which I elaborate in the final chapter.

X. Summary of chapter

In this chapter, I have discussed repetition as a paradigmatic dimension of the poetic argument, acknowledging the difficulties as well as possibility of its translation. Then on the basis of translation examples which demonstrate consistency in the transference of the repetitive form, I propose that repetition should be preserved as a shared form-meaning relationship between Chinese and English. Such a desirability of transference I also discuss in a context of 'dichotomies', as I explain why repetition should be prioritized over the other poetic feature rhyming with regard to the difference between the two rhetorical devices. Then I suggest that in translating a poem with parallelism as repetition, which is a feature susceptible to untranslatability, a translator can at least take into account and transfer the prose paraphrase as poetic argument with a 'remolded' repetitive pattern, the prose paraphrase also being a kind of control for translating repetition from the argumentative perspective. Lastly, I have argued that the poetic argument of repetition has a meaning, the emotional overtone which is presumed and is somewhat consistent across the source and target readership, and compared it to the propositional content of a poem which can be open to different interpretations giving rise to discussions of isolated issues regarding what the accurate interpretation and hence translation should be. I have suggested also stability of the emotional meaning conveyed with repetition pre-empts concerns about the idiosyncratic response of readers to a translation. Towards the end of this chapter, the point that the poetic argument of repetition achieves an objective

description of poetry translation and contributes to the features of 'simplicity' and being 'accommodating' of the new translation theory has been discussed briefly.

In Chapter 6 I continue with my discussion of the argumentative perspective, focusing on the poetic argument as metaphor which, unlike sequential structure and repetition, exhibits a structure of meaning which is relatively abstract, but the employment of which also helps me demonstrate how poetry translation can be described objectively; at the same time I demonstrate it is no less useful an aspect that renders the construction of a simple and accommodating translation theory.

CHAPTER 6

Third Aspect of the Poetic Argument: Metaphor

I. Introduction

This chapter concerns the third aspect of the poetic argument, i.e. metaphor. My discussion progresses as follows: instead of using the notion right-away to analyze classical Chinese poetry, I will address the meaning and substance of 'metaphor' used in the Western context. Only after that do I give an account of what is assumed to be the notion's Chinese counterparts, the rhetorical devices 'bi' (比) and 'xing' (興), which I compare with 'metaphor'. After the comparison, I argue for the validity to use 'metaphor' to describe classical Chinese poetry. Before starting the actual discussion of how metaphor is realized as poetic argument and its translations, I highlight the fact that it is significant to select *translatable* examples for analysis and explain why. The explanation is followed by a discussion of my proposal of the form-meaning relationship embodied by metaphor as poetic argument, and how 'truth' is understood as a meaning component in this form-meaning relationship and its role in metaphor translation discussed from the argumentative perspective. Then I proceed to an account of two traditional proposals of metaphor translation, on which my discussion of the translation of metaphor as poetic argument is based. Finally, like Chapters 4 and 5, I address translation issues related to the poetic argument of metaphor as prose paraphrase.

Roland Barthes once remarked on the universality of the tendency and ability to perceive one thing in terms of another, that 'no sooner is a form seen than it must *resemble* something: humanity seems doomed to *analogy*' (as cited in Silverman & Torode, 1980, p. 248; my emphasis). This remark captures the substance of metaphor, one of the most discussed language devices in philosophy, cultural studies, and linguistics. And yet, metaphor is a complex issue to address, and the perception of its nature, how kinds of metaphors should be categorized, and how it works are not topics on which any consensus has ever been reached, the issue being complicated all the more by discussing it in the context of translation which involves all the cultural and linguistic differences between the working languages.

This chapter continues with the thread of discussion of the poetic argument of classical Chinese poetry in terms of metaphor. I start by clarifying the substance

and definition of 'metaphor', before I establish the validity of its use in analysis of classical Chinese poetry, explain how metaphor exhibits itself as argument in poetry, and finally discuss the issues revolving around its translation and how observations made from the argumentative perspective help me achieve my research objective, as well as in what way translation issues of metaphors from the argumentative perspective help to construct a simple and accommodating translation theory.

II. The meaning and substance of metaphor as a Western rhetorical device

In this section I discuss the meaning and substance of 'metaphor' understood in the Western literary tradition. The fact that 'metaphor' has unclear senses is indicated by the following remark which, albeit not a recent observation, encapsulates the indeterminacies associated with the word which perhaps still ring true: 'The notion of metaphor in the West is unclear at best' because 'the nature and definition of metaphorical terms and of the relations between them have both been matter for much speculation and disagreement' (Yu, 1981, p. 205). In a more recent discussion, Punter (2007) suggests that 'metaphor itself is not a static, a historical term; it is not as though there is a pervasive, universal concept of metaphor which can be applied, like a template, to all ages and cultures' (p.40). While I likewise acknowledge the indeterminate sense of the word, the definition of 'metaphor' has to be clarified because such a clarification is important to achieving justification of its use in my discussion of poetic argument and the associated translation issues.

Perhaps every discussion of metaphor should at least mention Aristotle's (1954) view, that the device 'consists in giving the thing a name that belongs to something else' (section 1457b, p. 251). Metaphor as figurative language is regarded as one of the four 'tropes' (an umbrella term for different figures of speech) along with 'metonymy', 'synecdoche', and 'irony'.⁸¹ Such classification seems to suggest an acknowledgement of the differences in the substance of the tropes. Burke's (1941) account of metaphor emphasizes its relationship with 'perception': 'Metaphor is a device for *seeing something in terms of something else*. It brings out the thisness of a that, or the thatness of a this' (p. 421-422; my emphasis), and it is also Aristotle (1954) who suggests that 'a good metaphor implies an intuitive *perception* of the similarity in dissimilars' (section 1459a, p. 255; my emphasis). The association of metaphor

⁸¹ The four tropes are discussed in Burke (1941), but their identification is said to have been first proposed by Ramus (1515-1572) in *Rhetorica* (as cited in The Chicago School of Media Theory, n.d., para. 3).

with perception can also be seen in Lakoff and Johnson's (1980) analysis, which draws a rather clear distinction between 'metonymy' and 'metaphor', the former having a 'referential function' as it 'use[s] one entity to stand for another' which is different from metaphor, 'a way of *conceiving* of one thing in terms of another' (p.36; my emphasis); also, Ballard (1948) suggests that 'The key to understanding and making metaphors is undoubtedly a *recognition of sameness or similarity*' (p. 210; my emphasis).

The understanding of metaphors based upon a recognition of sameness/similarity can be explained specifically by how understanding of the 'conceptual metaphor' works. A conceptual metaphor, according to Deignan (2005), is a 'connection between two semantic areas, or domains' (p.14). Here, to explain Deignan's remark, I refer to [ANGER IS LIQUID], which is a conceptual metaphor, the square brackets enclosing a general remark that embodies all examples of metaphorical expressions which can represent a relation between anger and liquid. This way of presentation is used in Lakoff and Johnson (1980). According to their framework of metaphor, the conceptual metaphor has a 'concrete/source domain' and 'abstract/target domain', which in the case under consideration is the entity [LIQUID] and emotion [ANGER] respectively.⁸² The concrete/source domain consists of the metaphor itself, while the intended meaning is in the abstract/target domain. The relation between the concrete/source domain and abstract/target domain, in other words, resembles the connection between the more commonly-used 'vehicle' and 'tenor'.

Some scholars have proposed a broad understanding of 'metaphor'. One of the broadest definitions of metaphor is one of the earliest definitions of the word in translation studies: '[Metaphor is] *any* figurative expression: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote, i.e. *to describe one thing in terms of another*' (Newmark, 1988, p.104; my emphasis). There seems to be no intention on the part of Newmark to differentiate metaphor from metonymy as the very last part of the quote is about 'substituting' one name for another which is applied exclusively to 'metonymy' in Lakoff and Johnson (1980) cited above. As far as the

⁸² Yu (1998) makes a differentiation between the English and Chinese conceptual metaphor for the emotion of anger (see Appendix I Note 34 on p. 310 for an illustration of the difference).

scope of metaphorical expressions is concerned, Ricœur (1978), just like Lakoff and Johnson (1980), differentiates metaphor from metonymy, *and also* synecdoche, suggesting that the latter two devices are about ‘one object’ being ‘designated by the name of another’ (p. 57), and unlike Aristotle (1954) he does not associate metaphor with a simple understanding that its operation involves *names* only, and argues his case with a referral to Heidegger’s words, that metaphor ‘takes in a far greater territory’ compared to metonymy and synecdoche’ because ‘not only the noun or name, but also the adjective, participle, verb,⁸³ and actually all the species of words belong to its domain’ (*ibid*). Ricœur suggests also that metaphor, rather than being simply an operation upon small language units like words, works hand-in-hand with ‘propositional thought structures (sentences)’ (as cited in Theodorou, n.d., Paul Ricoeur, Hermeneutics, and Metaphor section, para. 4).

The definition of metaphor, be it the substitution of names or the perception of one thing in terms of another, and the scope of the word’s sense, whether it is associated with a single word or larger language units, or whether metaphor is regarded an umbrella term to cover other similar devices like metonymy and synecdoche, it seems to me that all of the above-mentioned accounts of metaphor consist of the *quintessential* of the feature of ‘comparison’, the feature suggested by Roland Barthes as indicated at the beginning of this chapter.

III. Metaphor – its Chinese counterparts

As far as the feature ‘comparison’ is concerned, the Western ‘metaphor’ can find its counterpart in the Chinese literary tradition. The device of ‘bi’ (比) or ‘biyu’ (比喻), the commonly-accepted Chinese translations for ‘metaphor’, has its ‘metaphoric operation’ based on ‘comparison, rather than substitution’, hence a stress on ‘similarity’ (Kao, 2003, p. 106). ‘Bi’ is one of the three commonly used poetic devices⁸⁴ identified in the anthology of the *Book of Songs*. The *Song* scholar Zhu Xi (朱熹; 1130-1200) illustrates in his work, *Collected Commentaries on the Book of Songs*

⁸³ One can perhaps think about examples like ‘The hallway was zebra-striped with darkness and moonlight’ (Vonnegut, 2009, p. 92; my emphasis), ‘Housing prices have skyrocketed in the recent months’, or ‘They stormed the cities of Sodom and Gomorrah’ (Fields, 1990, Perek Dalet: Abram Rescues Lot section, para.1) where the ‘name’ is not represented by nominal expressions, but words of other parts of speech.

⁸⁴ Zhong Rong (鐘嶸, 468-518 A.D.), literary critic referred to the three devices: ‘Therefore poetry is said to have three modes: the first is called the associative (*xing*; 興), the second the comparative (*bi*; 比), the third the descriptive (*fu*; 賦)’ (as cited in Yang, 1996, p.32).

(*Shiji Zhuan*, 詩集傳) that 'bi' means 'to compare one object with another' (*bi zhe, yi bi wu bi ci wu ye*; 比者,以彼物比此物也 [Zhu, 1991, p. 46]). It appears that the simplistic definition is broad enough to enable 'bi' to be identified with its Western counterpart 'metaphor' as well as to be used to describe classical Chinese poetry in the era following the *Book of Songs*. Here is an example of the use of the device by the *Song* poet Su Shi:

中秋月

1. 暮雲收盡溢清寒，
2. 銀漢無聲轉玉盤。
3. 此生此夜不長好，
4. 明月明年何處看？

Zhongqiu Yue

1.	evening	clouds	gone	completely	sleep-out	clear	cold
2.	silvery	river	without	sound	rotate	jade	plate
3.	this	life	this	night	not	always	good
4.	bright	moon	next	year	where	-	(to) see

Translation:

The Mid-autumn Moon

Guo Zhuzhang

1. Dusk clouds vanish because of wind and the world's full of cool,
2. The Milky Way runs still and the moon looks like round jade plate.
3. I have seldom seen the night as beautiful as tonight,
4. Where shall I be when I see the same bright moon the next year?

(Guo & Fu, 1992, p.140)

In the poem above, the two words, *yinhan* (銀漢; literally 'silvery river') in line 1 and *yupan* (玉盤; literally 'jade plate' as translated above) in the same line are straightforward cases of metaphor. *Yinhan*, interestingly, has one of its translations as 'the milky way': it follows that in both Chinese and English can be found the image of stars forming a trail being presented as a metaphorical expression. The other image 'jade plate' is clearly mindful of the color and shape of its tenor.

Yinhan and *yupan* may be termed typical metaphors by which one thing is compared to and perceived in terms of another. Another example from the *Book of Songs*⁸⁵ is a metaphorical expression with a verbal structure: “於嗟鳩兮,⁸⁶無食桑葚⁸⁷” (*yujie jiu xi, wu shi sangshen*), which is translated by Herbert Giles as ‘O tender dove, beware the fruit that tempts thy eyes’ (as cited in Minford & Lau, 2000, p.120). The metaphor likens the dove being intoxicated by mulberries to a young woman seduced into a hurtful relationship, and the poetic voice represents someone who has learnt her lesson. Unlike the case with the poem *The Mid-autumn Moon* cited above where the metaphors appear to be merely a part of a night scene, this metaphor of the dove is part of an *obvious poetic message*, and it seems that it is the kind of example which demonstrates clearly how metaphor can be ‘understood as a discursive linguistic act which achieves its purpose through extended predication rather than simple substitution of names’ (Ricoeur, as cited in Theodorou, n.d., Paul Ricoeur, Hermeneutics, and Metaphor section, para. 4). This example leads me to the poetic message in the form-meaning relationship of the poetic argument of metaphor, which I discuss in greater detail later in this chapter.

The dimension of comparison is also present in another poetic device identified as particularly dominant in the *Book of Songs*, which is ‘xing’ (興), meaning ‘to say something else first in order that what the poet is going to say will be let out’ (*xing zhe, xian yan ta wu yi yinqi suo yong zhi ci ye*; ‘興者，先言他物以引起所詠之詞也’ [Zhu, 1991, p.1]). The ‘metaphoric operation’ of ‘xing’ is defined as one that is ‘based on comparison rather than substitution’ (Kao, 2003, p. 106). This view is echoed by Xie: ‘As a metaphorical mode of poetic composition, *hsing* [xing] emphasizes the idea of comparison rather than that of substitution based on the equivalence of selected, comparable elements’ (2014, p.70). Following is a poetry example from the *Book of Songs* from the *Airs of the State of Yong* (廊風), a sub-section of the *Airs of the States* (國風) section:

⁸⁵ The lines are taken from the poem *Mang* (氓) in the *Airs of the State of Wei* (*Weifeng*; 衛風) consisting of folksongs of the State of *Wei* during the *Zhou* Dynasty, which is a subsection of the *Airs of the States* (*Guofeng*; 國風) section of the *Book of Songs*.

⁸⁶ ‘Yujie’ (於嗟) is an interjection expressing pity; ‘jiu’ (鳩) means ‘turtledove’.

⁸⁷ Legend has it that doves love mulberries and therefore can get drunk by eating too many of them.

相鼠⁸⁸

1. 相鼠有皮，

2. 人而無儀。

3. 人而無儀，

4. 不死何爲！

5. 相鼠有齒，

6. 人而無止。

7. 人而無止，

8. 不死何俟！

9. 相鼠有體，

10. 人而無禮。

11. 人而無禮，

12. 胡不遄死！

Xiang Shu

1.	observe	rat	has	skin
2.	human	<i>er</i> (conj.)*	no	dignity
3.	human	<i>er</i> (conj.)	no	dignity**
4.	not	die	what	for
5.	observe	rat	has	teeth
6.	human	<i>er</i> (conj.)	no	shame***
7.	human	<i>er</i> (conj.)	no	shame
8.	not	die	what	to-wait-for
9.	observe	rat	has	form
10.	human	<i>er</i> (conj.)	no	manners
11.	human	<i>er</i> (conj.)	no	manners
12.	why	not		quickly die

*This is an adversative conjunction meaning 'however'.

⁸⁸ 'Xiang' (相) means 'to observe', so the title means 'to observe a rat'.

** The repetition should be interpreted with a conditional sense, i.e. if *that* (what is described in line 2) is the case. The same interpretation applies to the repetition in other stanzas.

*** The word 'zhi' (止) is the same as 'chi' (恥) (He, 2008, p.227) meaning 'sense of shame' in classical Chinese.

Translation:

Untitled

Arthur Waley

1. Look at the rat, he has a skin;
2. A man without dignity,
3. A man without dignity,
4. What is he doing, that he does not die?

5. Look at the rat, he has teeth;
6. A man without poise,
7. A man without poise,
8. What is he waiting for, that he does not die?

9. Look at the rat; he has limbs.
10. A man without manners,
11. A man without manners,
12. Had best quickly die.

(Waley, 1954, p.299)

A satirical poem poignantly criticizing the aristocracy of their complete lack of dignity and manners, 'xing' is used here with the mentioning of *something* (a rat) at the beginning of each stanza that is associated with *something else* (human) which follows. In Kao's (2003) analysis cited above, the *formula* for 'bi' can be understood as *A is substituted for B*, and the one for 'xing' is *A is compared to B*. 'Xing' is, in any case, very similar to 'bi', or the Western metaphor quintessentially. The reason is that despite the proposed subtle difference between them, the idea of to perceive one thing in terms of another and the element of comparison in fact lie at the heart of both devices. Taking this understanding into consideration, one can perhaps also appreciate why 'xing', just like 'bi' can be identified with metaphor, 'xing' being called a 'metaphorical mode' (Xie, 2014, p. 70) itself (see Appendix I Note 35 on p. 310 for another example).

IV. Metaphor and 'bi/xing' – their differences

For a more balanced account I refrain from assuming the substitutability between 'metaphor' and 'bi/xing' in the first instance and address also in what way the Western metaphor and its Chinese counterparts are perceived to be different. For the sake of convenience, I continue to use 'metaphor' to describe classical Chinese poetry, the validity of using the term not yet confirmed regardless.

The skepticism that they can be regarded any equivalent is demonstrated by the view that the relationship between 'bi/xing' and 'metaphor' should only be considered as one of *approximation*: 'Bi and xing *approximate* the western figure of speech metaphor' (Yu, 2015, p. 109; my emphasis). 'Metaphor', a concept of the Western rhetorical tradition, is also regarded a misnomer to describe the perceived correspondent 'bi' in classical Chinese poetry: 'It is arguable whether one could equate *bǐ* 比 with simile or metaphor, as it is also sometimes translated' (Chen, 2015, p.7). Chen appears to suggest, by indicating 'comparison requires commensurability, commensurability requires categorization and a focus on discrete attributes' (p.8), that the device 'bi' in Chinese poetry involves objects the perceived similarities between which upon comparison are more a result of subjective intuitive perception on the part of the poet than one of rational analysis based on clearly identified features of the said objects. Yu (1981) and Yeh (1982) also argued that the metaphorical mode of expression realized in classical Chinese poetry is different in nature from its Western counterpart. Part of Yu's discussion evolves around the argument that 'metaphor in Western poetry is generally extended in a discursive, logical, or temporal fashion' (p.212). When referring to the metaphysical poems as typical examples that demonstrate all the more a stark contrast between the use of metaphor in Western poems and classical Chinese poems, Yu (1981) argues that in the latter there is no ""metaphysics of metaphor" endemic to the Western tradition, the aspiration to transcend and transfigure the world of the senses' (p.217). For classical Chinese poetry, it is proposed that while 'the things in a poem...do not just mean "what they are"', when 'they refer to something other than themselves', that otherness is still 'part of the same world' as much as it is 'a very specific part of it' (*ibid*). Chinese poetry, the foregoing account seems to suggest, is in comparison more 'personal' in its use of the metaphor, in the sense that the revelation concerned does not answer metaphysical questions and

lead to some ‘otherworldliness’ (see Appendix I Note 36 on p. 311-312 for a discussion of ‘metaphysics’ in terms of such ‘otherworldliness’ with a modern Western poetry example). The most extreme examples of such a kind of Chinese poetry will be the ones depicting plight and aspirations on the part of the poet, themes which fit into Liu and Lo’s (1975) description that poets of classical Chinese poems write to ‘please or console themselves’ (p.xxiii) as cited in Chapter 3:

詠禪

1. 西陸蟬聲唱，
2. 南冠客思深。
3. 不堪玄鬢影，
4. 來對《白頭吟》。
5. 露重飛難進，
6. 風多響易沉。
7. 無人信高潔，
8. 誰為表予心？

Yong Chan

1. western	course*	cicada	voice	sing
2. southern	cap**	person-away-from-home	thoughts	deep
3. not	bear	hair-like-cicada-wings***	-	shadow
4. come	face	White	Hair	Song****
5. dew	heavy	flying	difficult	(to) proceed
6. wind	much	sound(of cicada)	easily	submerged
7. no	person	believe (in)	nobility	virtue
8. who	for (me)	express	my	heart

*‘Xilu’ (西陸), literally ‘western course’, is a term of astronomy in ancient China which means ‘autumn’.

**‘South cap’ is a metonymy for ‘prisoner’, which is from an allusion in ancient China, that someone from the State of *Chu* (which is in the *South*) during the *Spring and Autumn Period* wearing a cap was made captive by the enemy State of *Jin* (Ma & Zhao, 1985, p.14).

*** Ancient women had their hair tied into a bun with the shape of the wings of a cicada, which is called 'xuanbin' (玄鬢). 'Xuanbin' can in turn be used as a metonymy for the wings of cicada, which is what the poet is doing here (ibid, p.15).

****The 'Song of White Hair' is a *yuefu* poem (ibid), allegedly composed by Zhuo Wenjun (175-121 B.C.), a talented woman of the Western Han (206 B.C.-9 A.D.) Dynasty when she realized her husband Sima Xiangru (179-117 B.C.), a famous man of letters, intended to take a concubine.

Translation:

On the Cicada: In Prison Stephen Owen

1. The Western Course: a cicada's voice singing.
2. A southern cap: longing for home intrudes.
3. How can I bear those shadows of black locks
4. That come here to face my Song of White Hair?
5. Dew heavy on it, can fly no farther toward me,
6. The wind strong, its echoes easily lost.
7. No one believes in nobility and purity -
8. On my behalf who will explain what's in my heart?

(Minford & Lau, 2000, p.688)

The *Tang* poet Luo Binwang offended the Emperor because of his candidness and righteousness, and this poem he wrote as a prisoner. It starts with the description of cicada, the device 'xing' to bring up the topic of his plight. Cicada in traditional Chinese culture is a symbol of nobility and virtuosity, which the poet reminds of himself. From line 5 onwards the depiction of the cicada is a metaphor of the poet (the device 'bi'). The description of the plight of the cicada is depiction of the poet's own fate. For the poet, the situation was so harsh (it was autumn time when there was 'heavy dew' and 'strong wind'), making it impossible for him to reach the throne and make his voice heard. Eventually the poet brings out the point that 'nobility and virtue' no longer had an appeal anyway, so *no matter what*, the cicada's (i.e. his) voice could not be heard as much as it could not be *relayed* ('On my behalf who will explain what's in my heart?'). It is such 'self-pitying' (*zishang*; 自傷) features which make Chinese poems with metaphors unlike Western metaphysical poems, as is claimed by some authors.

Additionally, while a clever use of metaphor in the West assumingly imparts some kind of unheard of ‘fresh knowledge’, in classical Chinese poetry, metaphor is perceived to have been used not as ‘a sign of genius’ in the way that Aristotle defines it.⁸⁹ The tenor and the vehicle, instead of being yoked together by the poet as demonstration of his/her good imagination and sharp perceptibility,⁹⁰ join to represent a very much ‘pre-established’ relationship as is noted by Owen:

Metaphors within poems (as opposed to a metaphorical ground of meaning for the poem as a whole) tended also to be subgenerically coded and supported by a tradition of prior use; for example, the “pine” of a *ku-feng*⁹¹ points more strongly to a metaphorical condition of rectitude than to a botanical phenomenon.... (as cited in Xie, 2014, p.69)

Other than the ‘pine’, another typical example is ‘red beans’, considered to be ‘love beans’ (xiangsi dou; 相思豆) in traditional Chinese culture – when given as a gift to a boyfriend/girlfriend they represent a symbol of commitment to the relationship (see Appendix I Note 37 on p. 312-313 for a poem of Wang Wei where depiction of this cultural symbol extends throughout the poem). The strong cultural connotation of ‘pine’, and also ‘red bean’, makes them examples of the ‘metonymic’ device (*ibid*) based on a relationship of substitution which is pre-established.⁹² The use of these images therefore demonstrates a lack of ‘creativity’ which is seen to characterize the employment of Western metaphor. Xie (2014) suggests further that while “metaphor” has come to stand for a poetic practice that does not implicate a prior system of figural connection or reference’, metonymy ‘would entail the existence of a prior framework or repertory of rhetorical figures and implied meanings in order for both the poet and the reader to recognize and reconstruct the context, and thus the meaning, of a poem’ (p.66) – it is the latter that characterizes the metaphorical mode of classical Chinese poetry.

⁸⁹ This is the phrase from which Aristotle’s (1954) words (in the *Poetics*) are extracted: ‘But the greatest thing by far is to be a master of metaphor. It is the one thing that cannot be learnt from others; and it is also a sign of genius, since a good metaphor implies an intuitive perception of the similarity in dissimilars’ (section 1459a, p. 255).

⁹⁰ For example, John Donne, in the poem *Flea*, uses the insect as an unconventional metaphor for the wedding bed, an intimate relationship.

⁹¹ *Ku-feng* (古風) is a genre of classical Chinese poetry. Similar to *yuefu*, a *ku-feng* poem consists of penta-syllabic lines.

⁹² The sense of ‘substitution’ is associated with metonymy as discussed in Lakoff and Johnson (1980), that metonymy has a ‘referential function’ as it ‘use [es] one entity to stand for another’ (p.36).

From the illustration above, it appears that in order to understand a typical metaphor, the gist is that one can perceive the ‘similarity in dissimilars’; on the other hand, to understand a typical metonym, one has to be able to discern the presumed relationship between the tenor and vehicle, which supposedly is more possible amongst people from the same ‘cultural background’. Seemingly it is understanding as such about the nature of metaphorical modes of expression in Chinese that makes the validity of using ‘metaphor’ to analyze classical Chinese poetry questionable.

V. The validity of using ‘metaphor’ to describe classical Chinese poetry

The rationale for using ‘metaphor’ to analyze classical Chinese poetry and its translations can be based on views in opposition to the foregoing account that the nature of metaphor of classical Chinese poetry is essentially different from that of the West. Bokenkamp (1989), for example, refers to Yu (1981, 1987) as he says ‘Recently the claim has been advanced that “metaphor”, as understood in the West, does not exist in traditional Chinese literature’. Counting on ancient literary commentators and texts in Chinese classics, he argues that the Chinese correspondence to ‘metaphor’, namely ‘*pi-yu*’⁹³(比喻), is in fact very similar quintessentially to its counterpart in the West, and hence considers any argument against regarding the Chinese metaphor in the same light ‘sophistical’ (*ibid*, p. 211).

I echo Bokenkamp’s understanding of the nature of Chinese metaphorical expressions, and start my explanation for the reason by acknowledging the fact that his view does not contradict with the suggestion that a ‘typical metonym’ and a ‘typical metaphor’ occupy two ends of a continuum: the metonymic mode on one end represents a so-called pre-established relationship between the tenor and vehicle as illustrated earlier in this chapter, while on the other end is the metaphorical mode proper which does not entail such presumed perception but is rather a product of the writer’s ‘creativity’. For the latter, being on the other end of the continuum, the similarities of the entities under comparison may pose to be too far-fetched (like an intimate relationship is metaphorized by John Donne with the metaphor ‘flea’⁹⁴), which makes the mode *typically* metaphorical, a ‘conceit’ that ‘forms an extremely ingenious or fanciful parallel between apparently dissimilar or

⁹³ ‘*Pi-yu* [biyu] is the modern Chinese term for metaphor/simile’ (Bokenkamp, 1989, p.211).

⁹⁴ Again I refer to the poet’s renowned metaphysical poem *The Flea*.

incongruous objects or situations' ("Conceit", n.d.). It is such a kind of metaphor that is argued by Yu (1981) and Owen (as cited in Xie, 2014) to be absent in classical Chinese poetry. Also, it is the *metaphysical* import, mentioned earlier in this chapter, which is associated with such 'typical' metaphors that differentiates them from their Chinese counterparts because 'when comparisons [for a metaphorical expression in classical Chinese poetry] are drawn, they pertain to elements of the human and natural realms, both of which are part of this world, and not some *suprasensible* reality' (Yu, 1981, p.216; my emphasis). However, when one considers particular genres of classical Chinese poetry, like those which are argumentative, views like the one above just sound like an overstatement. The '*liqu*' (理趣; 'rational interest') element (Yeh, 2005) discussed in Chapter 2 which characterizes numerous poems of the *Song* Dynasty and constitutes a literary phenomenon for that era explains why. The following is one of such examples by the *Northern Song* poet Wang Anshi (1021-1086):

登飛來峰

1. 飛來峰上千尋塔，
2. 聞說鶴鳴見日出。
3. 不畏浮雲遮望眼，
4. 自緣身在最高層。

Deng Feilai Feng

1. Feilai	Peak	upon	thousand	<i>xun</i> (u. of measure.)*	pagoda
2. Learnt	-	cock	crow	see	sun
3. not	fear	floating	cloud	block	seeing eyes (i.e. one's vision)
4. because	-	body	at	the-highest	-
					level

*One *xun* (ancient unit of measurement) equals to eight feet.

Translation:

Ascending Feilai Peak

Wen Shu, Wang Jinxi and Deng Yanchang

1. The pagoda on Feilai Peak towers, up to the sky;
2. Here, they say, at cockcrow one can best watch the sun rise.

3. I have no fear that floating clouds may blur my eyes,
4. For on the topmost storey of the building am I.

(Wen, Wang, & Deng, 1995, p.205)

It would seem the validity of the argument that there is a lack of 'suprasensible reality' in metaphorical expressions in classical Chinese poetry is questionable. Certainly enough, when the poem has a message to impart with the use of the metaphor, then the metaphor embodies 'knowledge', and since knowledge is not something fathomable in itself, a Chinese metaphor used in this way can also be perceived as 'suprasensible'. The metaphor in the third line in the poem by Wang Anshi above gives rise to a *life philosophy* that 'the higher you stand, the more you see'. Similarly, the spirit and strength of life exhibited by John Donne's poem 'Death be not proud'⁹⁵ can be seen as a somewhat universal theme when a Hong Kong writer used the title translated into Chinese for her self-biography about fighting cancer.⁹⁶ So perhaps one can regard that classical Chinese poetry can be metaphorical in the same way that Western poetry is metaphorical – just like Bokenkamp's (1989) comment on the use in classical Chinese poems of 'various birds and plants as metaphors for the abstract virtues of loyalty and chastity', that while the metaphorical use of the images 'does not yet constitute a metaphysical use of metaphor,...it does show that metaphor might be used to *elucidate the unseen*' (p.217; my emphasis). It is through a simple understanding as such that I suggest classical Chinese poetry should not have its 'non-metaphysical' features over-emphasized and used as some defining characteristics to argue that the Chinese metaphorical mode should be set apart completely from its Western counterpart.

VI. Discussing the metaphor as poetic argument – why translatability matters

Therefore, what can be derived is the 'mingled' nature of classical Chinese poetry – there are typical metonymic expressions with a pre-established relation between the tenor and vehicle, while on the other hand the metaphors in poetry can be similar in nature as their Western counterparts. The concern is whether I need to take into account such a mingled feature of classical Chinese poetry to help me prove my

⁹⁵ The poem is written with the device personification, also a kind of metaphor as defined by Newmark (1988) cited at the beginning of this chapter (that a metaphor refers to 'the personification of an abstraction' [p.104]).

⁹⁶ The book is '死亡, 別狂傲' (Back translation: Death, don't be proud) by Josephine So (1981) published by Breakthrough Ltd., Hong Kong.

stance about the desirability of adopting the argumentative perspective to describe the nature of poetry translation.

As I have tried to emphasize time and again, it is the *similarities* between the source and target language which are signaled by aspects of the poetic argument. In this regard, prototypical metonyms do not appear to be suitable for analysis in my research study because presumably they cannot give rise to the same perception on the part of the target readership.

Metaphor, on the other hand, entails a sharing of perception between the source and target readership which can be reasonably presumed. A way to understand the issue of sharing of perception which leads to comprehensibility can be derived from Liu (1982), who addresses the background information of the poet. While background information may help a reader to appreciate a poem better, such information, according to Liu, is not essential for comprehension. I argue, based upon this point of view, that a foreigner can appreciate and understand a Chinese poem through translation in the same way as that of a Chinese, *and* that the key to such understanding, perhaps tautologically, is to possess the knowledge of what is actually *relevant* to its comprehension. In this regard, a Chinese speaker and an English speaker can be alike in terms of the kind of difficulty they are confronted with in understanding a 'culturally-imbued' metonym in a classical poem. For instance, most probably a teacher of Chinese literature could not be certain all her students would know automatically, say, that the image of 'a piece of ice in a jade bottle' (*yi pian bing xin zai yu hu*; 一片冰心在玉壺) in a poem by the *Tang* poet Wang Changling (698-757) refers to moral purity (see Appendix I Note 38 on p. 313-314 for the full poem and its translation). So occasionally when it comes to comprehension of a metonymic expression, even a Chinese readership may fail to interpret it accurately when the use of a piece of ice in a jade bottle to relate to moral purity may sound as foreign to a Chinese readership as it is to a Western readership, simply because the key to understanding a metonym is some presumed knowledge about the relations between the tenor and the vehicle, *not whether the reader speaks the language in which the metonym is phrased*. So long as there is shared perception, there will be understanding of the metaphor, the language barrier between the source and target readership immaterial. Therefore, it would be reasonable to assume for a metaphor, even one that sounds relatively 'exotic' to the Western ear, there is a

chance that the Western readership is as ready to appreciate its meaning as a Chinese readership when no 'prior knowledge', i.e. knowledge associated with the typical metonym is required. It is also such shared perception that renders a metaphorical mode of expression translatable, translatability being what transference of the poetic argument needs to be based upon. By proposing such an idea I echo Ekström (2014). Like Bokenkamp (1989) cited, Ekström does not see the ingenuity and creativity typically associated with Western metaphors are lacking altogether in metaphorical expressions in classical Chinese poetry as some scholars would claim, *and* considers also that metaphor does translate well *so long as* the target readers also discern the similarities between the tenor and vehicle.

Perhaps one can argue the same can be said of a typical metonym: it is well to assume some foreigners might be able to understand a metonym with cultural connotations when whether or not Chinese is his/her first language is immaterial, and it is the existence of *shared perception* which counts. But I would like to propose the idea of shared perception as what is *reasonable to expect generally speaking* as far as the target readership is concerned, and so under normal circumstance comprehension of a typical Chinese metonym by a Western readership should not be presumed.

Typical metonyms are not particularly useful not only because there is a presumed lack of sharing of perception on the part of a Western readership, but also because they are isolated translation issues, as can be explained with reference to the following view on interpretation of the metonym example cited above:

Another example of a metonymic or coded "metaphor" can be found in the T'ang poet Wang C'hang-ling's "The Hermit" as translated by Lowell: "My heart is a piece of ice in a jade cup", where the images "ice" and "jade cup" should not be taken just as direct metaphors to suggest "emotional coldness" or "peace of mind" and so on, but also metonymic figures derived from prior uses in the poetic tradition to denote a kind of "transparent" sincerity of integrity as a moral virtue. (Xie, 2014, p.69)

The opaqueness of metonyms like the one cited above may lead the translator to resort to some taken-for-granted interpretation and misconstrue the image of the piece of ice in the jade bottle only as 'emotional coldness' and 'peace of mind'. Mistranslation is an error which can be traced back to the pre-translation stage where the message is misinterpreted in the first instance. How individual

metonyms are misinterpreted *and then* mistranslated constitute *isolated* discussions about translation. Situations as such should not be a concern here, not because misinterpretation is not in itself a significant translation issue, but because when it comes to understanding the nature of translation as a generalizable phenomenon, the substance of in what way a source text is misunderstood has no explanatory power beyond that particular example. Furthermore, since typical metonyms (like the one above), being on one end of the continuum, are heavily imbued with cultural information, they are therefore somewhat *untranslatable* (i.e. without the help of, say, any footnote or explanation to a literal translation) – one cannot rely on any shared perception in understanding a translation when there is simply none in the first instance. Individual examples of untranslatability, likewise, do not lead to any generalization and are also susceptible to be considered isolated issues.

Therefore, in order that I can achieve my research purpose of describing poetry translation *objectively* by avoiding isolated discussions that defy generalization, I only account for translation examples of classical Chinese poetry which do not consist of the typical metonymic mode.

VII. Metaphor as poetic argument – its form-meaning relationship

I continue with delineating how metaphor embodies a form-meaning relation as a textual phenomenon. The structural dimension of metaphor can be easily perceived in a ‘conceit’, an unconventional metaphor as identified, and also a metaphor which extends throughout a poem, thereby constituting a structure, more specifically *a structure of meaning* which, in the words of Sun (2011), is the ‘covert mode of the repetition of sense’ (p.95). It will be recalled that I have discussed Brooks’ (1971) plant analogy of a poem in Chapter 2 – while for a plant its parts form an organic whole, poems may be considered to be of a similar construct with elements of a conceit working together to make meaning. Indeed, like the other aspects of poetic argument already discussed, metaphor is a notion readily associated with the notion ‘structure’, that it is ‘the very type and acme of the poetic structure’ (Wimsatt, as cited in Graham, 1992, p. 241). And despite Cohan and Shires’ (1988) idea that poetic metaphors may have meanings which are open to different interpretations and hence the indeterminacies may prohibit metaphorical expressions from ‘organising the poem into a unified and coherent whole’ (p. 28), they do not deny the fact that ‘linguistic conventions...encourage readers to expect the metaphor to

unify the poem' (ibid). Yu (2015) acknowledges that 'metaphors' in classical Chinese poetry are 'comprised of images' and argues that 'the images of a poem usually revolve around a setting or a scene' and that 'all the images in a poem work together to build up a mood and to convey a message' (Agreement and Unity of Images in a Poem section, para. 2). Ren's (2006) study of Chinese narrative poetry seems to have discussed structure *in terms of* poetic images: 'A separated but still continuous image of each event can help the translator to keep the consistency of each event in translating, especially for those very long and complex literature works.' (p.25). Denroche (2015) discusses metaphor as a textual phenomenon – where the conceptual metaphor is realized as a patterning of lexical choices in a stretch of text, it constructs a cohesive link and is example of a 'single metaphoric idea' that 'systematically organizes a whole text or section of text', i.e. a 'Textual Metaphor' (p.124).

From the illustrations above it seems metaphorical expression can be considered textual in the sense that it operates at the level of the text, and it consists of elements which it coheres, representing a structure, albeit a relatively abstract one compared with sequential structure and repetition.

The issue needs to be resolved that the metaphor in classical Chinese poetry does not necessarily present itself as a textual phenomenon. Yu (1981) proposes the occurrence of textual metaphor as the *marked* form in the Chinese poetic tradition, that 'those infrequent occurrences of analogies which are new [i.e. again the metaphors in metaphysical poems in the West], not *derivative of some tradition* [i.e. the metonymic nature of metaphorical expressions in classical Chinese poetry discussed], and *extend over the course of an entire poem* are instructive by their very *unorthodoxy*' (p.222; my emphasis). In an attempt to argue for the point that metaphorical presentations are essentially different in Chinese poetry compared with Western poetry, the same study of Yu refers to Kao and Mei's discussion of metaphor in classical Chinese poetry, that 'most of the examples' they 'adduce are individual lines or couplets, rather than entire poems' (p.221). In this study I treat the metaphor (and poetic imagery discussed in the next chapter as well) as a textual phenomenon not only because it 'extends over the course of an entire poem' like a conceit, but also because it matters to the poetic text for being part of a network that revolves around a poetic motif/theme/message in a structure of argumentation – a

metaphor presented as a single image is textual so long as it can be perceived as part of such network identified in the poem concerned. This understanding will incorporate a far greater number of examples compared with Yu's view cited when the metaphor can be understood both at the 'macro-textual' level (*typically* a conceit) or, for the case just discussed, the 'micro-textual' level.

VIII. Translating the 'truth' of the metaphor as poetic argument

In passing, I would like to address the 'truth' dimension associated with the meaning that a textual metaphor imparts. Perhaps compared with sequential structure and repetition, the relationship of metaphor with 'argument' is much more obvious. The fact that metaphors are often not used just for the sake of some ornamental or aesthetic purpose is long-acknowledged in the Western rhetorical and philosophical tradition, the Aristotelian account in the *Rhetoric* being one of the very first to address the persuasive function of metaphors (as cited in Richard, 1996). Its role in argumentation is explicated by a remark as follows: 'Metaphors have long been considered to function as rhetorical devices fulfilling strategic goals in argumentative exchanges' (Oswald & Rihs, 2014, p. 134). Analogical reasoning, for example, can be done based on comparison of similar entities (Fischer, 2015; Volkov, 1992).⁹⁷ The role of the device in argumentation is also discussed in the context of classical Chinese: the 'overt quality of *bi* [metaphor] makes it a more suitable tool for philosophical argument and explanation' (Kao, 2003, p. 106). Therefore, an aspect which differentiates metaphor from sequential structure and repetition would be its obvious association with *truth* – if the goal of argumentation, as is often suggested in philosophical discussions, is for the pursuance of truth, then it may be deduced, based on Oswald and Rihs' remark on the relationship between metaphor and argumentation above, that metaphor will serve the same function of pursuing truth.

Another way of looking at the relationship between truth and metaphor is that a metaphor embodies truth, as noted by Hinman (1982). The notion of 'truth' is problematic in itself, and for concerns of relevance 'truth' will not be elaborated on in great length, except that I include here perceptions about relationship between 'truth' and 'metaphor' so as to derive how 'truth', which seems to bear a relatively

⁹⁷ Analogical reasoning is a kind of reasoning based upon metaphorical relations, and has been referred to in Chapter 4 as a feature of Chinese argumentation.

direct relationship with metaphor as a tool of argumentation, can be used to define the 'meaning' component in the form-meaning relationship of the poetic argument of metaphor, upon which I discuss translation issues from the argumentative perspective.

First of all, the nature of truth in metaphor is in a way fairly similar to the truth embodied in poetry. Saussy (2001) says 'All Chinese Poems are True' (2001, p.58), and suggests further that 'In the classical Chinese tradition, all poems are true by their very existence, the only questions are *how* they are true and if their truth is of any significance' (p. 59). Such taken-for-granted poetic truth is not defined in terms of reality. Yang (1996) acknowledges that in poetry composition of Ancient China critics were aware of the lack of 'truthfulness of descriptive details' (p.16). Peng (2001) seems to be illustrating the nature of poetry along the same line as she uses examples to demonstrate how reality can be 'legitimately' distorted in examples of classical Chinese poetry. When it comes to translation, any purposeful twist of factual details (e.g. Wordsworth did not actually wander 'lonely as a cloud'⁹⁸ as there was evidence he was actually accompanied by his sister when taking the stroll [Ye, 1996]) in a poetic text is expressed by whatever lexical and formal means the poet uses for composing the poetic text, and whether the details described are a reflection of reality is not a concern when it comes to the decision on the appropriate translation approach to use. In a word, it is difficult to argue that the fictitious nature of poetry itself can pose to be any real problem in translation. By the same token, metaphorical statements as 'truthful statements' are often not 'truthful' in the typical sense of the word, when metaphor as a rhetorical device does not describe what is actually there in the real world. From the outset, a metaphorical statement is considered truthful without regard to its literal meaning which is often contrary to our understanding of reality. For a metaphorical statement to be taken literally it becomes untrue in the sense that it is nonsensible. Perhaps the same can be said of personification (defined as a metaphor by Newmark [1988] as mentioned), which is named the 'pathetic fallacy' by Ruskin for an example like 'the cruel, crawling foam' (as cited in Kutchins, 2004, p. 528). Supposedly no one will try to question the logicality of foam being cruel or able to

⁹⁸ I am referring to William Wordsworth's poem *I wandered lonely as a cloud*. See Appendix I Note 39 on p. 314 for a view concerning the non-factual nature of poetry.

crawl. One can consider also the remark that 'literal symbols [which are unlike metaphorical ones] will refer immediately to observed fact' (Ballard, 1948, p. 211). But at the same time if one takes into account suggestions like 'the once audacious metaphor comparing the universe and the machine soon became a working hypothesis and finally to many it *became the literal truth*' (ibid; my emphasis), or examples like 'conceptualising urban parks as "the lungs of the city"', which is an 'enduring metaphor' and 'often uttered unthinkingly as a cliché' (Crompton, 2016, p.1), then the notion of 'truth' can be understood in a new light: when a metaphorical statement is used long enough to become conventional then it is *de facto* a literal *and therefore* truthful statement. So the nature of truth of a metaphorical statement can be the same as that of truth in poetry for its being taken-for-granted.

The relationship of truth with metaphor can *also* be understood from the perspective of whether the metaphorical expressions lead to revelations which one may label as 'truth'. For example, the revelation that one can gain from 'life is but a dream', the metaphorical title of a poem by Lewis Carroll (Carroll, 2002), or 'what is life after all but a dream?' (Giles, 1898, p.64), which is Herbert Giles translation of the first line of a poem by the *Tang* poet Li Bai,⁹⁹ can arguably be regarded some kind of truth, the rationale behind similar to moral statements like 'it is wrong to steal' or 'honesty is the most valued virtue' being considered truthful.

I now apply Saussy's remark above to the understanding of 'truth' in the discussion of metaphor in this research study by replacing 'poems' with 'metaphors': 'all *metaphors* are true by their very existence, the only questions are *how they are true and if their truth is of any significance*.' While in argumentation the role of a metaphor is to convince a readership that the argument proposed is 'true', in my research study the truth that matters is the truth of a metaphor which lies with the readership knowing the metaphorical meaning, i.e. manipulating the idea that 'what is false cannot be known' (Ichikawa, Jenkins, & Matthias, 2017, The Truth Condition section, para. 1) in philosophical studies – the truth of a metaphor is established if the translator can expect the readership will cognize the sameness between the source and target domain in the translation, i.e. *knowing* the meaning of the translated metaphor. Whether or not the readership considers the poetic

⁹⁹ The poem is 'Having waken up from drunkenness on a spring day' (*Chunri Zui Qi Yan Zhi*; '春日醉起言志'), translated by Giles as "The Best of Life is But..." (ibid).

message with the employment of the metaphor agreeable to them in the end is irrelevant, i.e. the truthfulness of the poetic argument of metaphor does not hang on the condition that the message imparted can actually convince the readership of its 'truth'. The translator needs only to be able to assume the common ground of humanity leads to comprehensibility and knowledge of the metaphorical meaning. A metaphorical message is 'true' so long as it can be known by the target readership. This disregard of whether readers find the message conveyed by the metaphor convincing is similar to what I have proposed for Chapter 5 on the irrelevance of how individual readers respond to a repetitive pattern in the end. What matters here is for the translator to manipulate the shared perception between the source and target readership, based upon which the nature of poetry translation can be explained without resorting to idiosyncratic readers' responses. In my research study, it is the kind of 'truth' which stems from knowledge that defines 'truth' as the meaning in the form-meaning relationship of the poetic argument of metaphor, i.e. the *theme/motif* of the poem, or the *poetic message*.

IX. The translation of metaphor – two traditional proposals

I now proceed to the discussion of some existing proposals in the literature for the translation of metaphor before I relate them back to the translation of poetic argument as metaphor. Newmark (1988) suggests that 'Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor' (p.104). The discussions of metaphor translation have constantly referred to *difficulties* which arise out of differences in cultural and linguistic conventions between the source and target language. Examples are Dagut (1976), Alvarez (1993), and Schäffner (2004), to name a few. For concerns of relevance I will not look into the substance of metaphor translation in any great detail, but will focus only on two frameworks. Van den Broeck (1981), in attempting to describe and not prescribe methods of metaphor translation, has mapped out three approaches, which are (1) '*Translation "sensu stricto"*', meaning 'both SL [Source Language] 'tenor' and SL 'vehicle' are transferred into the TL [Target Language]', (2) '*Substitution*...where the SL "vehicle" is replaced by a different TL "vehicle" with more or less the same "tenor"', and (3) '*Paraphrase*', which happens whenever "An SL metaphor...is rendered by a non-metaphorical expression in the TL" (p.77). Such a short list seems oversimplified, as

Van den Broeck himself also admits, but is nevertheless, according to him, a 'complete' one 'in as much as concrete cases lend themselves to being caught within general categories' (ibid) – such is possibly true, when Newmark (1982), one of the other earliest proposals on methods of translating metaphors, seems largely to be just a finer division of the more general picture presented by Van den Broeck. Newmark's approaches towards metaphor translation are paraphrased as follows:

1. By substitution of an *equivalent* in the target language which has a similar image;
2. By substitution of a *counterpart* in the target language which has a different image;
3. By *changing the metaphor into a simile* with the image retained which can 'modify the shock of the metaphor';
4. By translating the metaphor by *simile plus sense* (this approach serves to avoid problems with comprehension);
5. By *paraphrasing* the metaphor;
6. By *deleting* the metaphor altogether if it is redundant in the sense that the 'metaphor's function is being fulfilled elsewhere in the text';
7. By translating the metaphor *literally with sense* which can serve an 'instructive' purpose for readers not familiar with the metaphor.

(p.88-91)

Taking into account the fact that the methods in the list of Newmark and that of Van den Broeck are arranged somewhat in an order of high literalness to low literalness in translation, I would suggest that despite the different purposes (Newmark's rather elaborate account, unlike Van den Broeck's, is intended to be prescriptive rather than descriptive [Schäffner (2004)]) of these two proposals there is a basic assumption which is shared, i.e. there is a need to capture the similarities in metaphorical expressions between the two working languages *as far as possible* in translation. The fact that the most literal translation approach comes first in the list of both proposals above should imply that it is the very first way a translator should resort to before considering other alternatives (as Newmark [1982] has admitted, the list is arranged in 'order of preference' [p.88; my emphasis]). The reasonableness of such order of preference is noted by Schäffner (2004), that a

‘metaphor, once identified, should *ideally* be transferred intact from SL to TL’ (p.1256; my emphasis).

As proposals to describe and prescribe metaphor translation the rationale of Van den Broeck and Newmark seems clear enough. They both incline towards a translation which is as close to the original as is possible, at the same time taking into consideration the fact that at times there is a need to strike a balance between faithfulness and naturalness in expression due to cultural and linguistic concerns. Such a long-standing view I find agreeable. But the problem will persist that for any metaphor, judgment on which approach to adopt in its translation is better/the best will often remain a subjective decision; the same applies to what factors constitute the *ideal situation* that allows a metaphor to be transferred ‘intact’ from the original. The ideas that I propose to be ‘new’ are the observations derived when the metaphor is perceived as an argument. Such observations, which I discuss in the next section, address the above-mentioned issue on subjectivity of metaphor translation.

X. Metaphor as poetic argument – translating its form-meaning relationship

I begin my illustration of the translation of metaphor as poetic argument with the following example, a tetra-syllabic *quatrain* written in the *Tang* Dynasty, allegedly by Du Qiuniang (dates of birth and death unknown):

金縷衣

1. 勸君莫惜金縷衣，
2. 勸君惜取少年時。
3. 花開堪折直須折，
4. 莫待無花空折枝。

Jinlouyi

1. urge	<i>jun</i> *	don't	value	gold	threaded	clothing
2. urge	<i>jun</i>	treasure -		youthful	-	days
3. flower	bloom	ready	pick	just	should	pick
4. don't	wait	no	flower	futile	pick	twig

* ‘*Jun*’ is a respectful form of address in classical Chinese.

Following are five translations of the poem (the first three are cited in Lü, 2002, p. 495-496):

Translation 1:

Golden Sands

Herbert A. Giles

1. I would not have thee grudge those robes
which gleam in rich array,
2. But I would have thee grudge the hours
of youth which glide away.
3. Go pluck the blooming flower betimes,
Lest when thou com'st again
4. Alas, upon the withered stem
No blooming flowers remain!

Translation 2:

Riches

W.J.B. Fletcher

1. If you will take advice, my friend,
For wealth you will not care.
2. But while fresh youth is on you,
Each precious moment spare.
3. When flowers are fit for culling,
Then pluck them as you may.
4. Wait not till the bloom be gone,
To bear a twig away.

Translation 3:

The Gold-threaded Robe

Witter Bynner

1. Covet not a gold-threaded robe,
2. Cherish only your young days!
3. If a bud open, gather it -
4. Lest you but wait for an empty bough.

Translation 4:

Clothes of Gold

Zhao Yanchun

1. Cherish not your clothes of gold;
2. Cherish your time ere you're old.

3. Pluck your rosebuds while you may;
4. Wait not to pluck a bare spray.

(Zhao, 2012)

Garment Stitched with Gold Threads

Gong Jinghao

1. Care not so much for expensive clothing;
2. You should treasure a lot more your prime years.
3. Pick the flowers while they are blooming.
4. Soon nothing'll be left save bare boughs and tears.

(Gong, 2008, p.132-133)

In the poem above, *jinlouyi* (金縷衣), the gold-threaded garment, is example of a textual metaphor. It is part of a structure which consists of a network of elements that work together, which in the words of Sun (2011) represents a 'covert mode of the repetition of sense', a mode that 'conceals its own act of iteration', and which is 'repetition in disguise' (p.95). By this mode, poets can 'express what they are compelled to repeat with little or no trace of being repetitive', the result being 'everything in the poem pivots around the thought and emotion in question' and 'each and every element in the poem is a reiteration of that core sense' (ibid). The simple poetry example cited, as a recent commentary of the poem suggests, 'has each and every of its poetic line repeating the message "*carpe diem*"' (X. T. Zhou, 2010, p. 211)¹⁰⁰, which makes it an example in which 'everything...pivots around' the same 'thought and emotion'. The poem is also described as being 'repetitive without being monotonous' (ibid)¹⁰¹. A comment as such can be regarded a rephrasing of Sun's identification of the kind of 'repetition' of sense 'in disguise'. The gold-threaded garment, the literal statement (line 2), together with the blossoming flower¹⁰² ('花開' in line 3), and the flower which has withered away ('無花' in line 4) – the putting together of these lines highlight the contrast of what is *not* worth treasuring and what is, bringing out the theme/message of the poem, the meaning component of the form-meaning relationship embodied in the poetic argument of metaphor.

¹⁰⁰The original Chinese reads '它每個詩句似乎都在重複那單一的意思“莫負好時光!”'

¹⁰¹The original in Chinese is '重複而不單調' (ibid).

¹⁰²Chinese nouns are not inflected for number. Here I take the singular interpretation of 'flower'.

In addition to 'jinlouyi', i.e. the 'gold-threaded garment', the 'flower' can also be considered textual. Both of them, together with line 2 about the importance to treasure one's times of *youth* (an abstract image perhaps?), form a network in the poem to repeat the poetic message. In other words, both metaphors contribute to conveying the message 'seize the day', which makes them a metaphor that matters to the poetic argument as a structure of meaning. But I would like to put particular emphasis on 'jinlouyi' because of its cultural connotations (explanations below), with which it is easier to appreciate how long-existing translation issues associated with metaphors can be understood in the light of the argumentative perspective.

'Jinlouyi', 'gold-threaded garment' refers to clothing made with gold threads, sometimes mentioned in classical Chinese poems as symbol of wealth and status.¹⁰³ In this way, this metaphor seems to be a metonym as 'my heart is a piece of ice in a jade cup' (一片冰心在玉壺) mentioned earlier in this chapter with a presumed relationship established between the tenor and vehicle due to conventional usage in Chinese literary traditions. *This example, however, is different.* Typical metonyms, as I have suggested, are untranslatable in that a literal translation without any explanation will very likely result in incomprehensibility. The metaphor 'jinlouyi', on the other hand, leads to what Van den Broeck (1981) calls an 'anomaly' (p.77) in sense if translated literally. Such meaning awkwardness characterizes a method commonly known as 'foreignization' in translation studies, but instead of debating whether this is a desirable approach, I argue that what really matters is the way that the metaphor is translated should enable an accurate interpretation of the poetic message. As can be seen from the translations above, the translators have chosen to translate the metaphor with different degrees of literalness. Giles (Translation 1) translates the metaphor somewhat directly with an explanation (i.e. translating the metaphor literally supplied with sense [method no. 7] in Newmark [1982] discussed above); Fletcher (Translation 2) abandons it altogether and refers to the connotation 'wealth' (i.e. a paraphrase), only to be matched with his translated title 'riches'; Bynner (Translation 3) is also relatively literal in his rendering, though using a more specific headword 'robe' instead of 'garment' or 'clothes'. Zhao (Translation 4)

¹⁰³ Two lines written by the Tang poet Bai Juyi (722-846), which are '紅樓富家女，金縷綉羅襦' ('The girl from the rich family, her silk robe threaded with gold') from the first poem of the ten *Poems about Qin* (*Qin Zhong Yin*; '秦中吟'), *On Marriage* (*Yi Hun*; '議婚') is an example of such symbolic meaning of the metaphor (X. T. Zhou, 2010, p. 211).

translates with the literal 'clothes of gold', and the ambiguity arises regarding whether it is clothes made of gold or gold cloth, or clothes threaded with gold. Gong (Translation 5) resorts to the rather modern phrase 'expensive clothing' (which is a 'substitution' for the original image perhaps).

Regarding why the translators have made their choices as such, I would suggest that the awkwardness of the use of 'gold-threaded clothing' specifically to symbolize wealth may sound too unorthodox for a translator taking the perspective of a Western readership. The flexibility in translation, therefore, maybe perceived to be a reflection of their different judgments on acceptability and success of the translation. In this regard, it needs to be taken into consideration also that decisions on literary translation are often complicated by factors like linguistic and aesthetic concerns. For one thing, there is reason to believe that Fletcher may have given up the relatively more cumbersome 'gold-threaded clothing' or 'clothes of gold' for the more general word 'wealth' in order to achieve a more balanced rhythmic pattern, the iambic: 'If you will take advice, my friend, For wealth you will not care' (the stress falls on the underlined syllables); on the other hand, the tolerance to unconventional language usage because of the poetic license to which a poetry translation is entitled may have led some of the translators to adhere to the original image anyway even if they might have found it unusual for the Western readership in the first instance. So in a word, there may be different views on which of the translation(s) is/are better, but from the argumentative perspective, an objective criterion upon which judgment of translation quality can be made is the successful transference of the poetic argument. Here, I suggest that all translators have come up with a translation for 'jinlouyi' which has a close sense relation with the metaphorical image, all renderings meaning or implying 'luxury', and hence the form-meaning relation is transferred, in the sense that all translations of the image, the textual metaphor 'jinlouyi' enable comparison to be made to the worthiness of youth, and also the said juxtaposition with the image 'flower' is established in all translations to convey the message of the poem. All translations of the metaphor, be they general or specific, free or literal, and domesticated or foreignized, can be said to be well within the same realm because the meaning they convey can all be interpreted in a way which interacts with the other elements in the poem (the literal statement about the worthiness of youth [line 2], the flower in full bloom [line 3] and the one which has withered away [line 3]) in transferring the poetic argument.

As illustrated in the last section, literal translation for a metaphor is a preferred option for the translator, and the possibility of a literal translation is the ideal scenario. The tricky issue arising from this understanding, as I mentioned when discussing the proposals of Newmark (1982) and Van den Broeck (1981), is that for cultural-specific metaphors, translators cannot possibly have consensus on *under what conditions* a literal translation is possible and desirable. Different weightings of the merits and demerits of a particular translation approach in the translators' mind affect their decision on whether they should give up a certain degree of literalness for naturalness (amongst other concerns), and vice versa. In this regard, what the argumentative perspective has to offer is that it is not what translation approach of the textual metaphor *should be* used (which often implies some kind of exclusiveness – use the first method *instead of* the second one) that matters, but how to translate the metaphor *in a way such that* its interaction with the rest of the poem can result in a coherent whole for the poetic message to be worked out and conveyed accurately. Once the translation achieves that, whatever conflicting views that exist on translation approaches due to linguistic and cultural differences between the source and target language can be said to be 'neutralized' with conveyance of the poetic argument. What matters is the translator can justify himself/herself based on such a threshold that the translation coheres with the rest of the poem, *and* from such a coherent structure arises a poetic theme which is the same as that of the source text. For these translation examples, when explained from the argumentative perspective one can say that they all transfer the poetic argument; at the same time they also demonstrate the inevitable realization of tastes and preferences by their different approaches to translation, which exhibits the flexibility allowed by the argumentative perspective.

It will be recalled that I have mentioned typical metonyms are not considered in this research study because they give rise to isolated problems of comprehension and translatability. However, as I have acknowledged at the beginning of this chapter, when metaphor involves a 'discursive linguistic act which achieves its purpose through extended predication rather than simple substitution of names' (Ricoeur, as cited in Theodorou, n.d., Paul Ricoeur, Hermeneutics, and Metaphor section, para. 4), it could be expected that from time to time translatability of metaphor cannot be realized to the full extent when a textual metaphor involves such 'extended predication'. Based on this assumption I proceed to discuss how the

argumentative perspective can explain the translation of textual metaphors as such in an objective manner. To achieve this purpose I use a conceit, i.e. the metaphor at the 'macro-textual' level as explained above. The following poem was allegedly written by the *Eastern Han* (25-220) literatus Cao Zhi (192-233)¹⁰⁴ in response to the hostility of his elder brother, Cao Pi (187-226), who intended to kill him:¹⁰⁵

七步詩

1. 煮豆燃豆萁，
2. 豆在釜中泣。
3. 本是同根生，
4. 相煎何太急？

Qibū Shī

1. cook	beans	burn	bean stalks
2. beans	at	cooking-pot	inside cry
3. originally	are	same root	grown
4. <i>xiāng</i> (adv.)	fry	why too	rush

Translation 1:

The Brothers

Herbert Giles

1. They were boiling beans on a beanstalk fire;
2. Came a plaintive voice from the pot,
3. "O why, since we sprang from the selfsame root,
4. Should you kill me with anger hot?"

(Shih, 1974, p.44)

¹⁰⁴ Allegedly to have been composed at the end of the *Eastern Han* Dynasty, the so-called *Jianan* Period (196-220), this poem is of the popular poetic form of the times with pentasyllabic lines. It has been suggested also that the original version has six lines, as discussed in Song (2009) (see Appendix I Note 40 on p. 314-315 for the alleged 'full version' of the poem and its translations).

¹⁰⁵ With the downfall of the *Eastern Han* Dynasty came the *Three Kingdoms Period* (220-280) when China entered into chaos as civil wars broke out amongst three major powers to fight for sovereignty of the nation. The *Wei* Dynasty (220-265) was established when Cao Pi, the eldest son of the Cao's family, proclaimed himself Emperor after forcing the last Emperor of the *Eastern Han* Dynasty to abdicate. After seizure of the throne Cao Pi became all the more suspicious of and hostile against his talented younger brother.

Translation 2:

Poem Composed in Seven Paces: Brothers

Frank C Yue

1. Fueled by beanstalks, beans are boiling;
2. All the beans in the hot pot cry:
3. "From the same root we are sibling -
4. Why eagerly us do you fry?"

(Xian, 2013)

Translation 3:

Poem Composed within Seven Pace's Time

Liu Guoshan, Xu Shujuan, and
Wang Zhijiang

1. Beans should be boiled on a beanstalk fire!
2. From the pot a plaintive voice out shoots:
3. "Why do you burn with seething ire,
4. As indeed we sprang from the selfsame roots?"

(Wu, 2015, p.86)

Translation 4:

Written while Taking Seven Paces

Xu Yuanzhong

1. Pods burned to cook peas,
2. Peas weep in the pot:
3. "Grown from the same trees,
4. Why boil us so hot?"

(Xu, 2004, p. 87)

Translation 5:

A Seven-Pace Poem

Zhuo Zhenying and Liu Xiaohua

1. The flames of burning pods malignly leap,
2. The beans in the cooking pan do weep:
3. "Are we not growths of the same stems and roots?
4. Whereto should you bear us a hate so deep?"

(Zhuo & Liu, 2010, p.56)

The poem describes using beanstalks as fuel, the beanstalks put underneath the pot to boil beans, a process which is metaphorized as a tormented brotherhood. This poem, allegedly to have been completed within a short span of time of seven steps, is a typical example of a conceit, an ‘extended metaphor’ where a ‘series of semantically related metaphor vehicles describe the same metaphor topic’, and the ‘vehicles will be consistent in so far as they contribute to a single coherent image’ (Charteris-Black, 2016, p. 162). The two brothers are the beans and beanstalks (lines 1 & 2), the root is (line 3) their same origin (that they were born to the same parents), and the harm done is assimilated to the action of cooking beans in a pot (line 4).

I have pinpointed earlier in this chapter that the translatability of metaphors depends on whether the source and target readerships perceive the metaphorical relations in the same way. In section VI in particular, I have highlighted the point that translatability is a function of shared cognition between the source and target readership, what the first language of the readership is being something irrelevant. Perhaps such a possibility of shared cognition can be explained specifically with reference to how the process of correspondence, called ‘mapping’ of the conceptual metaphor works. In a mapping relationship, the ‘constituent conceptual elements of the source domain correspond to the constituent elements of the target domain’ (Lakoff and Johnson, as cited in Yanez, 2007, p.2).¹⁰⁶ *In translation*, the target readership, like the source-text readership, needs to discern that the source domain corresponds to the target domain in the same way.

It needs to be noted that one cannot always assume a ‘conceptual metaphor’ represented by a mapping relationship will remain ‘stable’ in a translational relationship. I explain the reason below with the poem just cited that exhibits a *structure of meaning of the poetic argument of metaphor*. I aim to explore whether a change in the nature of a mapping relation has implications for translatability of the metaphorical expression, and do so by referring to the difference between ‘conceptual metaphor’ and ‘image metaphor’ proposed by Lakoff (1987).

Again, based upon Lakoff and Johnson (1980), for conceptual metaphor, the ‘mapping’ leads to comprehension of a metaphorical expression, and involves the target domain being understood in terms of the source domain. For the sake of

¹⁰⁶ The metaphor is hence *conceptual* where ‘one domain is conceptualised in terms of the other’ (*ibid*).

clarity, I will explain again how this works. 'LIFE IS A JOURNEY', a rather prevalent conceptual metaphor in everyday life, for example, is a relationship where 'life' (target domain) is understood in terms of a 'journey' (source domain). As Lakoff (1987) has proposed, for conceptual metaphors, there exists a 'system of words and idiomatic expressions in the language whose meaning is based on them' (p.221). And so the said mapping relationship exemplifies how metaphoric expressions like 'Slowing down our lives allows the time and space to see beauty around us' (Loechner, as cited in Kelley, 2017, "Chasing Slow: Courage to Journey off the Beaten Path" by Erin Loechner section, para. 2) or 'Sometimes it takes a wrong turn to get you to the right place' (Hale, as cited in Mueller, 2017, 65 Inspirational Mandy Hale Quotes section, para. 22) are understood.

For the poem under consideration, the Chinese idiom 'douqi-xiangjian' (豆萁相煎; an idiom presenting the metaphor from the poem as discussed later), literally meaning 'the bean and beanstalks "fry" each other', is an expression used time and again in everyday speech, along with other similar Chinese idioms which carry the same meaning like 'douqi-randou' (豆萁燃豆; literally 'beanstalks are burning the beans') or zhudou-ranqi (煮豆燃萁; literally 'cooking beans by burning beanstalks'). Based upon Lakoff's view about conceptual metaphor and its relationship with actual examples of conventional expressions in a language, I propose that the Chinese idioms above can be exemplification of a conceptual mapping relationship 'HURTING ONE'S KINDRED IS COOKING WITH FIRE'. In such a mapping relationship, the target domain, 'HURTING ONE'S KINDRED', is understood in terms of 'COOKING WITH FIRE', the source domain. Admittedly, such a mapping relationship, though familiar enough for a Chinese readership who knows well the idioms just cited, is not 'general' enough like 'LIFE IS A JOURNEY' which can account for comprehension of numerous metaphorical expressions in English. But in any case, I just bring to the fore the fact that the mapping between 'COOKING WITH FIRE' and 'KILLING ONE'S KINDRED' is exemplified by *actual idioms* which are *parts of the Chinese language* to justify the name 'conceptual metaphor' for the two domains and their mapping relationship.

However, while Lakoff and Johnson's (1980) proposal is confined within exploration of the English language, the concern at hand is translation of a Chinese metaphor into English. After translation, the conceptual mapping which is

exemplified by the above Chinese idioms has no counterpart in the target language, in the sense that there are no conventional metaphoric expressions in English to base upon to 'sustain' the conceptual mapping. Specifically, English does not have a set of conventional expressions like Chinese to realize the mapping between 'COOKING WITH FIRE' and 'KILLING ONE'S KINDRED'. The metaphor, after translation, has become detached from the 'system of words and idiomatic expressions' of the source language, i.e. Chinese.

Perhaps from the perspective of an English readership the translated metaphor can be understood *without* referring to the conceptual mapping above. The metaphor can be analyzed in terms of two images, 'tormented brotherhood' and 'cooking beans with beanstalks'. These images are at least partially similar to images that represent the mapping relationship of an 'image metaphor' as I explain below. The example 'My wife...whose waist is an hourglass' by Breton (as cited in Lakoff, 1987, p.219) exemplifies the mapping of an 'image metaphor' because, according to Lakoff, the 'mental image of an hourglass' is 'mapped onto the mental image of the [body of the] wife' (ibid). The key reason why 'image metaphor' might be a more fitting description for the translated metaphor under consideration is that it is defined as a 'one-shot mapping' which is *not* conventionalized, i.e. it is *not* realized as idiomatic expressions in the language concerned as mentioned (ibid, p.221). And also, the mapping of an image metaphor, according to Lakoff, concerns mental images which are 'conventional', and the mapping is based upon similarity of the 'internal structure' of the images (ibid, 219). Here an English readership should at least find it easy to cognize that the relationship between 'beans and beanstalks', which are from the same *root*, is similar to a 'brotherhood'.

But then, features of the conceptual metaphor remain for the translated metaphor. Again, based upon Lakoff (1987), conceptual metaphors, unlike image metaphors, involve understanding the 'abstract in terms of the concrete' (p. 221), an idea also discussed earlier (see p. 176) in this study. In comparison, for the image metaphor cited above where the hourglass is being mapped onto the wife, the understanding of (the figure of) the wife is not achieved by referring to a more concrete image because 'wife' and 'hourglass' do not exhibit different 'degrees of concreteness'. Furthermore, conceptual metaphors are 'used in everyday reasoning' (ibid). It follows that even if the mapping is understood in terms of the images

'tormented brotherhood' and 'cooking beans with beanstalks' and is considered an image metaphor, the process of 'cooking beans with beanstalks' is the relatively concrete source domain in terms of which 'tormented brotherhood', the relatively abstract target domain, is understood. This mapping relationship, in a word, retains the said feature of a conceptual metaphor, i.e. even after the metaphorical expression is translated. And quite obviously, the metaphor under consideration is used in 'reasoning': a tormented brotherhood *is just like* a process of cooking beans with beanstalks from the same *root*, a kind of reasoning realized by metaphorical relations like 'analogical reasoning' discussed in Chapter 4 (see p. 123-124). Again, that the metaphor can be used for reasoning does not change after translation.

In the end, it can be seen that problems can be discerned when one starts to try to adapt the scheme of a kind of metaphor originally devised for the description of one language for translation which involves two languages. From the example under discussion, a metaphorical expression exemplifying the mapping relationship of a conceptual metaphor, after it has been transferred from the source text to the target text, becomes an expression not encapsulated by any corresponding conceptual mapping relationship in the target language. While an 'image metaphor' seems to be a more fitting name from the target language perspective, the translated metaphor may still exemplify features of the mapping relationship of a conceptual metaphor regarding the nature of relationship between the source and target domain (i.e. the abstract being understood in terms of the concrete), and also its use (i.e. for reasoning).

The incompatibilities concerning the nature of different kinds of metaphors need to be brought up and made clear. The preceding illustration about how two kinds of metaphors are differentiated demonstrates that neither the notion of 'conceptual metaphor' nor 'image metaphor' can be taken for granted when they are not to be used recklessly whenever a translational relationship is involved.

However, despite the fact that image metaphor is different from conceptual metaphor, both in terms of its nature and how it works, and despite the fact that clear identification of these two kinds of metaphor is anything but straightforward, whatever discrepancies between the two are neutralized, and whatever murkiness that defies their clear identification in a translational relationship becomes quite irrelevant when metaphor translation is considered from the argumentative

perspective, a perspective which highlights the manipulation of 'sharedness' or 'similarities'. In so far as comprehensibility of the metaphorical expression is realized by *both* the source and target readership being able to perceive the similarities between the two images involved (here referring to 'cooking beans with beanstalks' and 'tormented brotherhood') in the same way, the metaphor is translatable and becomes a similarity which is shared. For the case under consideration, it is an interesting coincidence that in English the mapping 'ANGER IS LIQUID' (mentioned on p. 176), also realized as a similar and only more specific relationship 'ANGER IS A HOT FLUID IN A CONTAINER' (Kövecses, 2002, p.96), is exemplified by metaphorical expressions like someone is 'boiling with anger'. The fact that anger is understood in this way may also make it easier for an English readership to appreciate the similarity between a brotherhood which is 'tormented' and 'cooking' after-all. When 'hot fluid' is associated with anger, then it should not be difficult to appreciate that 'cooking', which also involves *heat*, is associated with torment. Again, amongst all the intricacies involved in identifying 'conceptual metaphor' and 'image metaphor' in a translational relationship, what remains significant is what the source and target readership have to share as far as is perceivable. In the end, therefore, I may not even need to consider how to deal with the fuzziness that the translated metaphor also exhibits features of a conceptual mapping relationship, and how exactly the mappings in the source poem and the translation should be identified. They are not an issue of real significance so long as it is *reasonable to speculate*, based upon the assumption of *shared cognition* between Chinese and English readers, that the metaphor concerned is *comprehensible* as well as *translatable*.

Having confirmed yet further translatability as a basis for the discussion of metaphor translation from the argumentative perspective, I continue to elaborate on the translation of metaphor as a structure of meaning. In this regard, I argue that the key is to capture the network of relationships realized by the elements of the poem, in this case the vehicles in the conceit. Working together instead of in isolation, the vehicles form a structure to bring about the message of the poem. The previous poetry example with the *gold-threaded garment* as metaphor demonstrates that successful transference of the poetic argument depends on whether the metaphorical image, the 'micro-textual metaphor' is translated in a way such that it interacts with other elements in the structure of meaning in the same way as that of

the source poem to bring about the poetic theme. A translation example having achieved that need not be considered to have adopted the same method as other versions which perceptibly have also transferred the poetic argument when variations in translation like the different degrees of literalness can be justified so long as any changes made are freedom manipulated within control of the poetic argument. For this second poem under consideration, the beans, beanstalks, and cooking utensil, all perceptibly should be present in the translation to reconstruct the extended metaphor in the translation to convey the poetic message, and it can be seen that the images are translated in all versions in spite of their discrepancies in presentation.

But there is an issue associated with how the 'extended predication' of the metaphorical image should be interpreted and translated. In this textual metaphor as poetic argument there is the verb phrase 'xiangjian' (相煎) in line 4. 'Xiang' being an adverb has the sense 'mutually'; alternatively it is used to modify an action giving it the sense of 'pertaining to one side'. The Chinese set phrases 'haoyan-xiangquan' (好言相勸; to persuade/pacify someone with tactful verbal skills), 'kuku-xiangpo' (苦苦相迫; to force a person to do something against his/her will), or the preceding line of the typical metonymy example 'my heart is a piece of ice in a jade cup' (一片冰心在玉壺) cited earlier, which is 'Luoyang qinyou ru xiangwen' (洛陽親友如相問; should the relatives in *Luoyang* ask about me), all of these expressions have 'xiang' taking the meaning that the action performed is unidirectional. History has it that Cao Pi is the one who felt jealous and suspicious towards his younger brother, so the harm is assumingly initiated by the elder brother only. All translations have the meaning of 'xiangjian' translated as a *unidirectional* action: in Giles' translation (Translation 1) the beanstalks which are burnt as fuel intend to 'kill' the beans 'with anger hot'; in Yue's translation (Translation 2) the beanstalks 'fry' the beans 'eagerly'; Liu, Xu, and Wang (Translation 3) rendered the same line as 'why do you burn with seething ire', implying also that the beans (i.e. the vehicle for Cao Zhi, the poet) are 'victimized'; Xu (Translation 4) and Zhuo and Liu (Translation 5) are no different in this regard with their renderings 'why boil us so hot' and 'whereat should you bear us a hate so deep' respectively. The unanimous interpretation of 'xiangjian' as a *one-sided action* seems, if judged against the historical facts referred to above, well-grounded. But at the same time, the much-used Chinese idiom derived from this poem, 'douci-xiangjian' (豆萁相煎)

mentioned earlier takes the meaning of ‘mutual’ of ‘xiang’, the metaphorical meaning of the idiom being two brothers (or people who are closely-related) represented by the beans (‘dou’) and beanstalks (‘ci’) are doing harm to *each other*. In fact, the interpretation of ‘mutuality’ is possible when the beanstalks, as they are ‘frying’ the beans in the pot ‘eagerly’, are also causing themselves destruction – such implication is manipulated by later authors, e.g. Lu Xun (1881-1936) and Guo Moruo (1892-1978), two modern literati, rewrote this poem using the same extended metaphor. Both versions consist of a poetic line that depicts the beanstalks being burnt to ashes in the end.¹⁰⁷ Taking into account such a sense of ‘mutuality’ of ‘xiang’, one may argue that it is possible the poet might have just taken the liberty to ignore the selectional restriction of the word ‘jian’ (meaning ‘to fry’)¹⁰⁸ in Chinese and used the adverb ‘xiang’ to collocate with it anyway. Interpretation of ‘xiang’ as ‘mutuality’ can also be rationalized by the possibility that the poet *also* meant for ‘jian’ to be the first word of the term ‘jianao’ (煎熬; meaning ‘to torture’) in Chinese, so ‘xiangjian’ would also mean that the two people concerned are *torturing each other*, making the term a *pun*. ‘Xiangjian’ having two senses will then cohere with the literal as well as figurative meaning of the previous line, i.e. the beans and beanstalks (figuratively the brothers) are grown from the same root (figuratively born to the same parents). So while it does not sound perfectly natural for the word ‘jian’, a way of cooking in Chinese, to collocate with ‘xiang’ with the meaning of ‘mutuality’, ‘jian’ carrying the meaning of torture will sit comfortably with such a sense.

How the poet might have intended ‘xiangjian’ to mean in the first instance is but a speculation only. Interpretation of the term ‘xiangjian’ as carrying the unidirectional sense can be said to be an interpretation which the translator has done on behalf of the readership, i.e. the translator has pre-empted the interpretation of ‘mutuality’ at the ‘textual’ stage (discussed in section VII in Chapter 5) in the process of translation. In any case, the alleged uncertainty that evolves around the interpretation of ‘xiangjian’ allows me to problematize the translation of the term by *treating it as a potential example of untranslatability*. Since the

¹⁰⁷ The two lines, as cited in Peng (2001) are ‘我燼你熟了’ (‘After I am burnt, you are cooked’ written by Lu) and ‘豆熟已成灰’ (‘After the beans are cooked, the beanstalks become ashes’ written by Guo) (p.300-301).

¹⁰⁸ As a method of cooking ‘jian’ (to fry) can normally only be used as a unidirectional action in Chinese, and hence strictly speaking it cannot collocate with ‘xiang’ with its mutual sense.

sense of 'mutuality' may not be ruled out altogether, there is reason to believe that any translator may have accepted this interpretation, but have taken into account the fact that it cannot be expressed by a literal rendering like 'to fry each other' if the translation is to make sense in English. To bring out clearly the meaning of 'mutuality', the line needs to be expanded significantly into something as 'while you are burning me underneath, the cooking also leads to your demise, so the harm done is mutual', which *de facto* is an explanatory note, not a translation. When the term 'xiangjian' is taken to be a pun carrying also the sense of 'torture', the translator will have to deal with the usual problem of transferring a sound-meaning relationship that does not exist in English, the target language. 'Jian' (煎) with the sense of 'frying' and 'torture' is a Chinese homograph as well as homophone which is not translatable unless English has a word which can capture the meaning of 'cooking' and 'torture' ('torture' as understood in the context of this poem) at the same time.

Issues of untranslatability of individual words in a textual metaphor are suggestive of the fact that from time to time a translator can only try to retain *as much as possible of the original*. If understanding a metaphor involves mapping 'those elements of the source domain...onto the target domain...in a way that preserves the overall coherence of the metaphor' as suggested by Lakoff (as cited in Deignan, 1999, p. 321), it is well to assume that when it comes to translation the translator should ideally transfer such mapping in its entirety and in a way that the same cognition of the metaphorical meaning arises on the part of the target readership. For a textual metaphor, where such entire transference is not possible, then the untranslatability concerned can perhaps be accounted for in the light of the idea of partial 'mapping' between the source and target domain: 'Some elements of the source domain may have no observable counterparts in the target domain, and so will not form part of the mapping' (*ibid*), which I put in the context of translation and becomes 'some elements of the textual metaphor in the source text (like 'xiangjian') may have no observable counterparts in the target text, and so will not form part of the mapping in translation'. The difference between the use of metaphor as a rhetorical device in writing and the transference of metaphor in translation is that the partial mapping in a metaphorical expression as a rhetorical device in writing is perhaps meant to be purposeful from time to time, the result of a 'choice' made on the part of the writer. For example, the metaphorical 'the ship

plowed through the sea' (Hobbs, 1981, p. 85), where 'plowed', supposedly an action that applies on 'earth', is used in a context of the 'sea' by taking 'the property that the motion [plow] is in a substantially straight line through some medium' (*ibid*), and so only the verb and its figurative sense are extracted (intentionally), and the verb is put in an incompatible context as the 'sea' as opposed to the 'earth'.¹⁰⁹ Here in my translation example, partial mapping is inevitable and not a matter of choice, when parts of the meaning of the textual metaphor cannot be transferred because they are untranslatable – for 'xiangjian' to be interpreted with a 'mutual' sense, the mapping will only be partial in a translation because there is no corresponding word in the target language to express that same sense of mutuality that can collocate with 'fry' ('jian'), and hence the predication, part of the textual metaphor cannot be translated into a meaning as interpreted in the first instance and can only be rendered with a word carrying the unidirectional sense. As for interpretation of 'xiangjian' as a pun, likewise, the mapping is only partial because the predication cannot be transferred in its entirety when there is no word in the English language which carries the two senses, i.e. 'to fry' and 'to torture' as interpreted in the context of the poem.

This rather detailed account of the translation problem of a single term may be perceived as a typical example of *isolatedness*, the discussion of which may be seen to defy generalization. However, here the issue is discussed with an intention to argue that while there will be instances of untranslatability in a textual metaphor from time to time, the translator can still strive to translate in a way that results in a similar interpretation of the poetic theme, which in this example is the plaint of the poet that his ambitious and hostile brother had turned their relationship into a tormented and hurtful one. Where instances of untranslatability mean that the poetic argument of metaphor can only be translated to a certain extent, with the argumentative perspective, one is still in a position to comment objectively whether a translator is making justifiable changes. For example, if any criticism can be made about translation of the term 'xiangjian', it would be the last line of Zhuo and Liu's translation (Translation 5) which is an obvious departure from the literal sense of 'jian' for the sake of rhyming – unlike words like 'kill', 'fry', 'burn', and 'boil' in the

¹⁰⁹ An example of full mapping including the sense of the 'earth' will be a metaphorical expression like to 'plow your own field' in the practice of Buddhism, which is important when the Buddha only 'shows the way' for you (Kozak, n.d.).

other translations which either carry the same meaning or are at least semantically associated with 'jian', 'hate' in Zhuo and Liu's translation is so different from the original to the extent that the meaning expressed is incompatible in the network of vehicles constituting the extended metaphor of cooking beans. This criticism has nothing to do with a judgment made with reference to any personal taste, as in *I* perceive 'hate' to be a word that is not good or 'poetic' enough,¹¹⁰ but with reference to accuracy of the meaning of words *in the construction and transference of the poetic argument*. In this regard, the translator has not resorted to a more literal rendering when he could have done so.

XI. Poetic argument of metaphor as prose paraphrase

In Chapter 2 I have made it a point that the poetic argument as prose paraphrase will need to serve as an additional basis to account for poetry translation from the argumentative perspective. As far as the poetic argument of metaphor is concerned, there are cases where even though a textual metaphor can interact with the rest of the poem in bringing about the same poetic message in a translation, the translator has initiated changes to the original which result in an unfaithful translation. By mentioning this concern, I still agree to the idea, that it is valid from time to time to substitute culturally-imbued metaphors and imagery for something different but more compatible with the expectations of the target-text readership in rendering an accurate translation. And in any case, the acceptability of different degrees of literalness in translation maybe considered in the light of the fact that a paraphrase does not have to be understood in terms of 'strict semantic equivalence' but can instead be a 'broader, approximate equivalence' (Bhagat & Hovy, 2013, p.463) defined in terms of 'synonym substitutions' (ibid, p. 465) and 'semantic implications' (ibid, p.468) as translations for the poem on 'jinlouyi' in this chapter demonstrate (e.g. 'gold-threaded garment' has the sense of 'wealth' and 'expensive' implied). As for the doubt that transference of the form-meaning relationship is no guarantee of faithfulness to the meaning of the source text, I am referring to the fact that regarding the 'control' of the poetic argument of metaphor as a structure of

¹¹⁰ Davie's (1967) suggests that there is no such thing as 'unpoetic diction': for him it is axiomatic that "there are no poetical and no unpoetical words" (p. 11), and that 'certainly all words are potentially poetical' (ibid). Based on Davie's view I argue that by the same token words used in a poetry translation are judged not according to whether they sound 'poetical', but whether they are used in a way such that the poetic argument is conveyed as far as possible.

meaning, there is no specification on *how far* the translator can go in making changes to the original metaphorical image, and so one maybe in a position to argue that even with a drastic change the theme of the poem can still be carried across to the target poem. It is in cases as such that the boundary between an 'adaptation' and a translation proper can become unclear. Peter Stambler's translation of the following poem by Han Shan, the Buddhist monk poet of the *Tang* Dynasty is a case in point, which I put side-by-side with a literal translation for comparison:

寒山

1. 桃花欲經夏，
2. 風月催不待。
3. 訪覓漢時人，
4. 能無一個在。
5. 朝朝花遷落，
6. 歲歲人移改。
7. 今日揚塵處，
8. 昔時爲大海。

Han Shan

1. peach	blossoms	want	through	summer
2. wind	moon	hurry	not	wait
3. visit (v.)	find	<i>Han</i> [*]	times	people
4. like-this	not	one	ge (quan.)	exist
5. morning	morning (every morning)	flowers	move	fall
6. year	year (every year)	people	move	change
7. today	-	raise	dust	place
8. past	times	was	big	sea

^{*}*Han* is an imperial Dynasty in China.

A literal translation:

1. The peach blossoms yearn to live through a summer.
2. They fail to sustain under the urging of the wind and the moon.
3. If one tries to find any one from Han Dynasty,
4. He will find that none still stays around.
5. *Morning after morning, the blossoms fly and fall.*

6. Year after year, people move and change.
7. The place where dust rises today
8. Was once a vast ocean.

(X. Lin, 2006, p. 104)

Peter Stambler's translation:

1. Peach blossoms yearn for a summer's life,
2. Shivering before a slight breeze, paling
3. In each descent of the moon. Of all the ancients,
4. Not one wakes when a bough stirs.
5. *Leaves of my book curl, and the edges brown*
6. *In the fire that livens my mother's ashes*
7. When I stumble my feet raise dust
8. Where once the greenest sea rolled.

(ibid)

This poem of Han Shan may be regarded another example with a recurring poetic message 'time flies' constituted by a series of images. In the present discussion I highlight the third couplet (lines 5-6). It is argued that Stambler's relatively free rendering by replacing the images of the original ('blossoms' and 'people') altogether with those associated with his personal experience ('book leaves' and his 'mother's ashes') is an example of 'aesthetic coherence' (ibid, p.106), in that the replacement does not affect the 'emotional kernel' (ibid, p.103) of the poem and still coheres with the rest of the poem in conveying the poetic message. Taking into account the fact that a paraphrase can be a 'broader, approximate equivalence' mentioned before which is in line with the understanding that strict literal translation of metaphorical images is sometimes given up, I argue that one is still in a position to determine if the translator has, having taken other linguistic and aesthetic concerns into account, manipulated the similarities between the source and target language as far as possible – for the Han Shan poem above, Stambler's translation has opted for a *complete change* of the images, images which have no semantic association whatsoever with the original when obviously a literal translation (like the one cited above) is clear enough for the target readership to understand the message: 'blossoms' and 'people', which are images symbolizing

transience, work as parts of the network of elements in the source poem to convey its theme, and in this regard they work just as well in a translation. Undoubtedly, this is a poem for which all the exercising of talent and creativity on the part of the translator seems more legitimate than most other text types, but it would be impossible from the argumentative perspective to appreciate the said change without considering it as some sort of random substitution on the part of the translator, and not substitution *within control*, i.e. taking into account the need to transfer the poetic argument as prose paraphrase as far as possible. This is, therefore, an example of rewriting, and not translation, of the original.

XII. Metaphor as poetic argument and the new translation theory

My discussion in this chapter chiefly concerns the justifiability of *different* translation methods for *translatable* metaphors in the light of the argumentative perspective. In other words, their transference from the argumentative perspective is also 'similarity-based' with the allowance of flexibility. The focus on similarities is presented as a control, but unlike sequential structure and repetition, metaphor as a structure is formless, rendering the control to a translator somewhat 'invisible'. At the same time, such a 'formless control' of the poetic argument of metaphor is, just like sequential structure and repetition, not a straitjacket because it gives the translators room to manoeuvre *so long as* the sense relations in a translation remain the *same* as those of the source poem and give rise to the same meaning, the poetic message. The additional control factor as prose paraphrase is, as is the case with the other aspects of the poetic argument, obvious for one to discern. While translations done in different ways can be seen to have adhered to the prose paraphrase, any rendering which has departed significantly from the source content-wise when the translator could have rendered a more literal translation just as comprehensible is unequivocally an instance of rewriting. All in all, the importance of retaining 'similarities' and allowing for 'flexibilities' are both demonstrated and argued for again in my account of this third aspect of the poetic argument, on which an objective description of poetry translation is based. And also, this aspect contributes to a simple and accommodating theory of poetry translation.

XIII. Summary of chapter

In this chapter, I have delineated the substance of metaphor in the West, and mapped out its similarities and differences from Chinese metaphorical expressions.

For differences I have highlighted the metaphysical nature of metaphors used in Western poetry and the typical metonymic mode in classical Chinese poems, and argued that quintessentially the nature of the Western metaphor is in fact very similar to its Chinese counterpart. Metaphorical expressions in both languages concern discerning the similarities in dissimilarities, and what matters from the argumentative perspective is translatability of such expressions, which can be achieved so long as the said discernment is shared. Then I have explored how metaphor can be perceived as a textual phenomenon and therefore a structure of meaning, and by manipulating the relationship traditionally acknowledged between metaphor and argumentation, I have discussed the notion 'truth' as a component of meaning of the poetic argument of metaphor, and explained what it means for a metaphor to convey 'truth' in a translation successfully in the light of the argumentative perspective. With an actual example of textual metaphor, I have tried to validate again the idea that possibility of transference hangs on comprehensibility and translatability of the metaphorical expression, whether the kind of mapping relation involved has changed its nature in a translational relationship is immaterial. Based on such an idea of translatability, I have tried to demonstrate further how one can account for the consistencies amongst different translations by basing on the fact that they have transferred the structure of meaning of the source, as well as one can explain how their discrepancies can be considered justifiable/unjustifiable. I have also explained how the poetic argument of prose paraphrase can be seen as a control for the translator in explaining the nature of poetry translation. As in Chapters 5 and 6, the discussion ends with reiterating the purpose of achieving an objective description of poetry translation, and illustrating briefly how the translation issues on metaphor as poetic argument substantiate the features of 'simplicity' and being 'accommodating' which characterize the new translation theory.

Chapter 7, which represents the final aspect of the poetic argument of this thesis, is where poetry translation issues are pressed further through a discussion of the translation of poetic argument as imagery for the further substantiation of my research thesis. It also serves as the final example to demonstrate how the argumentative perspective contributes to the field of translation studies, and as a prelude to the closing of this study.

CHAPTER 7

Fourth Aspect of the Poetic Argument: Imagery

I. Introduction

In this chapter, which is penultimate to the conclusion, I present the final aspect of the poetic argument: imagery. Since the senses of 'metaphor' and 'imagery' overlap, I start with addressing their similarities, and how such similarities can lead to the understanding that imagery can work in the same way as metaphor as a structure of meaning in translation. Then I give an account of the differences between imagery and metaphor in order to justify discussing imagery as poetic argument separately. Following that, I focus on examples of imageries in juxtaposition in classical Chinese poetry, and explain how their translations have been handled and analyzed, based upon which I evaluate the translation of poetic argument as imageries from the argumentative perspective. This chapter ends with a discussion of a much-debated topic, which is the translation of Chinese nouns (that denote the poetic imageries) not inflected for number into English, and I propose how the controversies involved can be considered in the light of the argumentative perspective.

Following is the view of Samuel Taylor Coleridge (1772-1834) on the relation between the human mind and *nature*:

Man communicates by articulation of sounds, and paramountly by the memory in the ear; nature by the impression of bounds and surfaces on the eye, and through the eye it gives significance and appropriation, and thus the conditions of memory, or the capability of being remembered, to sounds, smells, etc. Now Art, used collectively for painting, sculpture, architecture, and music, is the mediatrix between, and reconciler of nature and man. It is, therefore, the power of humanizing nature, of infusing the thoughts and passions of man into everything which is the object of his contemplation. (Coleridge, 1990, On Poesy or Art section, para. 1)

The medium of art form presents nature as contemplated by the human mind, which assumingly is true universally. Poetry, a verbal/written art form, has nature as its constant theme, which renders the relationship between natural imagery and poetry almost an automatic one. Such a close association applies to Chinese and Western poems alike.

Now I continue with my illustration of the poetic argument of imagery and the associated translation issues in order to achieve the same purpose of demonstrating how the goal of transferring the poetic argument as far as possible helps to account for the nature of poetry translation objectively, and how a simple and accommodating theory is borne out of translation issues discussed with reference to the poetic argument.

II. Metaphor and imagery – their similarities

To justify a separate discussion on the translation of imagery, I need to demonstrate that metaphors and imageries are different. But at the same time, for the sake of giving a balanced account I would take into consideration their similarities, amongst which is the relationship between 'image' and a 'metaphorical nature', which is presumed by Lewis (1947):

What do we understand, then, by the poetic image? In its simplest terms, it is a picture made out of words. An epithet, *a metaphor*, a simile may create an image; or an image may be presented to us in a phrase or passage on the face of it purely descriptive, but conveying to our imagination something more than the accurate reflection of an external reality. *Every poetic image, therefore, is to some degree metaphorical.* (p.18; my emphasis)

Their close relationship is also witnessed by the fact that metaphor *is about the employment of imagery*: 'Metaphors...may well be subtly influencing us more than we realise. We unconsciously absorb *their images* and underlying assumptions' (Jensen, 1983, p. 201; my emphasis), or that simply metaphor may be defined *in terms of imagery*: 'When figurative language (like metaphor or simile) provides a picture that evokes the senses, we call this imagery' (Blank & Kay, n.d., para. 3; original parentheses). Lewis (1947) cited above acknowledges the fact that 'the *image* is the constant in all poetry' and that 'every poem is itself an image', and despite the fact that 'Trends come and go, diction alters, metrical fashions change, even the elemental subject-matter may change almost out of recognition', it is the 'metaphor' which remains (p.17). What can be seen in the foregoing account is a case of terminological confusion because Lewis treats his two ideas, i.e. '*image* is the constant in all poetry' and 'the *metaphor* remains' to be the same, using the two words 'image' and 'metaphor' interchangeably. Another example which makes no differentiation between the two terms is Yeh (1982): when referring to

Wordsworth's *Lucy* poem, she mentions 'images of the violet' and the 'image of a single star' (p.3), which are eventually labelled as 'metaphors' of the 'violet' and the 'star' (p.4) respectively. In so doing, it may be said she indirectly acknowledges the fact that the two words are substitutable for each other. A *Tang* poetry example also demonstrates such a lack of clear demarcation between the two notions, which is a couplet in a *lüshi* (*regulated verse*), *Yangtze and Han* (*Jianghan*; 江漢) written by Du Fu – it reads '落日心猶壯，秋風病欲蘇' ('Setting sun, heart still hale; Autumn wind, [from] sickness about to revive' [Kao & Mei, 1978, p. 290]). The two lines, according to Kao and Mei, present a contrast between the symbols of *decline* (the 'setting sun' and 'autumn wind') and *vitality* (the 'heart' which is 'hale' and the revival from sickness). Quite obviously, both the 'setting sun' and 'autumn wind' point at something *other than* the imagery perceived in nature, hence their *metaphorical* import: 'Setting sun' has the common connotation of old age, and 'autumn wind' a similar association with the final stage of the life cycle ('autumn' is a time approaching the end of a year). The fact that *these two images are at the same time a metaphor* is typical demonstration of 'metaphor' and 'imagery' having the same reference.

In passing, I need to point out I am aware of the fact that 'image' and 'imagery' have been used interchangeably in the foregoing account, and they will be so used in this research study without my ignoring their differences altogether. I put the word 'imagery' (and not 'image') side-by-side with 'metaphor' in the title for this section because both notions refer to the *rhetorical device*: imagery is 'The *use* of words or pictures in books, films, paintings, etc. to describe ideas or situations', an example being '*The imagery in the poem* mostly relates to death' ("Imagery", n.d.; my emphasis), while metaphor 'an expression, often found in literature, that describes a person or object by referring to something that is considered to have similar characteristics to that person or object' ("Metaphor", n.d.), which I can rephrase as 'an expression found in literature which is *used* to describe a person or object...' to make explicit its sense as a rhetorical device *employed* by a writer. In comparison to 'imagery', 'image' seems to be relatively more concretized in that it *actually* denotes 'things', *typically* those in the real world.¹¹¹ As a poetic feature it is the 'juxtaposition of images', and not 'imagery' that is a more common

¹¹¹ Images in reality is different from, say, *mental* images.

collocation,¹¹² possibly because ‘images’ has a meaning more directly related to ‘pictorial representation’, and that it is a word used often in the context of cinematography or photography, which makes it easier to perceive ‘images’, i.e. the actual ‘pictures’ as being in juxtaposition. But certainly ‘image’ and ‘imagery’ are exchangeable at times: from the example of ‘imagery’ used in the sentence from the source cited above, ‘images’ will be an equally fitting word in the same slot: ‘The imagery [images] in the poem mostly relate to death’. All in all, it is through relying on the ease to associate both ‘images’ and ‘imageries’ with human perception that I propose the appropriateness to speak of either ‘image’ or ‘imagery’ as one of the aspects of the poetic argument.

III. Imagery as poetic argument and its translation – a preliminary exploration

Since I have already established the understanding of metaphor as a textual phenomenon and in what way imageries and metaphors might be seen to be similar, there is a clear basis upon which to discuss right-away poetry examples which contain imageries and compare them with the ones discussed in the last chapter. Firstly I refer to a tetra-syllabic quatrain (*jueju*) written by the *Tang* poet Zhao Gu (806-853):

江樓有感

1. 獨上江樓思悄然，
2. 月光如水水如天。
3. 同來玩月人何在？
4. 風景依稀似去年。

Jianglou You Gan

1. alone	ascend	river	tower	think	silently -	
2. moon	light	like	water	water	like	sky
3. together	came	admire	moon	person	where	at
4. scenery	-	vaguely -	like	last	year	

Regrets

W.J.B. Fletcher

1. Upon the river tower alone how sorrowful am I!

¹¹² This is an observation on my part derived from a search via Google Scholar.

2. The moonbeams join the water; the water meets the sky.
3. All those who came this Moon to view, ah! Whither are they gone?
4. This scene appears to me like one of ages long gone by.

(Fu, 2005, p. 72)

The 'moon', a culturally-imbued imagery, has its metaphorical import realized by the fact that it symbolizes reunion in Chinese tradition. It is mentioned/ implied in this poem more than once, hence forming a thread of coherence and cutting across a period from the present to the past. With the understanding established for textual metaphor in the last chapter (that essentially it is part of a network of sense relations), I suggest that the 'moon' can be considered an example of *textual imagery*. Also, given the fact that the imagery concerned has metaphorical meaning one might just consider it another case of textual metaphor.

Following is another poem written by the *Tang* poet Li Shangyin (813-858), a tetra-syllabic regulated verse (*lüshi*) richly-imbued with different imageries:

錦瑟¹¹³

1. 錦瑟無端五十弦，
2. 一弦一柱思華年。
3. 莊生曉夢迷蝴蝶，
4. 望帝春心托杜鵑。
5. 滄海月明珠有淚，
6. 藍田日暖玉生煙。
7. 此情可待成追憶，
8. 只是當時已惘然。

Jinse

1.	lavish zither	without-a-reason	-	fifty	-	strings
2.	one string	one	fret	think	beautiful	years
3.	Zhuang Zhou*	dawn	dream	confuse	butterfly	-
4.	Wang Di**	spring	heart	entrust	cuckoo	-
5.	vast sea	moon	bright	pearl	has	tears

¹¹³ '錦瑟' is a musical instrument; '錦' means lavish, not plain. One of the translations for the term is 'Jade Zither' (Zhang, 1992, p.154).

6.	Blue Field***sun	warm	jade	emit	smoke
7.	this feeling may	wait	to-become	memories	-
8.	only is that	time	already	confused	-

* Zhuang Zhou, also Zhuangzi, Master Zhuang (370-287 BC), is the famous Chinese philosopher during the *Warring States Period*. The story in this line is about Zhuangzi dreaming of himself having turned into a butterfly. Upon waking up he saw only himself, and so became confused whether he was the Master or the butterfly, and whether it was he who dreamt of the butterfly or the butterfly him (Zhou, 1983, p.1126).

** Wangdi was a legendary ruler, Emperor of the State of *Shu*, a dependent territory of the *Zhou* Dynasty. After the King, Duyu (杜宇), abdicated and his State was destroyed, legend has it that he lived a life of seclusion and turned into a bird which cried melancholically during late spring till its mouth bled. People named the bird *DuJuan* (杜鵑; cuckoo bird) (ibid, p.1127).

*** Blue Field is the name of a mountain situated in the present Shanxi (陝西) Province in China and is famous for its production of quality jade.

Translation:

The Ornate Zither

Ho Chong Kin

1. For no reason, the ornate zither has fifty strings;
2. Each string with its fret evokes recollection of a youthful spring.
3. Zhuangzi was baffled by his dawn dream of being a butterfly;
4. The cuckoo was entrusted with the tender soul of a king.
5. In the green sea under a bright moon, tears would turn into pearls.
6. In Lantian under a warm sun, rising mists the jade would bring.
7. Such feeling may be left to memories –
8. Only at the time it was a puzzling thing.

(Ho, 2015, p. 146)

There is no consensus on what the images in this famous enigmatic poem are about, but the metaphorical import of the imageries is acknowledged: Zhang (1992) refers to the interpretation that the richly-allusive and seemingly unrelated poetic images revolve around the *single theme of poetry composition*. Qian Zhongshu, the renowned scholar of modern China, agreed on such an understanding that the poem, with all the imageries, is the poet's 'comment on his own writing' (as cited in Zhang, 1992, p. 154): the first two couplets refer to the lavish zither and its strings

and frets, a metaphor to mourn the poet's old age; the next two couplets are about the story of *Zhuang Zhou*, the ancient Sage's dreaming of himself becoming a butterfly, and the legend of *Wangdi*, the disheartened ancient Emperor's turning into a cuckoo to indicate the method of poetry composition – the poet has channeled his mood and feelings, but just like the Sage and the Emperor who have *transformed themselves*, the poet relies on *something other than himself*, which is the *metaphor* in his composition. The couplet which follows refers to the nature of Li's poems, that they are like pearls which can shed tears and jade which can emit smoke – cold and refined as they appear to be, they are tinged with liveliness and humanity; finally, as an echo to the first couplet, the poet mourns his long-gone youth. And since the past good times seemed vague to him already when he was young, it is hard to recall and depict those good past feelings, which is what makes poetry composition so difficult.

'Metaphor' and 'imagery' at the textual level have their overlapping senses realized in the poetic argument as is demonstrated by Zhao Gu's poem with the moon imagery referred to earlier and this enigmatic poem. The idea mentioned in Chapter 6 will apply here: The images in the poetry examples above constitute a covert repetition of sense (Sun, 2011). Also, the suggestion that images are employed in poetry to form a coherent mood (Yu, 2015) may well be applied to the structure of poetic argument of metaphor as well as imagery. More specifically, the first poetry example with the image of the moon can be understood as having 'repetition' as its 'most significant textual device throughout the poem' in order to 'promote the time motif', borrowing the words of Zhu (2007, p. 137). For the second poem, the poetic theme interpreted also makes it possible to regard that the distinct imageries form a thread of coherence as a pattern of 'repetition in disguise' (Sun, 2011, p.95) – each poetic image, just like the images in the poem *Jinlouyi, Gold-threaded Garment* cited in Chapter 6, can be considered textual.

So analysis on the form-meaning relation that applies to the poetic argument of metaphors may also apply here. I would like to point out, however, that for poetry examples of imageries cited above, the translators' concern does not involve translating the metaphorical images in them to convey a clear and explicit poetic message, i.e. the meaning component in the form-meaning relationship of the poetic argument. It seems to me that when it comes to the poetic argument of imagery, it

would be easier to speak of its transference with reference to the conception that a poem is 'a world conceived by the poet from his memory and imagination' (Zhu, 2007, p. 140) within which imageries can always be considered to be working together coherently. If meaning is about 'the potential of a language expression ...for representing and conveying knowledge' and coherence 'the outcome of actualizing [such] meaning in order to make "sense"' (De Beaugrande and Dressler, as cited in Zhu, 2007, p. 136), then the poet, in composing a poem, can perceptively be regarded as using words to construct his intended *meaning* (the 'knowledge') and *coherence*, the realization of both of which are *presumed* on his part, and the translator's task is to help transfer such presumed meaning and coherence.

Certainly the translation of meaning carried by metaphorical images involves the concern of how exactly the translator should deal with *implicit information* expressed by the images. Such implicit information, in the words of Sperber and Wilson, constitutes the 'implicatures of figurative language' (as cited in Gutt, 2014, p.88). And for the enigmatic poem above, its superficially incoherent imageries are metaphorical expressions which fit into the following description on the employment of figurative language: 'In general, the wider the range of potential implicatures and the greater the hearer's responsibility for constructing them, the more poetic the effect, the more creative the metaphor' (ibid, p. 89). This understanding would remind one of Newmark's (1988) scheme of metaphors which includes the 'original metaphors' (p.112) in expressive texts:¹¹⁴ creations of the source-text writer that 'contain the core of an important writer's message, his personality, his comment on life'. For such metaphors, 'though they may have a more or less cultural element', they had better be 'translated neat' (ibid).

It would indeed seem to be the case that the ideal situation is for a translation to be able to capture the structure of meaning of the source poem through initiating as little change as is possible. But as I have suggested in Chapter 6, disagreements will arise with regard to whether or not a literal translation is desirable, in particular that desirability of transference of a culturally-imbued metaphor will be contended by the need to cater for idiomacity and comprehensibility – the paradox remains that the 'literal translation of an implicit meaning [metaphorical meaning]

¹¹⁴ An 'original metaphor' can also be a 'conceptual metaphor' mentioned earlier in this chapter. Obviously different names only highlight a different aspect of the nature of the metaphor concerned.

will lead to some loss of meaning' (Sequeiros, as cited in Hassan, 2011, p.22). What I would like to add with regard to such a dilemma is that maybe it need not be a concern after-all when the issue of translation is considered from the argumentative perspective. It has been mentioned in Chapter 6, that metonymic expressions like 'a piece of ice in a jade bottle' may have sometimes been taken to be too readily associated with its strong 'cultural import' that gives rise to problems of comprehension for an English readership, when in fact the metonym may sound just as foreign to a Chinese readership. Like the metonym example in Chapter 6, comprehension problem might arise for the source and target readership alike for this poetry example, when the *presumed coherence constructed by the series of images* can be as difficult to perceive for a Chinese readership as it is for a Western readership. Such a situation seems to have neutralized the impact of cultural differences in understanding the meaning of the enigmatic poem. When even for a Chinese readership the poem is open to different interpretations, any uncertainty about how the poem itself should be understood will not be mitigated by the fact that Chinese readers are in a better position to know who the Sage *Zhuangzi* and ancient king *Wangdi* are – it is true that perhaps with the said knowledge, a Chinese reader might not require asterisked additions as the ones I have used above, but then such explanations are outside of the text anyway and, strictly speaking, are not part of the translation. What makes this textual imagery example different from the metonym example referred to in Chapter 6 (an example which I used to foreground the issue of untranslatability of metaphorical expressions) is that the metaphors used in this poem are 'original', i.e. using Newmark's word above, and so despite the fact that they are culturally-imbued (like the story of the Sage and the legendary Emperor), they do not signal any pre-established association between the tenor and the vehicle. It would appear therefore, for textual imageries like those in this poem, the expectation that the poem could sound enigmatic to both Chinese and Western readers may be treated by a translator as a *commonality shared between them*, and in order to preserve such a similarity s/he had better not tamper with the surface meaning of the textual imageries in translation, and should instead let the seemingly incoherent imageries speak for themselves by using the linguistic means available in the target language to transfer the network of images of the source poem as they are in a comprehensible way. This enigmatic poem demonstrates how the argumentative perspective leads one to consider a literal translation where

possible (note that Ho's rendering cited above is largely literal), and this idea echoes the point raised in Chapters 4, 5, and 6 that the poetic argument, both as a structure of meaning and a prose paraphrase should be preserved as far as possible, albeit this does not always entail fidelity to the precise words of the original texts.

There is more to the translation issues which arise from the nature of imageries in classical Chinese poetry. The discussion in the next section is about features quite unique to the presentation of imageries, which I rely on to illustrate later how the associated translation issues can also be explained from the argumentative perspective so as to achieve my research objective.

IV. **Imagery – how it is different from metaphor**

Imageries in classical Chinese poetry can be considered different from metaphors and deserve separate attention in the discussion of translation issues from the argumentative perspective. I have argued in the last section that poetic imageries may not be used to convey a poetic message proper (or may not be used to convey such message *explicitly*), and now I seize on this pretext and continue with explaining the differences between 'metaphor' and 'imagery'. According to Mill, 'imagery' is 'profoundly different from such traditional rhetorical tropes as metaphor or simile, because here the relation between the state of mind and imagery is one of causation (or contiguity) rather than that of resemblance' (as cited in Yang, 1996, p.97). If, as suggested by Mill, images are presented as a direct response to a stimulus (the meaning of 'contiguity'), and the metaphor is formed by a conscious likening of one entity to another (which constitutes a relation of 'resemblance'), then perhaps the difference between metaphor and imagery presentation can be considered in terms of *different modes of thinking* they represent. Typical metaphors in Western metaphysical poetry,¹¹⁵ the epitome of Western poems with a rational, analytical, and discursive nature, are exemplars that embody 'logical thinking' which, according to He (2016), is 'linear' and 'performed in a one-dimensional time line' (p. 160). It would seem that indeed the association between the tenor and vehicle in a metaphor, or the source and target domain, i.e. using the terminology of Lakoff and Johnson (1980) again, constitute a *linear* procedure – as Tendahl (2009) suggests: 'Inferential processes are supported by metaphorical

¹¹⁵ This close relationship between metaphysics and metaphor is acknowledged by Derrida, that he contends 'Plato's metaphysics depends on metaphor' (as cited in Worman, 2015, p.44).

thinking' (p. 118). This statement, it appears to me, implies that making inferences and thinking in terms of the relation of resemblance of metaphors are the same because they are both *linear*.¹¹⁶ In opposition to such linearity is the so-called 'intuitive thinking' mode (Guan, 2000), which sometimes is used interchangeably with 'imagery thinking'.¹¹⁷ The substance of intuitive thinking involves objects being 'understood from their entirety' and 'within the overall situation', and it entails an 'intuitive perspective' which leads to 'spatial integration' (He, 2016, p.159), all perceptibly in contradiction to the linear mode of thinking associated with metaphor which is one-dimensional. Such a feature of intuitive thinking is considered to be realized in the presentation of imageries of classical Chinese poetry as I discuss in greater detail later in this chapter (see section V).

Another difference between 'imagery' and 'metaphor', which perhaps is somewhat associated with the point I have elaborated on just now, is the presence of the verbal element in typical metaphors on the one hand, and absence of the verb in imagery presentation on the other. When metaphors involve 'resemblance' as stated above, or *assimilation* (i.e. 'to describe one thing in terms of another' [Newmark, 1988, p. 104]), use of the verbal element is entailed, as in the formula *A is B*. One may also consider Halliday and Martin (1993) who make the interesting observation that once verbs are derived to become nouns ('diamond *is* energetically unstable' becoming 'the energetic *instability* of diamond' [p. 127; my emphasis]), they become 'non-negotiable' (p. 128) and taken for granted. At least for English, verbs are important for expressing a point of view which potentially can be refuted (i.e. 'A is B' becomes 'A is *not* B').¹¹⁸ The role of the verb brings me to the absence of the verbal element in imagery presentation in poetry, a feature which can be considered similar to a pictorial presentation. There indeed exists a relationship between painting and poetry: Leonardo da Vinci considered painting 'a poetry that

¹¹⁶ Following is a formula I propose for such interrelation between inferences and metaphorical thinking: (1) whatever guides a person in the dark to the right direction is called the 'light'; (2) someone always makes A (a particular person) do the right thing whenever A is confused; (3) *someone is the light of A's life*. This inferential process resembles the linear, syllogistic pattern in logical reasoning.

¹¹⁷ He (2016) objects that 'intuitive thinking' and 'imagery thinking' can be used interchangeably. For issues of relevance I will not delve into the argument concerned.

¹¹⁸ The situation for Chinese is trickier because Chinese sentences can be *verbless* and a proposition can still be expressed. In verbless Chinese sentences the predicate can be *implied*. A sentence which only consists of a pre-modified nominal phrase like '好大的風' ('[This is] a strong wind'), for example, is a potentially refutable proposition. Most of the imagery presentations of classical Chinese poetry I address later in this chapter are more 'extreme' exemplars of juxtaposition.

is seen and not heard' and poetry 'painting which is heard but not seen', and the *Song* Poet Su Shi commented that great poems are 'paintings without forms' and great paintings 'unspoken poems' (as cited in Qian, 2010, p. 73). Furthermore, Grzankowski (2015) suggests that 'perceptions' are reflections of 'experience', and since pictures represent a 'visual' representation of 'experience', pictures are 'perceptions' themselves (p.153) – therefore, it seems that images in poetry are like pictures in this regard as they present what the poet perceives, only through a different medium. Going back to the point on the absence of verbal element, one can consider the philosophical argument, that while a picture can present the coronation of Napoleon Bonaparte, no picture can present that he is *not* crowned, and therefore the content of a picture cannot be *refuted* – the said understanding leads to the conclusion that 'you can only negate... the content of a picture by using some non-pictorial symbol' (Crane, 2014, p. 225). As far as I can see a change in perception will be able to challenge Crane's argument,¹¹⁹ but so long as the view can apply to the particular picture example of Napoleon, that it cannot present *what is not*, then it seems to be in line with Halliday and Martin's proposal about the non-negotiability of a verbless expression. This understanding about the non-refutable and non-negotiable nature of paintings may lead one to conclude that images in poetry can be appreciated in the same way. *In contrast with a metaphor* in which the dimension of resemblance/assimilation entails the verbal element, that the writer intends the image concerned *to be* something else, images which cannot be 'refuted' can only be taken for granted without any *values* embedded in them.

I now continue with putting such a standpoint about the difference between imageries and metaphor in context by referring to imageries *in sheer juxtaposition* in classical Chinese poetry, where not only the verb, but also other grammatical elements are absent, leaving only the nouns. Such a phenomenon has to do with the loose syntax of Chinese, a key feature of the classical Chinese poetic language, the understanding of which would often involve resorting to the lack of a tradition of logical thinking in China as opposed to the West because 'grammatical rules reflect the logical rules of human thought' (Cao, as cited in Guan, 2000, p. 27). Imagery presentation in classical Chinese poetry is also typical of what Yip (1969) describes

¹¹⁹ One can perhaps refer to the painting of a dancing ballet dancer put side-by-side with another painting of the same dancer sitting on the ground, and consider whether one can simply say, with reference to the latter, that the dancer is *not* dancing.

as "vigorously unanalytical presentation" (p. 20) in his analysis of *Tang* poetry. His idea can be exemplified by the following couplet:

雞	聲	茅	店	月
cock	crow	thatched	inn	moon
人	跡	板	橋	霜
man	trace	plank	bridge	frost

(Yip, 1993, p.31)

From the word-for-word translation (I have taken away the notation of part of speech in Yip's rendering) of the two lines above from a regulated verse (*lüshi*)¹²⁰ written by the *Tang* poet Wen Tingyun (812-870), one can discern an example of juxtaposition where the relationships amongst the imageries are not spelt out. The *verbless* feature is obvious, which I have highlighted as an aspect to differentiate imageries from metaphors. But the verb is not the only missing element as mentioned as sometimes images are *just* put together with no hint whatsoever of what kind of logical relations exist between them. Since the poet presents what is perceived without introducing connectivity amongst the images through any syntactical elements, the readers' engagement is not about being led by the poet along any logical and linear presentation with syntactically complete structures; they are instead invited to 'execute' their 'own realisation of the scene' in the words of Watson (in his discussion of landscape poetry of the *Tang* Dynasty) because the poem concerned presents 'a landscape which is not really a landscape at all...but rather a blank canvas' on which are 'inscribed the "tree", "bird", "mountain", "water" in the appropriate areas' (as cited in Norton & Snyder, 1987, p. 45).

To sum up, for imageries it is their lack of a relation of resemblance between the source and target domain, the intuitive thinking or imagery thinking mode they represent, their 'verbless' and 'non-refutable' feature like pictures, *and* instances of sheer juxtaposition of images in classical Chinese poetry which differentiate imageries from the metaphor *and* warrant the former's separate discussion as poetic argument.

¹²⁰ The poem is *Shangshan Zao Xing* (商山早行; *A Morning Trip Passing by Shangshan*), depicting the trip of a traveler early in the morning and what he sees on the way as he misses his hometown.

V. The sheer juxtaposition of imageries and its translation

I revisit the example cited in the last section and continue my illustration with issues revolving around the translation of poetic imageries which are in juxtaposition:

雞 聲 茅 店 月
cock crow thatched inn moon

人 跡 板 橋 霜
man trace plank bridge frost

(Yip, 1993, p.31)

Since as stated the relationships amongst the images are not indicated anywhere in the lines, the images appear to be quite 'isolated' from one another leaving much latitude for the translator or reader to construct their relations for himself/herself, the result being *uncertainty* in their relations. For the example above, there can be different perceptions regarding where the moon is relative to the house, e.g. it can be seen as being above, beside, or behind *it*.¹²¹ Yip depicts that the 'syntactic condition of classical Chinese poetic lines' can retain the 'indeterminate quality of not specifying viewing positions and spatial relationships' (*ibid*); also, where exactly the cock¹²² crows is not clear either. For the footprints, the most likely interpretation is that they are seen because of the frost on the bridge, but the loose syntax of the Chinese language does not rule out the possibility of the interpretation that they are seen somewhere close to the bridge covered with frost and not actually on the bridge. Therefore, while the two lines above can be interpreted as 'A cock is crowing in the thatched cottage, the moon hanging above; on the boards of the bridge covered with frost there are footprints', this is only one of the possibilities. A translation like 'The cock crows, a thatched cottage, and the moon; footprints, boards of the bridge, and the frost' will be what is favored by any translator who holds the same position as Yip because of the translation's minimal interference with the original presentation with no prepositions and predicates which are

¹²¹ Here I adhere to the singular interpretation of the Chinese noun '茅店' (The thatched cottage).

¹²² The interpretation of singularity is just one of the possibilities. I address the translation issues related to the non-inflectional nature of Chinese nouns later in the same chapter.

required by the English syntax, allowing for ‘multiple interpretations’ as is the case with the original Chinese presentation. Yip’s frustration about English translations of this couplet is that by translating the lines as typical English sentences which are linear and one-dimensional, the translation allows only a single interpretation that rips the Chinese poetic lines of their vagueness and authenticity in the presentation of images.

The understanding that the translator should see things as a ‘holistic picture’ (i.e. again, objects being ‘understood from their entirety’ and ‘within the overall situation’ leading to ‘spatial integration’ [He, 2016, p.159]), a feature which characterizes the imagery/intuitive thinking mode stated earlier in this chapter, and that s/he should not invite any ‘rational’ analysis of their relations, represent a way of translation which, in Yip’s (1993) words, is adopted so as to ‘leave the given as given’ (p.92). By so doing, the translator demonstrates how s/he ‘view [s] things as things view themselves in their natural environment’ (*ibid*).

VI. The translation of sheer juxtaposition of imageries as poetic argument

The three poetry examples which follow consist of imageries. I use all of their translations as a basis to illustrate how this issue concerning the translation of sheer juxtaposition of imageries should be understood from the argumentative perspective. The imageries concerned are textual, in a word, for their contributing to the coherent mood (Yu, 2015) as mentioned above of the poems. For the source poems, I have highlighted a few lines by marking them in *italics*, which are selected for analysis as examples of juxtaposition. I have also italicized the word-for-word crib for such lines, and have done the same for their translations.

Example 1:

寄揚州韓綽判官

杜牧

1. 青山隱隱水迢迢，
2. 秋盡江南草未凋。
3. 二十四橋明月夜，
4. 玉人何處教吹簫。

<i>Ji Yangzhou Han Chuo Panguan</i>				Du Mu			
1. green	mountain	vague	vague	water	distant	distant	¹²³
2. autumn	at-its-end	Jiangnan*	-	grass	not	wither	
3. twenty	-	four	bridges	bright	moon	night	
4. fair	person	which	place	teach	play	flute	

* 'Jiangnan' refers to the regions to the south of the Changjiang River (長江) in China.

Translation:

To Judge Han Chuo Sun Ying

1. From mist the green hills emerge and afar the river flows.
2. Grass still grows in Jiangnan, yet the end of fall is close.
3. Over the Twenty-Four Bridges the bright moon glows.
4. Where the fair lady teaches the flute no one knows.

(Sun, 2008, Du Mu section)

Example 2:

江雪

1. 千山鳥飛絕，
2. 萬徑人蹤滅。
3. 孤舟蓑笠翁，
4. 獨釣寒江雪。

Jiang Xue Liu Zongyuan¹²⁴

1.	thousand	mountains	bird	flying	unseen
2.	million	paths	human	trace	extinct

¹²³ Perhaps an explanation is in order for a line like this. Often the sheer juxtaposition of imageries in Chinese is in fact a sentence proper. Chinese sentences can be verbless, and this line on the mountain and river may be considered an example of a sentence with just the adjective phrase as predicate, a typical kind of sentence in the Chinese language in which the copula need not be used (e.g. '她很美', a word-for-word translation of which is 'She [is] very pretty'). But I propose anyway a line having the structure of a sentence proper can still be considered an example of juxtaposition of imageries (also see Gu [2005] referred to below), in this case the 'green mountain' and 'water'.

¹²⁴ Liu Zongyuan (773-819) is a *Tang* poet.

3.	<i>lone</i>	<i>boat</i>	<i>straw-rain-cape</i>	<i>straw-hat</i>	<i>old-man</i>
4.	<i>alone</i>	<i>fish (v.)</i>	<i>cold</i>	<i>river</i>	<i>snow</i>

Translation:

Snow on the River Sun Ying

1. *Not a bird in a thousand hills.*
2. *Not a soul on ten thousand trails.*
3. *An old man on a raft in straw quilts*
4. *Fishes alone with snowy chills.*

(ibid, Liu Zongyuan section)

Example 3:

過香積寺 王維

1. 不知香積寺，
2. 數裡入雲峰。
3. 古木無人徑，
4. 深山何處鐘。
5. 泉聲咽危石，
6. 日色冷青松。
7. 薄暮空潭曲，
8. 安禪制毒龍。

Guo Xiangji Si

Wang Wei

1.	not	know	fragrance	collected	temple
2.	several	<i>li</i> (u. of measure.)	enter	cloud	peak
3.	ancient	woods	no	person	path
4.	deep	mountains	where	-	bell-sounds
5.	spring*	sounds (n.)	sob	steep	stones
6.	day	light	chilly**	green	pines
7.	near	dusk	empty	pond***	crooked
8.	peaceful	in-deep-meditation	control	poison	dragon****

* 'Spring' refers to the place with water, not the season.

** Kao and Mei (1971) refers to the ambiguity of this line arising from the uncertainty of the part of speech of 'leng' (冷) which can be either 'chilly' or 'chill' (verb): 'As to the question whether sun rays chill blue pines, or sun rays are chilly amidst the blue pines, or blue pines chill sun rays - This question cannot and need not be answered as our attention is fully absorbed in the images' (p.67). The following translation takes the interpretation that 'chilly' is an adjective, and I can include this line as an example of verbless juxtaposition of imageries.

***The pond refers to where the ‘poisonous dragon’ once resided. There is a Buddhist allusion that the dragon was subdued by an eminent monk (and hence its residence became empty).

**** 'Poison dragon' is a Buddhist expression meaning evil thoughts.

Translation:

Passing Hsiangchi Temple Red Pine

1. Unaware of Hsiangchi Temple
2. I walked for miles past mountains of clouds
3. *ancient trees on empty path*
4. somewhere in the hills a bell
5. streamsound murmuring boulders
6. *the sun through cold green pines*
7. a silent pool in fading light
8. where Zen* subdued the serpent

* 'Zen' means 'Chan' (禪), a school of Buddhism.

(Pine, 2003, p. 163)

Two points on the translation of imageries in the examples above are obvious. *Firstly*, there are instances of translations with the juxtaposition of images retained which are perfectly acceptable renderings. Consider, for example, line 3 of Example 3 which is not supported by any verbal element (See also Appendix I Note 41 on p. 315-316 for two other translations which are highly nominal, perceivably also in an attempt to preserve the original's verbless feature). For the other lines where verbs and/or prepositions are added in the translation, like line 1 in Example 1, I can re-translate as 'The Green mountains vague; the river faraway' without the prepositions and verbs; lines 1 and 2 of Example 2 can be 'a thousand hills, and not a bird' and 'ten thousand trails, and not a soul', where the prepositions of the

original are taken away; the same applies to line 6 of Example 3, which can be re-translated as 'the daylight; the cold green pines' or 'the chilly daylight; the green pines' depending on the interpretation. The possibility of the coming through of imagery juxtaposition exhibits what the English language would allow as far as the Chinese presentation of imageries is concerned. The syntagmatic structure, essentially of a 'syntactical' nature because it gives an account of how elements, the 'syntagms' are put side-by-side to form a grammatical structure (Hay, 1991, p. 198), presumably characterizes more the English language than Chinese language, the latter considered to consist of 'minimal syntax' (Gu, 2005, p.244), a point of view consistent with Yip's argument above. But in explaining how the Western symbolist poetry tradition is similar to imagery presentation in classical Chinese poetry, Yu suggests that both prefer the 'copula and juxtaposition' and rely on 'a principle of equivalence rather than logical sequence', and they are 'noun heavy' which creates 'an overall effect of simultaneity' (as cited in Gu, 2005, p.244). The Chinese nominal structures, aside with relating them to imagist or symbolist poetry, may simply remind one of the 'verbless, phrase-based units' (Adamson, 1992, p.643) in English which by no means are infrequently used, in particular in literature. Therefore, while the linguistic difference between Chinese and English may be highlighted in discussions of translation, such a taken-for-granted difference between the two languages might have too readily led the discussions down the road of presenting a translation 'problem'. But actually, the analyst may rely on translations like those presented above and consider retrospectively how one might rationalize the translators' approaches. When the English language allows for imageries being presented in sheer juxtaposition, one can perhaps rethink whether it should be proposed all the time that English is syntagmatic in a way that Chinese is not which poses problem of translatability. It is with such an understanding that the remark below, which is suggestive of absolute unacceptability of Yip's approach cited above, might have to be taken with a grain of salt when translatability has to be considered on a case-by-case basis:

He [Yip] fails to realise that the filling in of prepositions and other syntactic helpers is the result not of misunderstanding Chinese, but of understanding English.

English translations need these words because that is the way that the English language expresses relationships... So Yip's translations fail as English poems. *He*

replaces the implied connections of the original only with disconnections. (Chinese poems, n.d.; my emphasis).

Another point concerning the translation is how addition of grammatical elements like the verb proper should be perceived from the argumentative perspective. It seems that one can quite readily accept, using Sun's translation example above, that 'green hills' do 'emerge' when they seem 'vague', a 'river' is not stagnant as it 'flows', and the moon 'glows' whenever it appears (lines 1-3 from example 1). The same perhaps applies to the reasonable additions of prepositions for lines 1-2 in example 2, where traces of birds and humans are unseen *in* the mountains and *on* the trails. Such additions are mindful of the 'impliciture [NB: *not* implicature]' proposed by Bach, which is the 'pragmatic expansion and completion of the semantically incomplete sentence' or 'pragmatic supplementation which helps to produce full proposition' (as cited in Hassan, 2011, p.22). Bach's scheme suggests that *implicitures* are *justifiable expansions* of the original. Here for the examples above, it may be said that where the verbal sense is seen to be embodied in the juxtapositions, the translator's choice of making it explicit in the translation is well-justified – the added verbal elements give rise to interpretation of the source poem which perceptibly is the same as the version without such additions; the same applies to the additions of prepositions which make explicit spatial relations. However, by making explicit meaning which perceptibly is implied in the original, it is arguable that the translator is always making necessary changes, in particular when the target readership can reasonably be assumed to be able to understand the lines *even without* the added senses (again, the translations for lines 1 and 2 in example 2 could be 'a thousand hills, and not a bird; ten thousand trails, and not a soul'). Regarding this concern, I would propose that in a way, at least one *cannot* argue the poetic argument of imagery is transferred *any less* with the additions when making explicit the implied senses of the imagery presentations involves no distortion of the propositional meaning of the source poem, making the additions justifiable, if not totally necessary, from the *argumentative perspective*, i.e. again, the idea that the poetic argument should be transferred *as far as possible*.

I now refer to a poetry example which has different imageries in sheer juxtapositions that permeate the poem as poetic argument. Referring to different

translations I am also in a position to compare their different approaches to explain their justifiability from the argumentative perspective. This example is a *sanqu* (散曲)¹²⁵ by the poet Ma Zhiyuan (1250-1321) of the *Yuan* Dynasty. The poem is about the homesickness of a traveler depicted by a picturesque scene at dusk in autumn:

天淨沙・秋思¹²⁶

1. 枯藤老樹昏鴉，
2. 小橋流水人家，
3. 古道西風瘦馬。
4. 夕陽西下，
5. 斷腸人在天涯。

Tianjingsha Qiu Si

1. rotten	vine	old	tree	dawn	crow
2. small	bridge	flowing	water	house	-
3. old	road	west	wind	lean	horse
4. setting	sun	west (adv.)		down	
5. heart-broken	-	person at		faraway	-

Earlier in this chapter, I have noted the idea that poets employ imageries to construct coherence which is presumed on their part. Here, the coherence amongst the imageries, namely, the withered vines, old tree, crow, small bridge, flowing water, house, worn road, west wind, lean horse, setting sun, and lonesome traveler, is perceivably easier for the readership to discern (compared with, say, the enigmatic poem by Li Shangyin referred to earlier) when the imageries can all be easily associated with the melancholic scene of an autumn evening. Based upon such coherence, I suggest that the imageries form a structure of meaning, the poetic argument. Following are the translations of the poem and their illustrations. I have underlined the verbs and verbals (*excluding* participial adjectives which pre-modify nouns) in the translations as they will be highlighted in my explanation.

¹²⁵ *Sanqu* is the name of the poetry genre known as ‘popular song’; a sub-genre of the popular *qu* (曲) genre in the *Yuan* Dynasty. It is freer in form and written to a specific tune (Scott, 1972).

¹²⁶ The Chinese title of the poem is separated by a middle dot, a Chinese punctuation; what comes before it is the name of the tune, and what comes after is the title of the poem.

Translation 1:

Tune to “Sand and Sky” - Autumn Thoughts

Wayne Schlepp

1. Dry vine, old tree, crows at dusk,
2. Low bridge, stream running, cottages,
3. Ancient road, west wind, lean nag:
4. The sun westering
5. And one with breaking heart at the sky's edge.

(Huang, 2003, p.22)

Translation 2:

Sky Clear Sang (Tien Ching Sha) Autumn Thoughts

Sherwin S.S. Fu

1. Withered vines, old trees, crows at dusk;
2. A small bridge, flowing water, a few houses;
3. An ancient road, a lean horse in the west wind.
4. The evening sun sinking in the west –
5. A heartbroken traveler still at world's end.

(Liu & Lo, 1975, p. 420)

This is a poem where the sheer juxtaposition of images can largely be rendered naturally into the English language by retaining the gaps between the images. Interestingly, the translator of Translation 1 seems all the more conscious in avoiding a verb proper, to the extent of translating ‘xixia’ (‘to go down in the west’; ‘西下’) in line 4 as ‘westering’, which might not be necessary when ‘xia’ is a Chinese verb. The poem is translated in two other ways:

Translation 3:

Tune: Tian Jing Sha

Ding Zuxin and Burton Raffel

1. Withered vines hanging on old branches,
Returning crows croaking at dusk.
2. A few houses hidden past a narrow bridge,
And below the bridge quiet creek running.
3. Down a worn path, in the west wind,

A lean horse comes plodding.

4. The sun dips down in the west,
5. And the lovesick traveler is still at the end of the world.

(Huang, 2003, p.23)

Translation 4:

Tune: “Sky-pure Sand” Yip Wai-lim

1. Dried vines, an old tree, evening crows;
2. A small bridge, flowing water, men’s homes;
3. An ancient road, west winds, a lean horse;
4. Sun slants west;
5. The heart-torn man at sky’s end.

(Yip, 1997, p. 340)

Most participles in Translation 3, as is the case with Translations 1 and 2, do not change the nominal structure of the original, i.e. The head of the phrases remains to be ‘vines’, ‘crows’, ‘houses’, and ‘creek’. Where the finite verb is present, the additions concerned may be considered justifiable interpretations of the meaning of the source: the sun has to dip down (line 4 in Translation 3) during sunset, and perhaps no one can object to the use of the verb *to be* to indicate existence of the traveler (line 5, same translation). Another example can be seen in Yip’s version, i.e. Translation 4 in which, amongst all the retaining of the gaps in the translation, use of the verb ‘slants’ represents the perception of the natural phenomenon that the sunlight is tilted when the sun sets.

It can also be seen that additions to the original can be a result of the perception of the relationships between the images on the part of the translator. In Translation 3, the ‘vines’ are ‘hanging’ on the ‘branches’ of the old tree (line 1); the ‘houses’ are, quite naturally, perceived to be at the background instead of the foreground – they are ‘hidden past a narrow bridge’, and the ‘creek’ can only be ‘running below the bridge’ and not beyond (line 2). The translator has worked out the propositional content presented by the imageries; the interrelations which are *implicit* in the lines are made *explicit* by interpretation in the translation, constituting justifiable, if not necessary additions.

The changes which are questionable would be those in line 1 of Translation 3 where the 'crows' are described as 'croaking' and line 3 where the depiction is the 'lean horse comes plodding'. Following is another translation with similar additions:

Translation 5:

Autumn

Weng Xianliang

1. Crows hovering over rugged trees wreathed with rotten vine – the day is about done.
2. Yonder is a tiny bridge over a sparkling stream, and on the far bank, a pretty little village

Lines 3 – 5:

But the traveler has to go on down this ancient road, the west wind moaning, his bony horse groaning, trudging
towards the sinking sun,
farther and farther away from home.

(Huang, 2003, p.22)

Some of the additions in this rather prosaic translation which obviously do not exist in the source text, not even as 'implicitures', i.e. reasonable interpretations of the source text, are the west wind is 'moaning', the horse is 'groaning' and 'trudging', and the traveler 'has to go on' (lines 3 – 5), or perhaps also the crows are '*hovering over* the rugged trees' (line 1). Therefore, the translator cannot justify his translation as a rendering of the poetic argument of imagery as far as possible with the added senses which are absent in the source poem in the first instance.

In sum, all imageries in the source poem are present in the translations above as parts of the poetic argument of imagery. Most of the translations demonstrate that the retaining of imagery juxtaposition is possible: The translators almost unanimously preserve most of the nominal structures without forsaking comprehensibility. Whether or not the verbal sense should be added in a translation depends on whether the additions are reasonable interpretations of the meaning of the source text, and if they are then the translation does not detract from the structure of meaning as poetic argument. The possibility of the alternative of adding verbs rather than using purely nominal structures demonstrates the fact that the argumentative perspective allows *flexibilities* in translation.

I turn now to discuss how the argumentative perspective may account for situations where it is questionable that the nominal structure can be retained. There certainly is a limit to how far a translator can go in retaining features of the original. To illustrate this point of view I refer to another poetry translation example,¹²⁷ a couplet considered by Yip (1993) to be typical of the feature of juxtaposition of images:

雲	霞	出	海	曙，
cloud	mist	go-out	sea	dawn
梅	柳	渡	江	春
plum	willow	across	river	spring

(p.34)

Yip proposes that 'objects in the real-life world' which are 'given in their barest, purest forms...uncontaminated by the author's subjectivity' (ibid, p. 31) is the way that classical Chinese poems as such were written. For the example above, Yip, depending upon his conviction on how imageries in classical Chinese poetry should be presented, criticizes translations which supply the 'missing links' (ibid, p.34) to cater for the language habits of English such as 'clouds and mists move out to sea at dawn, plums and willows across the river bloom in spring' (ibid, p.35), and suggests a translation which, in his views, is more capable of capturing the perception of the original:

1. Clouds, mists,

Out to sea:

Dawn.

2. Plums, willows

Across the river:

Spring.

(ibid)

¹²⁷The poem is a penta-syllabic regulated verse written by the *Tang* poet Du Shenyan (648?-708) – *To Echo Magistrate Lu of the Jinling County's Poem on a Walk in Early Spring* (*He Jinling Lu Chengxiang Zao Chun You Wang*; 和晉陵陸丞相早春遊望).

Readers of this translation are supposed to work out the relationship between the words/phrases on both sides of the colons themselves. Probably some native speakers of English can make sense of a translation like the one above despite its choppiness, while some cannot. I use this translation example to demonstrate the fact that the difference between a presentation of imageries *as they are* which is intelligible and a presentation of imageries with relations which are *difficult to work out* can be very subtle. In addition, it is not certain in what way rendering some of these lines with a copula (e.g. 'it is dawn' and 'it is spring') might affect the perception of the readers to the extent that they can *no longer* appreciate the images as they are (i.e. if translations like Yip's above can actually achieve *that* perception in the first instance). What *is* unarguable is that no one could ascertain that translation examples such as the above, where the disjointedness may forsake comprehensibility, can give rise to the same 'effect' or 'perception' on the part of the target readership. In employing Yip's translation of a famous poem by Du Fu, critics comment that 'He [Yip] can only avoid clarifying the relationship between the city and spring in the second line by producing a phrase with no meaning at all ["To the city, spring"]'¹²⁸ (Chinese poems, n.d.). And it is extreme cases as such, cases which avoid the spelling out of relations amongst the imageries that ignore what the target language allows. Insistence that a particular source-text feature has to be retained to enable transference of a perception needs to be justified by the fact that the insistence will not defeat the purpose in the end. The argumentative perspective would entail the general expectation about a translation, that comprehensibility has to be achieved from the outset before any of its evaluation is possible, and a translation will fail if judgment of whether the structure of meaning has come through has no such basis of comprehensibility to count on.

Since the ambiguity and uncertainty in meaning enabled by the loose syntax of Chinese may need to be compromised sometimes to achieve an understandable translation, it can be said that the poetic argument can only be transferred to a certain extent: the fact that the simplistic syntax of Chinese allows the expression of temporal and locative relations and the like as indefinite means a failure to transfer such indefiniteness is a failure to transfer the meaning dimension of poetic argument in its entirety because with the stringent grammar of English, not all the

¹²⁸ The poem is Du Fu's *The View of Spring* (*Chun Wang*; 春望). The line referred to here is the second line: '城春草木深', an English translation of which can be 'The city in spring; the foliage is dense and deep'.

possible spatial and geographical relations of the original can be conveyed. But it appears also that a change in perspective may lead one to rethink whether such sacrificing of features of the original necessarily constitutes losses entailed due to incompatibilities between the source and target language. In considering how to transfer the poetic argument as far as possible, a latent purpose should be to try to work out and manipulate as many similarities between the two languages as is possible. In this regard, consideration has been given to the English language which allows at times the presentation of imageries as purely nominal structures, but I would propose that one can also consider features of the source language, Chinese, and think about its potential for making explicit spatial relations between the imageries in presentation. Gong (1991), in explaining the relationship between Chinese painting and poetry, refers to a couplet written by the *Tang* poet Du Fu: 'T'o [Tuo] waters flowing to the central seat, Min Mountains reaching to the northern hall' (沱水流中堂, 岷山到北堂) which was composed to depict scenery of the painting the poet had seen (p.16). Gong addresses the fact that the verb 'reaching' ('dao'; 到) in the second line cannot possibly be depicted pictorially unless the painter had painted a pair of legs showing the mountain is walking towards the direction of the northern hall. What painting cannot achieve as a mode of expression, therefore, needs to be supplemented by verbal means as poetry like the example cited above. Hay (1991), in explaining the illustrative function of poetry for painting, says that 'to read a text before looking at a picture' is like 'putting on a straitjacket before doing your aerobic dancing' (p.183). What these two accounts suggest is each of the two modes of expression, i.e. painting and poetry, has its limitations, but it also seems to me that both of them imply poetry as a verbal mode of expression is capable of indicating the 'definite': to make explicit an *action* (here of 'reaching') and to *limit interpretation* of a scene (symbolized by the 'straitjacket'). Taking this understanding into consideration, I suggest that it would be valid to ask whether one should treat the 'minimal syntax' in classical Chinese poetry to be always an intentional reflection on the part of the poet of his/her 'perception'. Quite apparently, the Chinese language has a way to indicate clearly the said spatial relations had the writer chosen to. If the Chinese language allows such representation, then one may not rule out altogether that the poet's resorting to the loose and flexible syntax may be *pure accident*. By 'accident' I refer to the fact that the features of the Chinese language just happen to offer the poet the linguistic

choice to put all images in juxtaposition which leads to multiple interpretations, but the poet himself might have perceived some definite spatial relations amongst the imageries in the first instance.¹²⁹ In other words, there is no ruling out of the fact that the imageries maybe presented in some rigid, linear manner verbally, i.e. considering what is permissible by the Chinese language and disregarding the fact that the ancient poets needed to adhere to some stringent formal requirements in poetry composition and therefore were bound to write concisely using fewer words – for the first example by Yip that I have cited, the two poetic lines can be expanded into the more prosaic ‘聞茅店雞聲，上見明月高懸’ (literally ‘cock’s crow from the thatched cottage is heard; above is the moon hanging’) or ‘板橋上見霜雪，霜雪上見人跡’ (literally ‘frost can be seen on the bridge planks; human traces can be seen on the frost’). It would seem, therefore, that the concern on the part of the translator in transferring the poetic argument as far as possible is that s/he needs to take into account whatever is *plausible*, if not definitely certain, regarding the author’s intent so that there may be a bigger chance of extracting the commonality between the source and target text. The reasonableness of such a proposal can perhaps also be argued for by the controversy revolving around the relationship between grammar and cultural mentality. According to Haspelmath, “It has long been known that grammatical properties and dependencies are lineage-specific” (as cited in Ball, 2011, A Question on Lineage section, para. 1), and such a view is countered by Dryer, who suggests that ‘There is no reason to expect a consistent pattern of word-order relationships within [language] families’ (as cited in Ball, 2011, A Question on Lineage Section, para. 2), implying an unconfirmed relationship between a particular cultural mentality and the language pattern which a culture adopts. So long as such controversies persist, then perhaps one can give room to the idea that the flexible syntax of Chinese does not automatically represent any perception which *unarguably* is a reflection of the Chinese culture on the part of the poet; also, the presumption that such intact transference of the feature of the source text will necessarily give rise to the same perception on the part of the target readership is but even more uncertain. Worse, if the result is distortion of the language habit of the target language to the extent of affecting comprehensibility, an approach that aligns with common sense will be to put aside any idea which has not actually been

¹²⁹ Such a point on the ‘accident’ of language may be considered with Cheng’s remark, that the Chinese poetic language is ‘susceptible to both a linear and a spatial reading’ (as cited in Varsano, 2003, p. 122).

proved and the adoption of which will lead to a translation which fails to serve its function of effective communication; the translator should, instead, take advantage of the benefit of the doubt regarding what way of presentation might have been possible as far as what the source language could allow is concerned. All in all, I argue that the argumentative perspective does not rule out considering stretching the limits of the source language so that it would be easier for the translator to manipulate the similarities between the two languages as far as possible.

VII. Imagery as poetic argument – the translation of uninflected nouns

As demonstrated, it is possible for the translator to retain the highly nominal structures in classical Chinese poetry in an English translation when transferring imageries, but the non-inflectional nature of Chinese represents an inherent feature of the language which the translator *cannot* retain in English whatsoever. Given the fact that such a nature of Chinese and its associated translation issues have constituted a much-discussed topic, it would be interesting to explore how translation of the non-inflectional Chinese nouns can be understood from the argumentative perspective.

Since Liu (1962), the literature has witnessed several major discussions that Chinese verbs which are not inflected for tense put the language in a position to present everything in a poem as *timeless* (Graham, 1965; Frodsham, 1967; Yip, 1993). Froula (2010) refers to such uninflected nature of the Chinese language as some 'grammatical openness' (p.54), and says it 'leads easily to ambiguity', citing the words of Liu (*ibid*). Certainly the fact that Chinese nouns do not inflect for number also has a part to play with regard to the ambiguities conveyed by classical Chinese poetry, which I intend to focus on for its close association with imageries *per se* which are often nominal structures. Following is a debate between Burton Watson and James Liu on whether the word '鳥' ('bird') in the line '月出驚山鳥' (moon rises and startles the bird[s]) in one of the *Tang* poet Wang Wei's penta-syllabic quatrains should be translated as singular or plural (Liu, 1975, p.64):

鳥鳴澗

1. 人閑桂花落，
2. 夜靜春山空。
3. 月出驚山鳥，

4. 時鳴春澗中。

Niao Ming Jian

1. human	leisurely (adj.)	osmanthus	flower	fall
2. night	silent	spring	mountain	empty
3. moon	appear	startle	mountain	bird
4. occasionally	cry	spring	mountain-stream	amidst

Translation:

Birdsong Brook Andrew W.F. Wong

1. At ease and I see osmanthus flowers falling -
2. A night so still, a mountain so hollow in spring.
3. Up comes the moon, awaking the mountain birds,
4. By the brook in spring, then and again, they sing.

(Wong, 2009)

The imageries are the 'human being', 'osmanthus flower', 'empty mountain', 'moon', 'bird', and 'stream', part of a night scene with which the poet presents by 'dialectics in art', which is the contrast between the static and the dynamic, *and* the final 'resolution', i.e. the feeling that results – the person (the poet himself) feels so *leisurely and at ease* that he can notice the *falling* of flower(s) (line 1), which highlights all the more his serene mood at the time; also, the *silence* of the night makes even the *rising* of the moon seems something startling to the bird(s), and so the serenity of the night is emphasized all the more (line 3), and finally the startled bird(s) sing(s) in the valley; the noise just makes the night feels all the more *quiet* (line 4) (Yu, 1983, p. 183-184). With regard to such an understanding of the *poetic theme* (defined in Chapter 2 as the meaning component in the form-meaning relationship of the poetic argument) of the serenity of a night in spring, Watson insists that "it is of great consequence indeed whether "bird" ... is singular or plural' because it is only by the singular interpretation can the mood of 'loneliness' be conveyed successfully, while 'a flock of them are more likely to seem either menacing or jolly' (as cited in Liu, 1975, p.64). Watson is not alone with regard to upholding the commitment to the singular number in translation of nominal structures. In Zhu's (2007) discussion of the translation of a poem by the *Tang* poet Li Shangyin, the argument is presented

that the *singularity* of the pool of water and the candle needs to be observed in the translation because 'Cognitively speaking, ... plurality has the effect of "downgrading referential intent" since plurals do not serve to specify a particular entity', and hence 'the presentation of an image in the plural form may ... counter the drive of concentration, at the risk of downgrading a focalized image to a plurality of objects' (p.148). The poem discussed, a tetra-syllabic quatrain, and its translations are as follows:

夜雨寄北

1. 君問歸期未有期，
2. 巴山夜雨漲秋池。
3. 何當共剪西窗燭，
4. 却話巴山夜雨時。

Yeyu Ji Bei

1. <i>jun</i>	ask	return date	not	have	date
2. <i>Bashan</i> * -	night	rain	swell	autumn	pool
3. when can	together	trim	west	window	candlewick
4. again talk	<i>Bashan</i> -	night	rain		times

*Bashan refers to the mountains in today's Sichuan Province.

Translation:

A Letter to the North on a Rainy Night

Ho Chung Kin

1. The date of my return you asked but it's not in sight;
2. The rain in Bashan is swelling the autumn pool tonight.
3. When can we together trim the candlewicks by the west window
4. And share my sentiments of this Bashan rainy night?

(Ho, 2012, p.79)

Allegedly a poem dedicated to the poet's wife or friend (Huo, 1983, p.1139), this poem depicts the scene of a rainy night at Bashan in autumn with the pool swelled with water, and the couple/two friends staying in-door as they trim the wick(s) of the candle(s) together. A feature which stands out is repetition of the

phrase 'Bashan yeyu' (the rainy night at Bashan) in lines 2 and 4, which is a key device to structure the coherence of the poem in that line 4 echoes line 2 (*ibid*). Such a recurrent scene, and also the imagery of the autumn pool(s), the candle(s), and the literal statement (line 1), work together as parts of a network of sense relations, constituting covert repetition as they reiterate the poetic theme of the pain of parting. In other words, this poem can be understood in very much the same way as the other examples of textual metaphors/imageries already discussed in this study.

It would seem that both Watson's and Zhu's views above have to do with the importance attached to transference of a 'poetic world' ('yijing'; 意境¹³⁰). Their perception of how exactly the 'yijing' should be realized is demonstrated by how they *feel* the nominal number should be dealt with, i.e. their perception is inevitably subjective. Transference of such a poetic world can perhaps be explained in more objective terms by adopting the argumentative perspective: What matters is all imageries of the source text are transferred in a way such that they work together as a structure of meaning to convey the poetic theme in the same way as that of the source poem. With this understanding, one is in a position to suggest that Watson's approach is appropriate so long as it can be justified that the singular noun form, as opposed to its plural counterpart, does not result in a transference of the poetic argument any less compared with using a plural form (i.e. other things being equal). In suggesting so, I echo Liu's (1975) view that either the singular or plural form of 'bird' is an acceptable choice – citing Aristotle, Liu argues that it is the universal instead of the particular which poems convey that matters (*ibid*). For this particular case, what appears questionable is to insist that the singular interpretation *has to be the only choice* so that it aligns with some insistence on the part of the translator. Such insistence has to be subjective when the views concerned are susceptible to criticisms of randomness: for example, one could have said that the 'flower' in line 1 in Wang Wei's poem above had better be translated as singular as well when it could perceptibly highlight the leisurely mood of the poet all the more (that he could discern the fall even of a *single flower*). Perceptions like this can be interesting

¹³⁰ 'Yijing' is translated as the 'poetic world' by Kang-i Sun, simply 'world' by James Liu (as cited in Duan, 2009, p.70), or 'an aesthetic world which is perceptible and created by language' (*ibid*; the original in Chinese is '[意境是]用語言去創造一個可感知的審美世界'), Duan's interpretation of the perception of Zhang Yan (1248-1320), the *Southern Song* poet.

to discuss by themselves, but from the argumentative perspective, I can propose that it is hard to argue the poetic argument of imagery is conveyed not as much if the plural, i.e. 'birds/flowers' is used compared with the singular. Similarly, Zhu's view that it is important to present the image as 'focalized' by translating the autumn pool and candle as singular appears to be an intuitive perception on the part of the analyst about what aesthetically is more pleasing. The fact remains, after all, that it should be legitimate to consider perception of the poet as something uncertain – how many autumn pools did he see actually? Or did he see any at all (i.e. is what he says in the poem 'true')? With regard to the discussion revolving around translation of the nominal number, what appears a more objective view is that, for the first example, the meaning relationship of the bird's/birds' crying and the rest of the depiction of the poem remains consistent whether it is the singular or plural form of 'bird' is used, and that for the second example, the 'better' visual appeal achieved by the singular pool and candle is irrelevant when their plural counterparts will not change the fact that they are both imageries of a rainy night at Bashan, and any change in the nominal number has no impact on the proper transference of the poetic argument of imagery – the rainy scene at night which repeats itself as a time motif and structures a coherence through linking the present with the future can be transferred to the translation whether it is the singular or the plural noun forms of the imageries which are used.

Johnson says that 'the business of the poet is not to number the streaks of a tulip; it is to give us not the individual, but the species' (as cited in Wimsatt, 1954, p. 71). Maybe for some people, the exact number of the streaks of a tulip does matter, but perhaps also it is the purpose of transference of the poetic argument, the 'species', which represents the big picture that can be rid of the controversies with regard to whether it is the singular or plural form that should be adopted. Translation of the non-inflectional forms of Chinese into English which requires a commitment to either the singular or plural does not lead to dichotomies if considered from the argumentative perspective. In this way, translators are allowed the *flexibility* to make different translation choices so long as they can be justified, i.e., in the sense that they are seen to have adhered to the goal of transferring the poetic argument as far as possible.

VIII. Imagery as poetic argument and the new translation theory

For the final aspect of poetic argument, imagery, I have tried to argue that the similarities between two languages in translation can be retained by considering what elements work together in a way that is perceptively shared by both languages to constitute the poetic argument of imagery, which leads to the total meaning (typically the 'theme/motif') of the poem. A translator's task is to have such a network of relations and the theme/motif transferred to the target poem. And so just like the other three aspects, the understanding still applies that transference of the poetic argument of imagery concerns the manipulation of 'similarities'. Also, the preservation of similarities involves transferring the literal sense of the original as far as possible adhering to the poetic argument of prose paraphrase, which applies to the poetic argument of imagery as much as it applies to the other three aspects.

The flexibility in translation, at the same time, is still demonstrated by individual translators' word choice and syntax. However, as far as imagery translation is concerned, I have highlighted the use of verbs, and employment of different noun forms (singular or plural) in translation, and argued a *difference in translation approach in these regards* is allowed so long as a translator's decision is justified from the argumentative perspective.

It will become obvious how an objective description of poetry translation is achieved through this understanding of flexibility within control, and also, the emphasis on preservation of similarities and allowance of flexibility render the poetic argument of imagery another example that enables construction of a simple and accommodating translation theory.

IX. Summary of chapter

In this chapter the similarities and differences between imagery and metaphor, and how the former realizes itself as poetic argument in the context of classical Chinese poetry has been accounted for. I have attempted to argue that imageries which constitute some presumed coherence amongst themselves in conveying the poetic message in an enigmatic poem can be rendered relatively literally based on the principle of manipulating the similarities between Chinese and English as far as possible, a principle embodied in the argumentative perspective. The idea of retaining as far as possible the original poem leads me to the point that the sheer

juxtaposition of imageries may come through in translation so long as the rendering is within limits of what the target language convention allows, in which case the poetic argument is transferred in a comprehensible manner. At the same time, the flexibility of translation approaches allowed by the argumentative perspective can be understood in terms of the justifiability of addition of the verbal sense or other grammatical words to indicate spatial relations or senses which are implied in the sheer juxtaposition of imageries. The argumentative perspective is also based upon to explain why additions are unjustifiable. Furthermore, I argue that the argumentative perspective leads to the consideration that there exists only a very subtle line between a legitimate manipulation of the poetic license translators are entitled to and the abuse of it which leads to incomprehensibility, while comprehensibility is the basis upon which judgment on whether the poetic argument is transferred successfully can be made. Then I suggest that an English translation which makes explicit the implicit relations in imagery juxtaposition in Chinese need not be considered a loss. Because the argumentative perspective is about transference of similarities as far as possible, it leads to consideration of how to enlarge the scope of shared similarities between the two languages, one of the means to do so being a change in perception, that perhaps languages share more similarities than one might have thought in the first instance, which justifies translating imagery juxtaposition with verbal and other grammatical elements added. Finally, I address issues of translation of the nominal number, and have hopefully demonstrated the fact that for arguable cases which involve a choice between the singular and plural noun form, *flexibility* in using either of them should be allowed so long as the choice does not render the translation of the poetic argument any less than opting for the alternative. At the end of the discussion I have again illustrated the role of the poetic argument of imagery for an objective description of poetry translation and construction of a simple and accommodating translation theory.

It is now the moment to progress to the concluding chapter of this study, where I bring the different strands of the thesis together and reflect on the contribution of this study to the field of Chinese-English poetry translation.

CHAPTER 8

Conclusion

I. Summary of the thesis

In this concluding chapter I begin by giving a summary of the previous chapters in an attempt to recapitulate the key points of this research study. The summary also serves as a reminder of the substance of poetic argument and the associated translation issues discussed, upon which I elaborate in the later part of this chapter on how my research objective has been achieved, and how the objective dimensions of the objective description of poetry translation lead to a simple and accommodating translation theory. Finally, there are more observations arising from the results of adopting the argumentative perspective in the study of poetry translation, which I put forward to demonstrate yet further desirability of such a perspective. In particular, the said illustration is a response to the anecdote of the copyright lawsuit referred to at the beginning of this research study, as well as a close to my account on the poetic argument.

Perhaps I should give a more detailed summary of Chapter 1 compared to other chapters where I have addressed problems with the perception and discussion of poetry translation that *lead to my research purpose and contribution to the field of translation studies*. I started out in Chapter 1 by saying poetry translation, due to its difficulties, can be prone to complications in its discussions despite the fact that perceptibly the standard of faithfulness applicable to translations in general should also apply to poetry translation. After having explored how poetry translation can be *mystified* by the way that translation scholars have described it in the literature, I highlight the ‘untranslatability’ of poetry, the reason why poetry translation is often considered a kind of *re-creation* and *rewriting*, echoing the view that poetry translation is prone to be mystified, in the sense that one needs to be talented to be a good poetry translator.

Such an understanding about the unfathomable nature of poetry translation regardless, there is no denial of to ‘retain as much as possible of the original poetry’ (citing again Connolly, 1998, p. 171) as a reasonable standard to expect of poetry translation, which leads me to the point that attempts at defining the *nature of poetry translation* are in fact not lacking.

But attributes of poetry translation cannot be measured quantitatively, which makes attempts at determining which translation version has retained the most of the original futile and pointless; in addition, the meaning of the terms used to describe what counts as translational relationships is *elusive* and subject to personal views, and the response of readers as a popularly-discussed standard to evaluate poetry translation is all the more tinged with a strong subjectivity.

Such are the examples of the difficulties associated with mapping out of the nature of poetry translation, and yet they are no hindrance to analysts who have come up with prescribed rules of how to achieve quality poetry translation. Such an understanding brings me to the topic of *prescriptive* translation studies: intended as thresholds against which a translation is to be judged, the rules concerned may still be perceived as *subjective* and *lacking in generalizing power*.

Descriptive translation studies, while their purpose is to derive generalizations about the features of translation, they are also often susceptible to an *isolated* nature, and so the attempt to achieve generalizability by describing instead of prescribing fails – such a problem, I have suggested, is particularly obvious when considered in the light of pedagogical purposes.

With a view to addressing the said concerns, I propose my *research aim of demonstrating how the argumentative perspective can lead to an objective description of the nature of poetry translation in the context of the translation of classical Chinese poetry*.

As I have argued in Chapter 1, there is an implicit understanding that the *nature of translation* implies the nature of a *good* translation, by which I can cohere the descriptions of *nature* and *standards*. Therefore, in mapping out the nature of a translational relationship between a source and target poem, I am *de facto* addressing how the standards of a poetry translation proper are to be understood from the argumentative perspective. At the same time, the practice of translation is addressed given the fact that 'standards' point at the direction to 'do' translation. And as I have mentioned in Chapter 1 and the following chapters time and again, by the argumentative perspective I refer to the goal of transferring the poetic argument *as far as possible*.

The detailed account of the deficiencies in the field of translation studies/literary translation studies has also led me to propose explicitly how the

argumentative perspective contributes to the field of translation studies. Again, while the dimensions of 'objectivity' in the description of poetry translation are achieved as my *research purpose* based upon the argumentative perspective, such an objective description *leads to a simple and accommodating translation theory* which is lacking in the field. The new theory departs from the old path by responding to the problems in the field of translation studies, i.e. the doubts on the usefulness of theories to describe the nature/standards of poetry translation.

In Chapter 2, I have tried to establish the legitimacy of using the term 'argument' to discuss poetry and poetry translation, and propose a framework of poetic argument for analysis, a framework which consists of the structural and meaning dimensions, the former being categorized into sequential structure, repetition, metaphor, and imagery, all four aspects of the structural dimension meaning-bearing; for the meaning dimension, it refers to 'persuasion', 'reasoning', and 'didacticism' in the broad sense, and 'prose paraphrase'. It should be clear by now that 'persuasion' etc. defined broadly leads to the inclusiveness of the notion 'argument' which enables the term to cover poetry examples not normally considered argumentative, while for the structural dimension of the four aspects *and* the 'independent' meaning dimension of prose paraphrase, they are more useful in explaining how the argumentative perspective can be a control upon a translator, making them more relevant to the description of the nature of poetry translation *per se*. I also propose that the prose paraphrase and the form-meaning relationships are 'similarities' between Chinese and English which justify adoption of the argumentative perspective as exhibition of the principle of 'faithfulness/accuracy' and criterion of the retaining of perceivable sharedness to account for the nature of poetry translation. Chapter 2 ends with an account of justification of using the term 'argumentation' at times in this research study.

In Chapter 3 there is delineation of the terms 'poetry', 'genre', 'theme', and 'form'. 'Poetry' is defined in a way to incorporate all kinds of examples discussed in this research study. I also put 'theme' and 'genre' into perspective, explaining how the words are used in this research study and their relevance to the discussion of poetic argument. In a word, the argumentative perspective transcends boundaries amongst poems of different themes and genres because perceivably the argument is a pervasive poetic feature; also, the role that form (defined in Chapter 3 as 'formal

features') should play in the discussion of translation issues is elaborated from the argumentative perspective. By now it should be clear that the key formal features, i.e. metrical and tonal patterns, and rhyming in classical Chinese poetry are untranslatable or somewhat untranslatable, and can only be dealt with by compensatory strategies. Amongst the formal features discussed I have foregrounded in particular the feature of rhyming (which has been picked up again in Chapters 4 and 5), given the fact that rhyming appears to have been accorded relatively high importance for the translations of classical Chinese poetry. In any case, I have made it explicit that the argumentative perspective does not deal with formal features which do not constitute part of the form-meaning relationship embodied in the poetic argument, and so their untranslatability may not be a concern after-all. In this chapter, I also explain the obvious need for selectivity in sampling, and why it is neither necessary nor desirable to opt for quantity in sampling to reach a state of data saturation (i.e. the goal of theoretical sampling adopted in social science research) when the poems I have selected can be seen to be representative of numerous other similar examples embodying the poetic argument, and when my goal is not quantification for the derivation of any patterns, but to explain poetry translation from the argumentative perspective. To serve the latter purpose, a few translation examples are enough for their approaches to be put under pre-established or largely predictable categories, on which I base to discuss translation by 'putting old wine in a new bottle', and vice versa. I also explain why I have avoided long poems in my discussion. At the end of the chapter, I give a brief account of the kinds of sources I have referred to, pinpointing in particular that for the purpose of comparison it would be necessary for me not to confine myself only to one or two anthologies in pinning down translation examples.

In Chapter 4, the syntagmatic sequential structure of the poetic argument is addressed chiefly with reference to the narrative and argumentative poems, by which I demonstrate the fact that there is largely consistency of its transference. This seems to be a tacit consensus amongst most translators of the same source poem. For the narrative poem, I demonstrate with translation examples how occasionally when such transference is not observed properly, the rendering departs more from the original in propositional content, and where rhyming exists in translations as such there is also good reason to believe the translator has given priority to prosodic beauty over accuracy in meaning. Argumentative poems are

just like narrative poems in the sense that the sequential structure of poetry crosses the boundaries between linguistics as well as cultural differences when the poetic lines can often be translated in the same order. While the idea is put forward that there is a presumption of closeness in meaning to the original when the sequential structure is kept intact in a translation, I also suggest that the prose paraphrase acts as an additional threshold for judging whether the poetic argument is transferred as far as possible. I have discussed the significance of this meaning dimension of the poetic argument with greater emphasis in this chapter by comparing my proposal with MacLeish and Jakobson's views on the 'meaning' or 'referential function' of poetry. Finally, I echo at the end of the chapter the idea put forward in Chapter 1 that the poetic argument of sequential structure is an aspect that achieves an objective description of poetry translation and construction of a new translation theory.

In Chapter 5, I have highlighted the importance of retaining the paradigmatic repetitive structure as an aspect of the poetic argument. The repetitive pattern carries with it 'emotional meaning', which is the meaning component in its form-meaning relationship as has been proposed in Chapter 2. With reference to translation examples, I argue that repetition should be given priority over rhyming because the latter has no place in the said form-meaning relationship and is detached from meaning. With regard to the significance of the poetic argument as prose paraphrase, I refer to the idea that repetitive patterns are often hampered by untranslatability, an understanding derived from Jakobson (1960) on the poetic function. I have used an example where a repetitive pattern needs to be given up somewhat in the translation because of linguistic constraints, and suggested the prose paraphrase can be let in to ascertain that translatability can at least be realized to a certain degree, and that any changes made to the repetitive structure are not subject to what the translator *himself/herself* considers favorable, but are changes made within control. I also argue in the chapter that emotional meaning closely associated with repetition is understood as some 'inarguable' interpretation of the poetic argument as opposed to interpretations of the propositional content of the source poem which might vary with individuals. The comparison, I suggest, demonstrates the fact that from the argumentative perspective, how to interpret a source poem having a theme which is open to different understanding stays at the pre-translation stage as a 'textual' activity (and such interpretation therefore may be

considered some ‘taken-for-granted’ prose paraphrase of the poem), while what matters from the argumentative perspective is transference of the poetic argument of repetition, a form-meaning relationship shared between Chinese and English. Such an importance attributed to the transference of repetition is proposed with the expectation that the repetitive form will in the end be received by the target readership in the same way; on the other hand, it is also acknowledged the actual responses of individual readers might be different – the argumentative perspective, I have argued, is devoid of the consideration of such unperceivable readers’ response. At the end of this chapter, I have again explained briefly the significance of this second aspect of poetry translation to my research objective and contribution to the field of translation studies, i.e. construction of a simple and accommodating translation theory.

In Chapter 6, I have addressed skepticism around the use of the word ‘metaphor’ to describe classical Chinese poetry and argued for the legitimacy of its use. Chiefly I propose that the presumed difference in nature between Chinese and English of the metaphorical mode does not always stand, while in translation in particular it is the perceived similarity between the tenor and vehicle shared between the two languages which renders a metaphor understandable and hence transferrable, which explains why I refrain from discussing the typical metonymic mode in classical Chinese poetry. Then I have tried to justify the discussion of metaphor as poetic argument having a form-meaning relationship by presenting examples of textual metaphor, which as I have argued is an abstract structure of meaning, a repetition of sense which lacks a physical form (and which therefore is unlike sequential structure and repetition). While the notion of ‘truth’ is often associated with metaphor as an argumentative tool, I explain in the chapter that transference of the meaning of metaphor as poetic argument is based upon comprehensibility and not convincingness, and so translation of the poetic argument is not so much about persuading the target audience of the ‘truth’ of the poetic message as rendering the said message carried by the metaphor accurately and smoothly, as a result of which the metaphorical ‘truth’ can be regarded to have been established. Then with translation examples of a poem with a culturally-imbued image (which I have defined as a ‘micro-textual metaphor’), and those of another poem with a conceit (i.e. a ‘macro-textual metaphor’) where there is a term that can be understood in more than one way but for which only one of the senses

can be retained, I have tried to demonstrate that the argumentative perspective explains how the translation choices made for a textual metaphor should fit into its structure of meaning. The conclusion is derived that the network of sense relations in a textual metaphor, i.e. the abstract structure of meaning is what the translators should aim at transferring from the argumentative perspective despite the fact that their translation approaches are bound to be different. Amongst discussion of translation of the textual metaphor I have emphasized again *significance* of the translatability of the metaphorical expression. I do so by explaining in what way the seeming change from a 'conceptual metaphor' to an 'image metaphor' in a translational relationship is *at issue* but *not an issue* as far as the argumentative perspective is concerned. Also, the prose paraphrase as poetic argument also serves the function of control – such a point I argue with reference to the translation of a poem with a drastic change in its poetic images, which is considered *unjustifiable* from the argumentative perspective. I have ended this chapter with an acknowledgment of metaphor as poetic argument being a part of an objective description of poetry translation, which helps to construct a simple and accommodating translation theory.

Chapter 7 is a discussion on the translation of textual *imageries*, which presumably can be similar to the translation of textual *metaphors* when the two words are synonymous and used interchangeably in the literature. Based upon the similarity between the two notions, I have proposed that poetic imageries can be textual in the same way that metaphors are textual, and that adoption of the argumentative perspective enables one to appreciate from time to time when it is desirable to opt for a literal translation of the source poem, i.e. to retain the structure of meaning construed by the poetic imageries as it is so that it can be left to speak for itself, literal translation also referring to the meaning dimension of prose paraphrase. Then based on the uniqueness of imagery presentation in classical Chinese poetry, I have adopted the argumentative perspective to explain translation issues pertaining to imageries *per se*, which is their juxtaposition, and highlighted the point on occasional possibility to retain such juxtaposition when comprehensibility is not hampered, on the justifiable additions of grammatical units based on the 'implicitures', on the limitations of preserving sheer juxtapositions, and on the possibility of enlarging the scope of similarities between Chinese and English by acknowledging the fact that Chinese allows a translation where sense

relations are made explicit by relatively rigid syntax just like English. With translation examples of poetic imageries, I discuss also translation of the Chinese uninflected nouns. Be it the translation of imagery juxtaposition or uninflected nouns, the controversies revolving around them can be resolved from the argumentative perspective because what translation choice to make is not a matter of either-or from the outset, but a reasoned decision based upon the principle of transference of the poetic argument *as far as possible*. I have proposed that the poetic argument of imagery is part of an objective description of poetry translation like the other three aspects. With translation issues associated with this aspect, I have also identified the substance of a simple and accommodating translation theory.

Having given a summary of the previous chapters, I can suggest that what coheres the disparate translation issues discussed based on the argumentative perspective is the *objectivity* in description of the nature of poetry translation. What also coheres Chapters 4-7 is their common goal of constructing a simple and accommodating translation theory. As indicated in Chapter 1, by 'objectivity' I mean a demystification of poetry translation, and that from the argumentative perspective poetry translation need not be perceived as a subject which is high-sounding and accessible only to the really talented. By objectivity I also mean the vague terms 'relevant similarities', 'invariant', 'shifts', and 'stretch' that define a translational relationship can be delineated and understood in a clearer way, and 'readers' response' can be considered in a new light in defining the nature of translation. Finally, the argumentative perspective enables an objective description of the nature of poetry translation because it can be accounted for in a way that is relatively free of subjectivity and rid of the problem of isolatedness, which is useful for purposes of analyzing and understanding translation in its fundamental terms and translation teaching.

On the pages that follow I continue to elaborate on how my research objective on the nature of poetry translation is achieved under several themes of 'objectivity' as objective dimensions. I do this through a reflective discussion of the aspects of poetic argument and relevant translation issues which have been addressed in the preceding chapters. Then I discuss how the argumentative perspective leads to a simple and accommodating theory with reference to the dimensions of objectivity delineated. The implications of construction of such a

theory and its application will follow before the close of the section, where I also put forward how the argumentative perspective defines a good translation.

II. Demystification of poetry translation

In this section I discuss how poetry translation is 'demystified' from the argumentative perspective. Discussion in the previous chapters has focused on actualization of the translators' decisions which are explained and evaluated from the argumentative perspective. In other words, any 'talent' or 'creativity' involved in the process is incorporated as part of the translators' approach, which is explained in the light of the argumentative perspective. At the same time, there is no denying of the fact that some translators are always more tactful and resourceful in realizing the poetic argument. The argumentative perspective does not deny the subjective dimension of evaluation of poetry translation, acknowledging the fact that one is always entitled to say '*I think* this translation is better than that one'. The important thing is, although some translators are always bound to be more outstanding, the nature of poetry translation need not be perceived as so inexplicable that being able to translate poetry could only be regarded as a talent belonging exclusively to some 'super-beings' seen to be more entitled to give free rein to their creativity in translation as if any recklessness is justified by the translators' gift. The argumentative perspective represents what is *reasonable to expect* with regard to the standards of translation, an understanding that the task is essentially different from uncontrolled re-creation. In this way, the objectivity of the argumentative perspective is demonstrated by the fact that it offers a threshold which translators should observe to make their work worthy of the name 'translation'; at the same time, the principle of to transfer the poetic argument as far as possible still gives an analyst room for subjective judgment on the quality of poetry translations which have already achieved the standards minimally expected of a translation proper.

III. The elusive terms and phrases understood in the light of the argumentative perspective

In Chapter 1, I have referred to the problem that while the terms 'relevant similarities', 'invariant', and 'shift' have been proposed in the literature to delineate a translational relationship, their use has not led to greater clarity when the

denotations of these words are unclear themselves. These words, I argue, can have their vagueness mitigated if they are understood with reference to the argumentative perspective.

I will now elaborate on 'relevant similarities' and explain how its substance can be more clearly defined if understood in the light of the argumentative perspective. The discussions in the previous chapters have put me in a position to suggest that if a translator has transferred the poetic argument as far as possible, then the translation shares with the source text similarities which are 'relevant'; 'relevant' in the sense that their existence defines a translational relationship. More specifically, transferences of the form-meaning relationships of sequential structure, repetitive pattern, or textual metaphor/imagery and the poetic argument of prose paraphrase *as far as possible* reflect an attempt on the part of the translator to make the most of what are shared between the source and target language. With this understanding, I can delineate more clearly what 'similarities' are considered 'relevant' to define a translational relationship – they are *objectively discernible similarities shared between Chinese and English seen to have been manipulated as far as possible in translation*.

The definition of 'invariant' is perceivably also problematic in understanding the nature of translation. As I have suggested in Chapter 1, a translator may have his/her own judgment on what needs to remain unchanged as 'invariant' for a rendering to be considered a translation. From the argumentative perspective, I propose that the 'invariant' can be understood in terms of 'relevant similarities', i.e. the source language features which should remain 'unchanged' in the translation also constitute the *similarities shared between the two languages which are manipulated as far as possible in translation*.

I will now elaborate on why it is that the argumentative perspective has led to objectivity in the description of the nature of poetry translation with regard to employment of the notion 'shift', which is juxtaposed with 'invariant' as has been suggested in Chapter 1. The factor of subjectivity, which applies to the consideration of 'invariant', also applies to the consideration of what 'shifts' are legitimate to render a translation proper – I will explain how the translation issues discussed in the previous chapters have led to a more specific understanding of such factors of subjectivity, and eventually go back to how 'shift' can be understood

with reference to the argumentative perspective, an understanding that is rid of such subjectivity. It should be obvious by now, that what one translator considers to be 'obligatory shift', again, due to the 'linguistic incompatibility' (citing again Gentzler, 2001, p. 88) between the two languages may not be so considered for another translator, a typical example being the addition of verbal and other grammatical elements to the sheer juxtaposition of imageries discussed in Chapter 7. In so far as a translator feels s/he is entitled to some 'poetic license', the problem of linguistic incompatibility becomes less absolute than it appears to be in the first instance. Likewise, the other kind of shift, the 'optional shift' mentioned in Chapter 1 which is introduced, again, because of 'stylistic, ideological or cultural reasons' (Bakker, Koster & Van Leuven-Zwart, 2009, p. 271), may also be an *a priori* definition, while the truth is the reasonableness of introducing such a kind of shift, just like its obligatory counterpart, may be questioned and challenged. For example, a translator opting for a reversal of the couplets of the source poem in translation may regard the shift as 'optional' (consider for instance the lyric poetry example discussed at the very beginning of Chapter 4), or perhaps the same applies also to the change in propositional content (i.e. of the narrative poem *Mulan* also discussed in Chapter 4) and giving up of the repetitive structure for rhyming (in translating the poem *Shuo Shu* [Big Rats; 穀鼠] in the *Shijing* anthology discussed in Chapter 5). In a word, the 'optional' or 'obligatory' shifts are *presumed* to be acceptable or necessary on the part of the translator who initiates the shift, but such presumption is not necessarily shared amongst different translators. The problem of uncertainties and subjectivity therefore arises with regard to the employment of 'shift' to describe the nature of poetry translation when there is no consensus in the first instance on what counts as 'acceptable optional shift' and 'necessary obligatory shift'. More specifically, what is acceptable optional shift from the perspective of one translator (like the change in sequential structure, propositional content, or repetitive pattern) may in the view of another translator be unacceptable; what is considered obligatory shift which must be initiated (like the addition of syntactical elements such as verbs and prepositions in the translation of imagery juxtaposition) for a particular translator may not be so considered by another one who thinks no such shift is needed. In addition, what counts as 'optional' and what 'obligatory' may also turn out to be a matter of personal judgment: a translator opting for a free translation for a culturally-imbued metaphor may regard the shift as 'optional'

while s/he would not object altogether a more literal translation, as opposed to another translator who considers a free approach obligatory if s/he considers idiomacity to be the part and parcel of an accurate translation (consider, for example, different translations of the metaphorical image ‘jinlouyi’ [‘gold-threaded garment’; 金鏤衣] in Chapter 6). Such differences, i.e. differences in perception with regard to the acceptability/necessity and categorization of shifts, represent *dichotomies*.

Even in cases where a shift is unarguably obligatory and hence must be introduced, the choices available for realizing the shift concerned can still lead to different judgments on their acceptability, or in other words, there is lack of an objective threshold to determine if the shift which must be initiated is realized in an appropriate way in the translation. The need to commit to either the singular or plural form in the English translation of Chinese uninflected nouns due to the differences between the two languages, an issue I have addressed in Chapter 7, is a conspicuous example; there are also the reduplicative onomatopoeia and adjectives (discussed in Chapter 5) which cannot be transferred as part of the repetitive pattern of the source text to the translation, and the words ‘xiang’ (相) and ‘jian’ (煎) in the textual metaphor for a tormented brotherhood (discussed in Chapter 6), both of which are somewhat untranslatable (taking into account the fact that ‘xiang’ has a bidirectional in addition to a unidirectional meaning, *and* that ‘jian’ can be a pun meaning either to ‘fry’ or ‘torture’). In cases such as these, what is inarguable is that the inherent differences between the two working languages render untranslatability absolute: it is imperative to translate the Chinese number-neutral nouns into either a singular or plural noun form in English; it is necessary to change the way that a repetitive pattern is realized if it is impossible to retain all the structural specifics of the original, and it is inevitable that the translator has to give up the bidirectional interpretation of the term because of collocational restrictions in the target language, or to translate just one sense of the pun – all the shifts in the cases mentioned are obligatory, but how exactly one should realize such shifts is no less susceptible to subjective judgment.

Instead of adopting the terms ‘optional’ and ‘obligatory’ to describe shifts, which appear to embody some presumption on their acceptability/necessity as mentioned, or represent a categorical understanding of the nature of shifts, I

propose that from the argumentative perspective, the said controversies revolving around optional and obligatory shifts may be resolved when shifts are classified as *justified* or *unjustified*. The shifts are justified when perceptively they are done in an attempt to transfer the poetic argument, and they are not when they distort it. For example, whether or not the translator should translate the juxtaposition of imageries with verbs and other grammatical elements hangs on the justifiability of the approach from the argumentative perspective, and so the decision concerned is no longer a matter of either-or in the first instance, when different approaches can be considered justifiable. The same would apply to whether a metaphorical image should be translated relatively literally or freely. Shifts in the sequential structure are considered *unjustifiable* adopting the argumentative perspective, and so are sacrifices of the repetitive pattern or propositional content for the sake of rhyming. In introducing unjustifiable shifts the translator has chosen to translate in a way by which the poetic argument as a form-meaning relationship or/and prose paraphrase is/are sacrificed to a greater or lesser extent, while more of the poetic argument could have been retained had the translator chosen to. Justifiability of shift from the argumentative perspective is also established upon the understanding that any evaluation on whether the poetic argument is transferred as far as possible has to be based on comprehensibility – this is why at times the translation of sheer juxtaposition of images has to be accompanied by verbal and other grammatical elements, the addition of which represents *justifiable shifts* of the original.

From the argumentative perspective, relatively objective judgment can also be passed on the translation decision which arises from the need to initiate shift in translation because of the linguistic incompatibilities between the source and target language: for the translation of uninflected nouns, whether one should commit to the singular or plural noun form in English, as I have argued in Chapter 7, should not be a decision made solely with reference to personal preferences based on concerns like aesthetic impact; instead, the translator should decide whether the choice opted for in any way leads to the result that the poetic argument is transferred any less/more than when the alternative is chosen. Another example, the poem *Fengyu* (*Wind and Rain*; 風雨) discussed in Chapter 5, can as mentioned also be considered a case that necessitates obligatory shift from the outset. In the poem, the reduplicative adjectives and onomatopoeia in the two couplets of different stanzas (i.e. again, ‘fengyu qiqi’ [first stanza] and ‘fengyu xiaoxiao’

[second stanza]; 'jiming jiejie' [first stanza] and 'jiming jiaojiao' [second stanza]) cannot be reproduced in the translation as part of a repetitive pattern. The result, as demonstrated by the translation example, is there are changes in the structural specifics of the original couplets, while they still have the meaning of the source poem preserved. Such a re-creation can have its justifiability understood from the argumentative perspective, that the need to transfer the meaning dimension of prose paraphrase ensures untranslatability of the repetitive pattern does not give the translators free rein to exercise their creativity just for the sake of it without control. Another example which demonstrates usefulness of the argumentative perspective in achieving objectivity concerns the untranslatable elements in a textual metaphor, which are the two words 'xiang' (相) and 'jian'(煎) discussed in Chapter 6. Limitations on translatability should not, from the argumentative perspective, be an excuse for the translator to distort the sense of the original. As far as the textual metaphor of cooking beans which metaphorizes a tormented brotherhood is concerned, despite the fact that 'xiang' can perceptively only be translated with a unidirectional sense (even though the bidirectional sense is a possible interpretation), and despite the fact that 'jian' as a pun can only have one of its two senses retained, the translator needs to translate 'xiang' and 'jian' in a way such that the words can be considered to be able to interact with other elements in the textual metaphor to convey the same poetic message as that of the source text. To achieve such purpose, if the translator could have used a word with a closer meaning to the original but fails to do so, then his/her decision constitutes a random change. It will be recalled that I have argued the verb 'jian' is translated unjustifiably as 'hate' in one of the translation examples in Chapter 6, where the translator fails to opt for a choice which fits into the structure of meaning better. Going back to all the cases discussed above, I reiterate there is *no* problem in categorizing the shifts concerned as obligatory because the linguistic differences between Chinese and English have necessitated the shifts and therefore pre-empted any subjectivity in their classification and judgment of their necessity (because shifts due to linguistic differences such as those above have to be *obligatory*, and so they *have to be* introduced); still, by adopting the argumentative perspective, the translation decisions made as a result of the need of such obligatory shifts can likewise have their justifiability established or unjustifiability identified.

In a word, the argumentative perspective offers an angle to evaluate 'shifts' on the basis of their justifiability, while the 'relevant similarities' and 'invariant' of a translational relationship can be defined in a less controversial way with reference to the poetic argument, demonstrating the objectivity achieved by the argumentative perspective.

Further, the clarification of these three terms/phrases in the light of the argumentative perspective implies a relationship, one that is between 'relevant similarities/invariant' and 'shift': as I have mentioned before, the 'relevant similarities' between the source text and translation also constitute the 'invariant' that remains unchanged in the translation. If the 'invariant' is preserved in the translation, then such a state *must entail the fact* that the 'shifts' (i.e. if any exist) are *justifiable* from the argumentative perspective. *At the same time*, the different translations for the same poem which have 'relevant similarities' with the source text or have retained the 'invariant' defined in terms of the poetic argument will *differ* with regard to whether any shifts are introduced and, if there are, how exactly the shifts are realized. *Therefore*, a translation sharing 'relevant similarities' with the source poem or having retained the 'invariant' to achieve a translational relationship with the original is not a translation that has fulfilled an aggregate of necessary and sufficient conditions when translations seen to have observed transference of the poetic argument as far as possible will look different from one another. As a result, while the argumentative perspective should lead to an understanding of 'invariant', 'relevant similarities' and 'shift' in a way which is clearer, it also counters the subjectivity often involved in the description of the standards of poetry translation by allowing *flexibilities*, a topic which I address in greater detail below.

I have also referred to the notion 'stretch' in Chapter 1, which as I have mentioned in that same chapter is mindful of the threshold of retaining as much as possible of the original poem in translation because to stretch the limits of the target text as far as possible to accommodate features of the source text means to keep the source text *unchanged* as far as possible. The substance of 'stretch' is referred to here again from the same source cited in Chapter 1 in order to continue the foregoing discussion on how the argumentative perspective has led to a clearer

understanding of the vague term 'stretch' to define objectively the nature of a poetry translation proper:

As a rule of thumb,... the translator should stretch the stylistic confines of the target language as far as they will go to reflect the peculiarities of the source language, and stop just before the result sounds outlandish in the target language. (American Council of Learnt Societies, 2006, p. 8)

The vagueness associated with 'stretch' can be understood by the fact that while the explanation in the passage above implies there is a benchmark that translators should reach so that s/he could be seen to have 'stretched' the limits of the target text to the greatest extent, the truth is that no consensus can be reached on how far a translator can go in 'violating' the target language convention. For one thing, what a translator considers transferrable to the target language might not be so considered by another translator. The situation is similar to the problem with 'shift' discussed: a translator may consider a particular shift obligatory which must be introduced, which another translator disagrees, who thinks that the target language can be 'stretched' to accommodate the source language feature concerned. These situations lead to the result that different translators will have their own judgment on the extent of 'stretch' allowed, which brings me back to the problem of subjectivity in the description of the nature of translation. Perhaps such disagreement on how far one can stretch the limits of the target language, just like the disagreement on whether or not the target language has to be 'shifted' to accommodate the incompatibilities between the source and target language, mainly stems from the poetic license that some translators feel they are entitled to, and therefore poetry for some translators has greater room for an 'outlandish' translation which is a result of the 'stretch'.

As mentioned, the argumentative perspective adopts a tacit stance that successful transference of the form-meaning relationship and the prose paraphrase as far as possible needs to be based on the principle of comprehensibility, so the stretch that should be exercised is the kind which is, as stated in the quote above, exercised with *limitations*. Concerning how 'stretch' is at work for the translation examples discussed in the previous chapters, it will be recalled that poetic lines being presented in a choppy way without obvious cohesion in a lyric poem sits well with both Chinese and English as is acknowledged in Chapter 4. Therefore, any re-

ordering of the poetic lines in translation is relatively rare, and retaining of the original's choppy sequential structure may entail a stretch of the hypotactic English language which normally puts more emphasis on cohesion in making meaning but which nevertheless can accept a relatively disjointed presentation so long as it is understandable. In addition, any attempt to retain the repetition discussed in Chapter 5 can be considered a kind of stretch, more clearly demonstrated by examples that involve inversions so as to come up with a repetitive pattern, and the stretch is 'within limits' if the translation that results is comprehensible. In Chapter 6, the metaphorical image 'jinlouyi' (gold-threaded garment) can be translated literally because the culturally-imbued term is understandable when its literal translation gives rise to the same associative meaning of luxury, again demonstrating how the target language can be stretched within limits. On the other hand, if the result is for a translation to become so distorted to the extent that the stretch hampers its communicative function, then there is no point in attempting such a stretch – this is perhaps simply another way of saying that to transfer the original 'as far as possible' often entails 'to a certain extent' only, a fact about translation which needs to be accepted. In this regard, limitation of the transference of sheer juxtaposition of images discussed in Chapter 7 is a case in point. Since, as mentioned, transference of the poetic argument presumes the necessity that the translation needs to be comprehensible, so explaining translation from the argumentative perspective has implications for how far a translator can go in creating a 'new language' through violating conventions or 'stretching' the target language. This idea leads me *also* to the understanding that the kind of stretch considered justifiable from the argumentative perspective is one where *the gain involved should be seen to have justified the loss*, which is coherent with the idea mentioned in Chapter 5 (towards the end of section V) that justifiability of a translation approach is established by balancing loss and gains, and what counts as a gain/loss is considered in the light of the argumentative perspective – the retaining of rhyme is not a gain if such an attempt means the repetitive pattern, the form-meaning relationship has to be given up. Here with reference in particular to the discussion of 'stretch', the insistence on the retaining of sheer juxtaposition of imagery may be seen as a 'gain' in that the syntactical indeterminacy of Chinese can be retained, but the approach may not lead to a *comprehensible translation*, which is an essential basis for successful transference of the poetic argument. Also, aside

from such a factor of comprehensibility, if the target text is 'stretched' to the extent of presenting unnatural inversions for the sake of rhyming (discussed in Chapter 5), at the same time giving up the original's repetitive pattern, then what results is that there is still 'gain', that the translation rhymes just like the source poem, but the 'loss' as a result of exercising the stretch is not properly compensated for as the stretch is not attempted out of a concern of transference of a shared form-meaning relationship between Chinese and English – rhyming is, as I have argued throughout, a formal stricture in classical Chinese poetry which stands quite independently of meaning; if the said unnatural inversion, on the other hand, is introduced so that the repetition can be retained, then the distorted structure, i.e. the stretch exercised may be considered justifiable from the argumentative perspective because perceptibly the loss is balanced by preservation of a feature which is actually relevant to the shared form-meaning relationship between Chinese and English.

If there is one further point I can add about the evaluation of stretch based upon its justifiability, it would be that from the argumentative perspective, there should be no limitation upon where the stretch should be applied. Be it applied to the source or target language, the gist is that the stretch is introduced in order that the poetic argument can be transferred as far as possible. In this regard, I have tried to argue by the example in Chapter 7 that the 'stretch' may concern stretching the limits of the source language – the Chinese language has a potential of presentation with relatively rigid syntax like English which perhaps has been unreasonably undermined when it is the differences between Chinese and English which are often foregrounded in discussing issues of translating juxtaposed images. Transference of the poetic argument needs to rely upon similarities, and the stretch applied to the source language results in *more* similarities shared between Chinese and English for the translator to consider as s/he tries to transfer as much as possible of the poetic argument.

'Stretch' is, therefore, just like 'shift', evaluated from the argumentative perspective upon its *justifiability*. Also, while 'invariant' and 'relevant similarities' are not realized as a composite of some necessary and sufficient conditions, the 'stretch' applied to poetry translation, *likewise*, need not be understood as representing any absolute demarcation between the acceptable and unacceptable;

perceivably no such demarcation exists when the fact remains that a source text can have several accurate and comprehensible translations which are bound to be different in their approaches. There is always a certain room allowed by the argumentative perspective with regard to how exactly one should actualize a stretch – some translators have chosen to stretch farther, some not that far. Again, in the case of transference of the juxtaposition of images, some translators may decide to add the verbal and other grammatical elements while some may not do so, the latter stretching the target language farther by accommodating a source-text feature. A translator attempting to transfer a repetitive pattern may do so with permutation of word order in the translation, i.e. ‘stretching’ the target text, while some might be able to translate the repetition without such change. For a metaphorical image, like ‘gold-threaded garment’ in Chapter 6, the translation may have the image retained, i.e. the translator stretches the target language farther compared to a translation with a word that shares a sense relation with the image but the use of which is nevertheless more compatible with the target language habit. In all cases mentioned, justifiability of the ‘stretch’ is established with reference to the argumentative perspective. And so again by adopting such a perspective, the nature of translation can be seen to consist in allowing *flexibilities*, which is part and parcel of an objective account of the nature of poetry translation.

IV. Understanding ‘readers’ response’ from the argumentative perspective

I will now refer to how the readers’ response can be perceived from the argumentative perspective in describing the nature of poetry translation. I argue that readers’ response as a threshold to evaluate poetry translation can be largely rid of its unpredictability and inaccessibility if it is considered from the argumentative perspective, i.e. an issue addressed in Chapter 1, which leads to an objective description of poetry translation.

With reference to my discussion of the four aspects of poetic argument and the associated translation issues, I am now in a position to explain more clearly what I meant in Chapter 1 that the kind of readers’ response understood in the light of the argumentative perspective is based on an interpretation which can be *reasonably expected* by the translator. Such reasonableness in expectation has in a way been addressed more explicitly at the end of Chapter 5 compared with other chapters, when I argued unperceivable readers’ response need not be taken into

account in the transference of *repetition* from the argumentative perspective. In any case, as far as *all four aspects* of the poetic argument are concerned, all along I have intended the argumentative perspective to *represent a manipulation of the similarities between Chinese and English as far as possible*. And referring to the ideas 'dominant interpretation' and 'minimal consensus' of Derrida again, which I have used to define the 'reasonableness' of expectation in Chapter 1 (see p. 27), I propose that based upon the argumentative perspective, the 'dominant interpretation' and 'minimal consensus' are arrived at as a 'reasonable' expectation on the part of the translator because s/he can expect the readers *will understand* the translated meaning in the same way as the source-text readers will understand the meaning of the source text. The reason why the translator can have such an expectation is that in trying to transfer the poetic argument as far as possible, s/he is also translating meaning in a form-meaning relationship and the prose paraphrase as far as possible which perceptively can be understood by a Chinese and Western readership alike.

I continue with explaining what discussions in the preceding chapters lead to concerning the substance of the kind of readers' response which can be reasonably expected by the translator in the light of the argumentative perspective. It will be recalled I have mentioned in Chapter 1 the idea of 'recontextualization' (House, 2016, p. 64) on the part of the target readership, and the 'fluidity and complexity of context' (Blumczynski, 2016, p. 25) which affects interpretation, typical examples which represent the idea that interpretation of translation is a function of contextual factors other than the co-text. It is obvious, hopefully, that in the previous chapters I have tried to present poetic meaning in its verbal context in its basic sense as the 'co-text'. In so far as the meaning component of the form-meaning relationship represented by the poetic argument in a translation is taken into consideration, be it the propositional content of the narrative, the emotional meaning of the repetitive form, or the theme/motif generated by textual metaphors and imageries, it is meant to be meaning interpreted in the source poem's verbal context, the context which eventually is transferred to the translation. The meaning component of the form-meaning relationship of the poetic argument is not meant to be something open to different interpretations by the target readership against a different 'cultural background'. *In addition*, by adopting the argumentative perspective I do not take into account the expectation that interpretation of the translation may be susceptible to the fluidity and complexities associated with

context. The same applies to the meaning dimension of the prose paraphrase for all kinds of poems discussed – the prosaic meaning of a poem is to be interpreted in its original verbal context, the verbal context translated as it is to the target language. While the other contextual factors mentioned above which affect interpretation should be acknowledged, it is questionable that they should be foregrounded all the time as factors which affect interpretation.

The fact that the appreciation of poetry can be a rather straightforward experience without regard to the times and geographical locations is good evidence that the verbal context is often enough for interpretation of a poem. One can consider, for example, poems on the theme of life and humanity. The Tang Poet, Du Fu's descriptions of the miseries of warfare in *The Army Wagons: A Ballad* (title translated by Owen [2016, p.77]; in Chinese *Bingju xing*; 兵車行), or Du's contemporary, Li Bai's life philosophy in his poetry can be appreciated by the 'modern mind' with reference to the verbal context, to name but a few. Turner (2014) acknowledges the 'timelessness' and universality of the message imparted by poetry (also see Appendix I Note 42 on p. 316 for a similar view):

The whole (pan-human) art of poetry, with its astonishing array of tropes, metaphors, meters, and narrative allegory is, after all, specifically designed to communicate and to share meaning.....Thus one might well come to read and understand the work of a poet fourteen hundred years ago in a foreign land and language better than that of a neo-Nazi birdwatcher next door or even the technogeek sister one grew up with. (p.230)

When it comes to contextual factors such as concerns for translation, perhaps one can always consider the uncertainties, e.g. given a different cultural background, how likely the kind of reasoning in a classical Chinese argumentative poem (discussed in Chapter 4) might convince a Western readership, what kind of emotional meaning exactly will be associated with a repetitive pattern by the readership of the translation (e.g. persistence or desperateness?) in the end as discussed in Chapter 5, or whether Western readers share with Chinese readers their judgment on the 'truthfulness' of the poetic message conveyed by the metaphor (Chapter 6). But if a translator should take into account such factors of context other than the verbal context in considering how a message will be interpreted, then s/he might go so far as to consider the idiosyncrasies of *individual*

reader's responses – such a subjective dimension of readers' response can be understood with reference to Dennis (2001), who has commented that individual readers of a poem will, in their pursuance of 'truth' through reading poetry, only extract an interpretation which they find the most relevant (see Appendix I Note 43 on p. 316 for the quotation from Dennis on such a view). Such a presumption of subjectivity in interpretation should also apply to readers of poetry translation.

But in the end, in spite of the existence of all the said contextual factors other than the verbal context which might affect interpretation, and regardless of the fact that a poem will 'mean' something different to different readers, from the argumentative perspective interpretation of a poetry translation can only be considered in the light of the verbal context. From the outset, the argumentative perspective cannot take into account also the fluid contextual factors or idiosyncratic readers' responses because by so doing the analysis will let in too many variables, which renders uncertainties in determining whether the poetic argument is transferred as far as possible.

Having discussed the role of verbal context in interpretation, I can now propose that 'dominant interpretation' and 'minimal consensus' (i.e. again, the phrases that define 'reasonable' expectation) are intended to mean also an understanding of the translation of the poetic text which is realized with reference to the poem's *verbal context*.

All in all, the argumentative perspective counts on what is reasonable to expect concerning the interpretation of readers in the description of translation. Such reasonableness in expectation can be presumed because of the fact that the translator has relied on the similarities between Chinese and English. *In addition*, in order for a relatively certain judgment to be made with regard to whether the poetic argument is transferred as far as possible, interpretation needs to be considered in the light of the verbal context. By proposing these two ideas I seem to be echoing Zhen (2016), who has mentioned that 'any decision-making and the translator's creativity in finding equivalent expressions *should be consistent with the reader's assumptions about the context and his ability to infer the relevant message from it*' (p.100; my emphasis). The 'context' mentioned here, in my case, is the verbal context.

Objectivity in the description of poetry translation, I propose, can be achieved by adopting the argumentative perspective in the sense that readers' response can be understood as the kind which is 'reasonable' to expect based upon the similarities shared between Chinese and English, and upon meaning as interpreted in the verbal context without regard to fluid contextual factors and the fact that individual readers will react to the same translation differently. Such a kind of readers' response is perceivably also *accessible and predictable* for the fact that it can be reasonably expected.

It follows that the employment of readers' response which can be reasonably expected to describe poetry translation is rid of the problem of subjectivity also because such a kind of response is *accessible and predictable*. If a translator were to take inaccessible and unpredictable readers' response into consideration, then inevitably s/he would end up with proposing random decisions regarding how to translate in his/her account. The poetry example discussed in Chapter 5, *Chun Xiao* (*The Dawn of Spring*; 春曉) on p. 150-151, while I have used it to demonstrate why 'rhyming' should not be treated as a device which is on a par with alliteration, I can perhaps also use the example here as signaling a typical subjective view on poetry translation with regard to readers' response – the analyst of *The Dawn of Spring* tries to claim the legitimacy of using alliteration to 'replace' the original rhyming pattern which is lost in the translation so as to give rise to the 'same' effect for the target readership. The intuitive speculation involved in this example is based upon how readers might, in the translator's personal opinion, respond to a poem, leading to randomness in decision-making which cannot constitute part and parcel of an objective description of poetry translation.

V. The avoidance of subjectivity and isolatedness

I continue with the discussion of in what way the argumentative perspective is rid of subjectivity when used in the description of translation of classical Chinese poetry. As mentioned in Chapter 1, this research study is meant to be descriptive. But such an understanding seems to be countered by the fact that the argumentative perspective *de facto* offers a way to present translation decisions as prescribed rules, i.e. the *shoulds* and *should nots*: the poetic argument *should* be retained, and changes considered unjustifiable from the argumentative perspective *should not* be made. I maintain that my research study adheres to the purpose of

descriptive translation studies in that it refrains from proposing any prescribed rules of translation to follow. It should be obvious by now, that from the argumentative perspective, what is of concern is *not* whether any particular approach(s) is/are followed, but whether the translator has fulfilled his/her responsibility of translating the source text in a way that the translation decisions made reflect an attempt on his/her part to retain as far as possible similarities shared between Chinese and English; at the same time, in so far as the argumentative perspective is taken into consideration, discretion and freedom on the part of individual translators are always expected as much as allowed, a theme which permeates my research study and which is reiterated time and again in the previous sections of this chapter. From the argumentative perspective, the idea that there are no hard and fast rules in translation coexists with the idea of freedom within control. It is with this coexistence that I argue 'subjectivity' is avoided because translation is not viewed in terms of specific rules based on personal views suggested to be followed, but in terms of what is justifiable to expect.

Having finished the discussion for Chapters 1 to 7, I am also in a position to propose how the argumentative perspective avoids isolated discussions more specifically. It will be recalled that an issue addressed earlier in this research study has to do with interpretation of the poem: the poem *Lü Yi* (*Green Garment*; 綠衣) in Chapter 5 may or may not be interpreted as a eulogy as can be seen from its translations. The argumentative perspective gives no room for discussing what the 'correct' interpretation of the source poem should be, i.e. some isolated issue of interpretation for a single poetry example. *Whenever the argumentative perspective is adopted*, a presumption of accuracy in interpretation has to be made for different possible interpretations of a poem. In this way, the argumentative perspective achieves objectivity in the description of poetry translation by taking a possible interpretation of the poem for granted, and focuses on addressing if the objectively discernible similarities between Chinese and English can be seen to have been manipulated as far as possible. Also, when I proposed that typical metonyms would not be discussed in this research study because there is a lack of shared perception between the source and target readership of how the tenor and vehicle can be related, I also pointed out that by avoiding typical metonyms, discussion of the associated issues of mistranslation and untranslatability which render ungeneralizable observations can also be avoided.

When Toury (1991) asks the question 'What are descriptive studies into translation likely to yield apart from isolated descriptions' (p.181), he is *de facto* suggesting that the problem of isolated descriptions in translation studies needs to be tackled. Although the descriptive approach, as I have mentioned in Chapter 1, has the advantage from the outset of being objective, I have also argued in the same chapter that isolated discussions which defy generalizations have often hampered the descriptive paradigm of translation studies. In my study, I have hopefully demonstrated that my discussion of the aspects of poetic argument has kept focusing on the need to translate in a way which fulfills the fundamental criteria of translation that differentiates a rendering from a non-translation. Particularly, I have suggested in Chapter 1 that where translation teaching is concerned, translation should be appreciated more as an activity which upholds the basic criteria of translation, the address of which should rid the discussion concerned of its isolatedness which fails to address translation as a 'general phenomenon' in a way that its fundamental nature, i.e. again, what differentiates it from a non-translation is delineated. In this regard, I hope to have demonstrated that the poetic argument represents such a perspective – the significance attributed to the form-meaning relation and the meaning dimension of prose paraphrase has rendered the transference of meaning, 'the most important aspect of translation' (Lewandowska-Tomaszczyk & Thelen, 2010, p.9) a central concern, and comprehensibility is the basis upon which any judgment on whether such meaning components of poetic argument are transferred accurately can be made. Faithfulness and comprehensibility, the two basic criteria of translation which are interrelated (see p. 28 for a discussion of such a relationship), are thus foregrounded by adopting the argumentative perspective in the discussion of poetry translation.

VI. The objective dimensions leading to a simple and accommodating theory

At the end of Chapters 4-7 where I have discussed the four aspects of the poetic argument, I have focused on the point that translation examples retain 'similarities' and demonstrate 'flexibilities' to explain the features of being 'simple' and 'accommodating' of the new theory which I have presumed to exist as suggested in Chapter 1. With translation examples which have *not* demonstrated the said consistency in retaining similarities, I have argued they should have done so based upon the argumentative perspective. The discussions in the preceding chapters (i.e.

Chapters 4-7) are somewhat 'decomposed' and put under the different dimensions of objectivity delineated in the previous sections, but as I have mentioned in Chapter 1, the themes of *retaining similarities* and *allowing for flexibilities* in poetry translation demonstrated by the four aspects of the poetic argument have continued to permeate the objective dimensions illustrated, and I discuss further in this section how the features of 'simplicity' and being 'accommodating' in the new translation theory are both realized by these dimensions.

Having covered the objective dimensions, I am also in a position to propose what the simple and accommodating translation theory is. It will be recalled that the criterion of saving 'as much as possible of the original poetry' (Connolly, 1998, p. 176) referred to in section III of Chapter 1 is considered a reasonable threshold to be achieved for poetry translation. Based on the previous discussion on the objective dimensions, I suggest that this threshold can be rephrased and expanded: The nature of poetry translation is about retaining 'as much as possible *what perceptively could and ought to be preserved* of the original poetry', the *simple and accommodating theory* that I propose as a *contribution to the field of translation studies*.

From the way that the theory is phrased, it can be seen that it spells out a *single* criterion on manipulating similarities between the source and target language. At the same time, it is accommodating because simple the theory may sound, it tacitly acknowledges, or simply *implies* that translation can be done with different approaches so long as the freedom is exercised in a way that the 'perceivable similarities' which 'could and ought to be preserved' are preserved. In a word, the way that this theory is phrased echoes my definition of 'simplicity' (uncomplicated) and 'accommodating' (adaptable) put forward in section XIII of Chapter 1.

But I have also indicated in Chapter 1 that 'simple' and 'accommodating' need to be understood *specifically* in the light of how the features result in a theory that departs from the existing trend in translation studies. I have suggested that for the features to be so understood they need to prove themselves to be features which solve the existing issues in the field. *As a stage towards this goal*, the two features have been illustrated in Chapters 4-7 by actual translation examples which have exhibited (or for which I have argued should exhibit) the manipulation of *similarities*, and which have as well demonstrated *flexibilities* in their approach. And while the four aspects have been 'decomposed' amongst the objective dimensions in the

previous sections, the themes of 'simplicity' and being 'accommodating', as has been proposed time and again, have persisted. I will explain such a relationship between the proposed theory and the objective dimensions by referring back to the discussions in sections II to V in this chapter, in the same sequence as those sections have appeared. I have proposed in Figure 2 (on p. 32) the objective dimensions achieved by the four aspects of the poetic argument 'lead to' a simple and accommodating theory of translation. By 'lead to', again, I mean the theory presents the substance of these dimensions in a concise manner, *and finally*, the theory derived is discussed in the light of how it addresses the problems delineated in the field which justifies its status as a new theory.

So in what way is the simple and accommodating theory, i.e. 'to preserve as much as possible what perceptibly could and ought to be preserved of the original poetry' an extraction from the objective dimensions? This I elaborate as follows, referring to the said theory as the 'new theory' below from time to time. First of all, the demystification of poetry translation consists in the understanding that poetry translation is *after-all* a kind of translation by retaining as far as possible similarities between the source and target text. Such an understanding can be phrased as the new theory on the preservation of perceptible sharedness. Also, the fact that 'demystification' does not deny the 'talent' factor in rendering a relatively 'better' translation so long as the 'talent' exercised is within control means a translator can translate in his/her own way through, in so far as the dimension under discussion is concerned, using his/her 'talent'. This understanding substantiates the 'accommodating' feature of the new theory. The 'invariant' and 'relevant similarities', having been delineated clearly in the light of 'similarities' as the structural and meaning dimensions of the poetic argument, can define the 'what', i.e. the 'perceivable similarities' that 'could and ought to be preserved' in the new theory. At the same time, the 'shifts' and 'stretch' allowed from the argumentative perspective, so long as they are *justifiable*, represent the 'accommodating' side of the theory which is implied as mentioned. That only *reasonable* (i.e. predictable and accessible) readers' response is relevant to describing poetry translation is, as illustrated, another dimension of 'objectivity' achieved. While reasonable readers' response is strictly speaking *not* in itself a 'similarity' between the source and target language to preserve, it nevertheless is *based upon* what is shared. Presumably only features which are shared could be appreciated by the source and target readership

alike, and therefore, legitimacy of the role of reasonable readers' response as a threshold to evaluate translation which is established based upon the argumentative perspective has substantiated validity of the principle of manipulating similarities spelt out in the new theory. In translating in a way that reasonable readers' response is taken into account, the allowance of *flexibility* still applies, an understanding which can be presented by the implied feature of being 'accommodating' in the new theory. Then I come to the objective dimension of 'avoiding subjectivity by not proposing hard and fast rules', which shares with the new theory a focus on the preservation of perceivable similarities between the source and target language *with* a lack of specificity on how *exactly* a translation should be handled. The lack of hard and fast rules naturally gives room for translators to exercise their discretion so long as their decisions are justified based upon the argumentative perspective, echoing again the 'accommodating' feature in the new theory. The new theory can also be understood as a presentation of the avoidance of isolatedness, another objective dimension achieved, by addressing the single concern of 'retaining perceivable similarities', a returning to the basics of the nature of translation *per se*. Also, the refraining from discussing uncertainties revolving around which interpretation of a poem is 'correct' and individual issues of *untranslatability* (examples given in this research study that can define 'isolatedness'; see p. 278) may also be considered an understanding that is presented by the new theory. The reason is that there is a way to argue the propositional content of a poem which is 'correct' to the best of the knowledge of the translator is part of what can be 'perceived', while what 'could and ought to be preserved' is what is 'translatable'. In avoiding isolatedness, the single principle adhered to, i.e. the retaining of perceivable similarities of the original as far as possible again entails the allowance of different translation approaches so long as they are justified – the accommodating feature implied in the new theory as suggested time and again.

Now I address the point mentioned in the last section I have yet to elaborate on, a point on translation teaching, which I have also raised in Chapter 1. As I have argued, when the big question about the nature of translation is addressed from the argumentative perspective with an avoidance of isolated issues, the approach is useful for pedagogical purposes – in the last section, I put forward a view of the argumentative perspective that it emphasizes the importance of translation of

'meaning'. But *such usefulness for teaching*, how it is understood regardless, is an entailment, and is *not in itself* an objective dimension achieved by the argumentative perspective, and naturally also not an objective dimension from which the new translation theory is derived. It is, instead, an 'implication' which arises from a simple and accommodating theory. The use for translation teaching as an implication can *also* be considered in the light of the fact that obviously I do not intend the theory to be any heavily-loaded framework, or a myriad of points with condensed wording. Perhaps common perception rules that a detailed and substantive framework/proposal is convenient to be *used* for instruction in a classroom; however, I argue that it is a simple theory which can invite discussions on the multifarious ways by which a poetry translation proper can be achieved, based on the idea (as suggested by the theory) that the nature of poetry translation is exemplified by freedom exercised within the control of what the least to expect of a translation is, *and not by* any straitjacket of rules written in detail which learners might over-generalize as a set of 'must-dos'. A learner may, for instance, based upon the validity of the theory, consider what counts as 'perceivable similarities' between two languages other than Chinese and English and why, and the different translation approaches by which such similarities can be regarded as having been preserved in a translation. To put this in another way, the new theory should enable learners to appreciate a *fact* about poetry translation, that an 'objective' description of its nature and application can only consist in 'objectivity' not being understood in an absolute way.

With regard to implication, I would also echo a point raised in Chapter 1 that the research results should apply to translation of classical Chinese poetry, or even poetry translation in general. To start illustrating the possibility of such generalization, I mention again the idea that the broad definition of 'argument' (see Figure 3 on p. 59) enables the concept to cover examples of poems of different forms, genres, or themes; *also*, observations made of the translation issues discussed from the argumentative perspective may apply generally because the poetic argument incorporates several dominant poetic features – the four aspects of poetic argument identified, which are again, sequential structure, repetition, metaphor, and imagery are possessed by numerous classical Chinese poems other than those discussed in this study. Additionally, prose paraphrase as poetic argument is all the more pervasive a feature when understandably all Chinese poems have a paraphrasable

core and can be spelt out as prose. In a word, the broad definition of 'argument', the *pervasiveness* of the four aspects, and prose paraphrase as poetic argument – all have contributed to the *generalizing power* of the argumentative perspective. And based upon the discussions on poetic studies not confined to classical Chinese poetry in the preceding chapters, I suggest it is reasonable to assume that the form-meaning relations of the four aspects and the prose paraphrase of the poetic argument are *also* seen to be realized rampantly or without exception in poems written in languages other than Chinese. Therefore, in so far as one can accept the conclusion drawn from the discussion in this research study of the four aspects and prose paraphrase, i.e. they as perceivable similarities between the source and target language could and should be retained as far as possible in a translation, then the validity of the new theory based upon the argumentative perspective which applies to the translation of classical Chinese poetry will apply to translation of poems of other languages as well. Finally, while an idea on pedagogical implication just mentioned is that it is useful for the theory to be simple because the more detailed a theory is, the more stringent it will be, here, the fact that the theory is simple contributes to its generalizing power, because specificity will limit its general applicability.

The flowchart in Chapter 1 (Figure 2) will be presented below again with additions, which can now be included after I have finished the discussion of all translation issues based upon the argumentative perspective. A statement highlighted (in orange) is added as the simple and accommodating theory. The usefulness for translation teaching and possibility of general application which stem from the theory are also included and presented here as 'implications' which exist 'out there' (indicated by the outward pointing arrow). With the chart I also reiterate the point that the new theory, *by exhibiting its features of 'simplicity' and being 'accommodating'*, refrains from the old path because it addresses the doubts on the value of translation theory. More specifically, *the new theory as a condensation of the objective dimensions* 'works its way back' to address the problems in the field mentioned at the beginning (on p. 31-32). The theory is applied to (1) deny the dismissal of theory (through demystifying poetry translation), (2) clarify the vague terms *and* achieve a relatively objective understanding of the standards of translation (the latter through addressing what is 'shared' by readers of the source and target texts on which reasonable readers' response is based), (3) point at a

relatively uncontroversial, general direction of 'how to translate' (through suggesting one should translate without any hard and fast rules and exercise freedom within control), and (4) address the fundamental issue of 'what translation is' (through avoiding isolatedness). That the theory is used to resolve the problems in the field is presented by the upward pointing arrow.

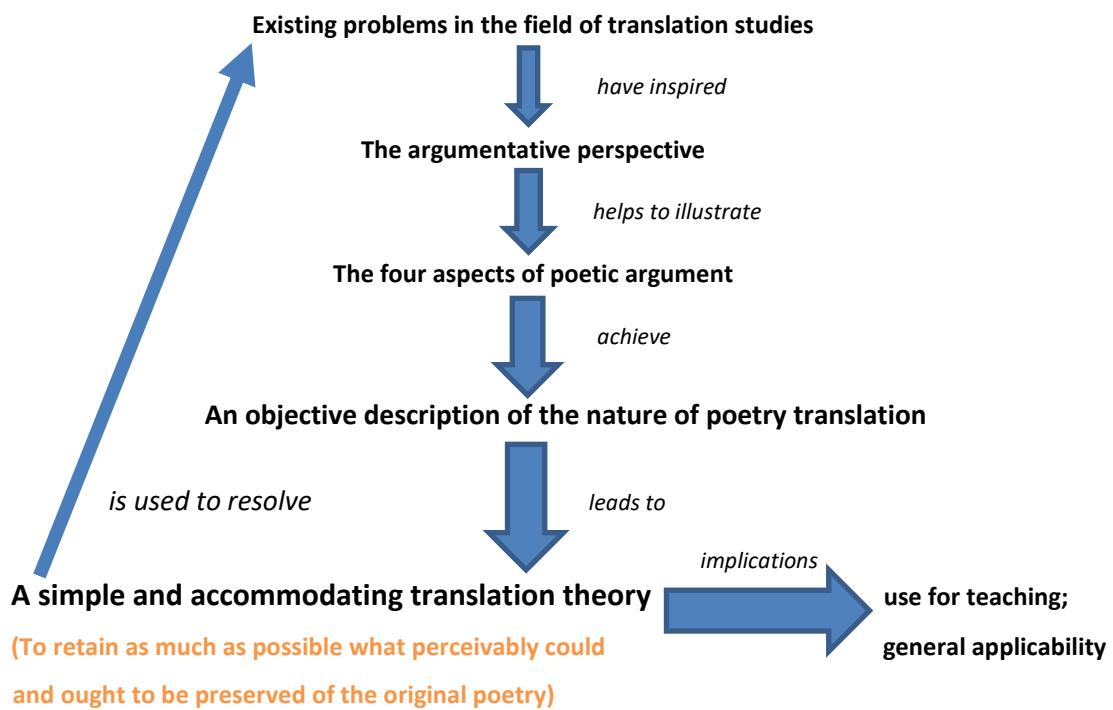


Figure 5: How the argumentative perspective contributes to the field of translation studies (new)

Now I would like to address, as promised in Chapter 1, the 'applied' side of the theory by going back to the research purpose of describing the *nature* of poetry translation objectively. I mention again the point that in so doing the *standards* as well as *application/practice* of translation are addressed by the argumentative perspective. Through the objective dimensions achieved, i.e. from the demystification of poetry translation to avoidance of subjectivity and isolatedness, the descriptions concerned in actuality address how the task of translation can be *performed* (consider for example suggestions on the basics to achieve for a translation without mystifying the task, and on initiating 'shifts' which are 'justifiable' in a translation; or the need to translate in a way based on 'reasonable readers' response', and to translate within control but without adhering to any hard-and-fast rules). Now that these dimensions have condensed into a simple and

accommodating theory, so have the intertwining relationships amongst nature, standards and application. As a result, the resolving of the four problems (indicated on p. 284-285) by applying the theory, all of them constitute explanation of the 'nature/standards' as well as 'practice/application' of translation, even though I have suggested in Chapter 1 that issue (3) seems more directly relevant to the practical dimension of the theory. More specifically, the solutions to the problems are all about the nature/standards and application of translation being a matter of preserving perceivable similarities between the source and target language when they can be preserved and exercising freedom to adopt any approach so long as such a threshold is observed.

The translation 'standards' derived from the new theory also represent my view of *what counts as a good poetry translation*. What the substance of 'good' as an adjective should be to evaluate translation always hangs on subjective perception, which appears to be particularly true for poetry translation. And I suppose that it is difficult to spell out what counts as a good translation *specifically* because any specificity can only be realized in an ad hoc discussion of individual poems and their translations. By applying the new theory, the said substance of 'good' can be delineated clearly as it is understood based upon the argumentative perspective. Also, the new theory, by incorporating the features of 'simplicity' and 'being accommodating', renders it possible to describe, at least on a general level, a translation worthy of the name. What is more, in so far as identifying a *good* translation is concerned, the theory offers a relatively *clear* threshold to judge the quality of translation. The threshold is clear because 'perceivable similarities' are objectively discernible, in which case a relatively uncontroversial decision can be made on whether the translator has opted for the *right/wrong* choice which makes his/her rendering *align with/depart from* a *good* translation.

While the new translation theory might still pose to be too simple and unspecific to be useful (whether as a tool to resolve the existing problems or a basis on which implications are derived), I emphasize again that hopefully, I have demonstrated with the preceding chapters of discussion (presented as the flowchart above), that the 'simplicity' of the theory is condensation from observations of consistencies in approaches of translation examples, or reasoned points of view based on the argumentative perspective. Therefore, strictly-speaking, the usefulness

of the theory is not really achieved by the few words which constitute its presentation, but the rationale behind which substantiates its truthfulness.

Now I proceed to the final section of this chapter and research study, in which as indicated I put forward some further observations that respond to the anecdote of copyright infringement referred to at the very beginning of this study. By bringing up the issue again of the tendency of complicating what should have been a simple matter, I substantiate for the final time the value of the theme of my research study, the argumentative perspective.

VII. From complexity to simplicity – final words on the poetic argument

Klein (2015) recounts an experience in which one of his students reacted rather scornfully in-class to the translation of Wang Wei's *Lu Chai* (*Deer Park Hermitage*; 鹿柴) by Burton Watson, a poem discussed in Chapter 4. The translation by Watson is as follows:

1. Empty hills, no one in sight,
2. Only the sound of someone talking;
3. Late sunlight enters the deep wood,
4. Shining over the green moss again.

(p.ix)

The student's attitude can perhaps be explained by the fact that the rendering appears too simplistic when she expected more exhibition of artistry and creativity which she considered to be the *raison d'être* of a good poetry translation.

I wonder if for the student even a reasonable opinion as in translation one 'searches for similarities between the two linguistic and cultural systems' (Sun, 2001, v) should be overshadowed by a 'need' to demonstrate the otherness/uniqueness of poetry translation as a kind of translation. Perhaps an incident as such may simply be related to the copyright infringement case I came across which has been mentioned at the very beginning of this research study, that people can tend to complicate what supposedly is a simplistic matter in the first instance. And as indicated in Chapter 1, the very nature of poetry and the intertwining factors to take into consideration in its translation seem to have rendered the tendency to 'complicate matters' for poetry translation all the more justifiable, while poetry

translation in a way is no different from other kinds of translation because the standards of faithfulness and comprehensibility should also apply.

At the close of this research study, I would like to offer another perspective with regard to this tendency to complicate simple matters. To do this, I refer to Fu (2005) who as I see it has also addressed the issue of complexity arising from simplicity. Fu opined that the multifarious theories on the nature of translation, despite the fact that the terms used are different, actually revolve around very much the same ideas: the juxtaposition domestication vs. foreignization (Venuti, 1995) just represents the long-standing dichotomy between literal vs. free translation. Or perhaps I can say the same of earlier proposals, formal equivalence vs. dynamic equivalence (Nida, 1964), which in Newmark (1982) becomes semantic translation (adherence to the source text's form and meaning) and communicative translation (aiming at achieving the same impact on the target readership) respectively. As far as the substance of these notions is concerned, the source-text oriented literal translation can be understood in terms of foreignization, and considered realization of formal equivalence/semantic translation, while the target-text oriented free translation is just like domestication and dynamic equivalence/communicative translation (see Appendix I Note 44 on p. 316-317 for an explanation of domestication/foreignization, and formal equivalence/dynamic equivalence). I can also add to the list Vermeer's (2000) 'Skopostherie' (Skopos theory) and Nord's (2001) functionalist approach to translation,¹³¹ or perhaps also Toury's (1995) norms in translation studies, which are but additional proposals highlighting unanimously features of the target language and culture in describing translation and what makes translation acceptable to a target readership (reminding one again perhaps the notions 'free translation', 'domestication', and 'communicative translation'), their differences in perspective regardless (see Appendix I Note 45 on p. 317 for an explanation of the substance of 'Skopos theory', 'functionalist approach to translation', and 'norms'). If indeed new terminologies are introduced to discuss quintessentially the same kinds of translation issues, then maybe there is a way to suggest they are proposed to complicate what could have been a simple matter. But while complicating what supposedly is a simple matter may have the negative result of causing one to lose sight of the gist of the matter, I argue that where such is

¹³¹ Perceivably to understand translation in the light of *what purpose it intends to achieve* is almost the same as understanding it in the light of *what function it serves*.

not the case, the complications may lead one to rediscover and redefine the gist of the matter, i.e. the simplicity. In the latter situation, a two-way relationship is established between the simplicity of the issue and the complexities which arise from it.

At the very beginning of this research study, I have made it a concern that poetry translation is mystified and failed attempts exist to define its nature and standards clearly and objectively, and I have also criticized the tendency of discussing the subject subjectively and in an isolated manner as demonstrated by attempts in the prescriptive and descriptive paradigms of translation studies. The said perceptions of poetry translation and tendencies in translation studies are 'complicating matters' of poetry translation in their own way, and lose sight of the principle of to retain 'as much as possible of the original poetry'. I have, as a result, been led by the said complications to map out a research gap and have, ironically perhaps, complicated matters *myself* by trying to discuss the nature of translation with the structural and meaning dimensions of poetic argument, along with considerations of all the issues associated with their translation. I would argue, however, that it is the dialectical relationship between simplicity and complexity indicated above that renders the complication in this research study justifiable, in the sense that the complexities lead to the result of the simple standard of to retain 'as much as possible of the original poetry' *having its substance delineated and redefined in the light of the argumentative perspective*. So in the end, with regard to the understanding that complication of matters can be considered justifiable or unjustifiable, I hope that my pursuance of the argumentative perspective is an example of the former for the reason that it eventually returns to *the gist of the matter*, the 'simplicity'.

Going back to the students' suspicious attitude towards Watson's simple translation of the poem cited, I agree with Klein's view that for poetry translation, one should not criticize a simple translation just for what it is not, at the same time neither should one appreciate a simple translation merely for what it is.¹³² With reference to the results of this research study, what I can add is that by adopting the argumentative perspective, one is in a position to appreciate simplicity because of

¹³² Klein (2015) acknowledged Weinberger's view that the simple translation by Watson in fact represents a combination of 'absolute precision, concision, and the use of everyday speech' characteristic of the 'modernist revolution in American poetry' (p.x).

its being *justifiable*. When simplicity is all that is needed to exhibit the nature of translation or to realize its standards, to argue against simplicity just for the sake of it one seems to have lost sight of the fact that while to achieve successful intercultural communication can be as complicated as it needs to be, it can also be as simple as it should be – the key is for a translator to manipulate as far as possible what the humankind has in common; after-all, it is the existence of similarities across languages in the first instance that renders communication possible. Based upon pervasive features *shared* between two languages, the argumentative perspective leads to, as I have hopefully demonstrated, construction of a simple and accommodating translation theory that can apply to the analysis and practice of poetry translation *in general*, and a theory good for pedagogical purposes through ‘going wider instead of deeper’, and no doubt also, through ‘putting old wine in a new bottle’, and ‘new wine in an old bottle’.

To end, I would like to refer to the following poem which is written by the lesser known *Tang* poet Cui Hu (772-846), and which despite the poet’s lack of fame is a personal favorite. I present it in the same way as I have done from the beginning with my own translation:

題都城南莊

1. 去年今日此門中，
2. 人面桃花相映紅。
3. 人面不知何處去，
4. 桃花依舊笑春風。

Ti Doucheng Nanzhuang

1. last	year	today	-	this	door	at (at this door)
2. human face*	peach	blossoms		mutual reflect	red**	
3. human face	not	know		where	-	has-gone
4. peach	blossoms	still	-	smile-in***	spring	breeze

* The ‘face’ refers to the pretty girl the poet met one year during spring time while visiting a place (i.e. ‘Nanzhuang’ in the title) in the southern part of the then Chinese capital Chang-an (長安; ‘Doucheng’ in the title) of the *Tang* Dynasty (Liu, 1983, p. 746).

** The line literally means the pretty face (the girl) and peach blossom are ‘shining upon each other’ with their glow of red, complementing each other’s radiance.

*** In spoken language of the *Tang* Dynasty the word ‘*xiao*’ (笑) can be used to depict the blooming of flowers (Ma & Zhao, 1985, p.297).

Translation:

Written for Nanzhuang at the Capital City

1. This very day last year at this very gate,
2. The pretty face and peach blossom tree enhanced each other’s beauty.
3. The pretty face now nowhere to be seen,
4. The peach blossoms still blooming in the spring breeze.

The ‘peach blossom’ and the pretty ‘face’ in line 2 (here ‘*xiang*’ [相] means ‘mutual’) are the poetic motifs of the poem – the images work together to bring out the poet’s intense feeling as their repeated use presents a stark contrast between the past and present. Perhaps I could have, for the sake of rendering the poem as a rhymed verse, *given up part of its meaning* and come up with something like this: ‘Last year today at this very *gate*, the peach blossom tree stood and I saw your pretty *face*. Your face is now nowhere to be *seen*, only the peach blossoms are still smiling in the *wind*’. For rhyming I could have also changed ‘*gate*’ to ‘*place*’, and split the original’s line 2 into two lines: ‘This very day last year at this very *place* (line 1), the pretty face and peach blossom (line 2), you added to each other’s *grace* (line 2).’ *Or perhaps*, I could have resorted to a freer translation for the second line like the following: ‘On blushed face the fine peach-blossoms portray’d’ (Yue, 2013, Brushing a Poem on the Wall of a Southern Villa at the Capital section). In another translation the line becomes ‘a pretty face *outshone* the flowers of peach trees’, and the rare word ‘*vernal*’ is used but not the more commonplace ‘*spring*’ (the former choice considered more ‘poetic’ perhaps?) (Gao, Wang, Li, Guo, & Xu, 2003, p. 251; my emphasis). All in all, perhaps Klein’s student who is referred to at the beginning of this section might regard the second rhymed translation I have proposed as reading ‘more like a poem’, or consider other translators’ examples ‘better’ for their being more ‘creative’. But at the same time, I could probably also argue that my translation has conveyed a life experience universally-shared (what you once possessed had gone never to return, the sad feeling only aggravated by a scene that remains) faithfully and comprehensibly, being one of those simple, possibly ‘unpoetic’, and yet *good* translations because it has transferred, through retaining ‘*as*

much as possible what perceptibly could and ought to be preserved of the original poetry', the poetic argument.

APPENDIX I

Chapter 1

Note 1

Jin and Nida (1984) suggest that translation theories aim at answering 'three fundamental questions', having to do with '(1) the nature of translation, (2) the standards of translation, and (3) the general difficulties of translating, the process of translation' (p. 7). I would propose that the answers to these three questions have implications for one another: if one maps out the *nature* of translation, one is also addressing the *standards* of a good translation, while accounting for the *difficulties* of translation one also recognizes what the nature and standards of translation are, albeit perhaps indirectly.

Note 2

Adaptation is defined by Venuti (2010) as a method which will result in a text that 'may have departed so widely from its source as to constitute a wholesale revision' or 'may have involved a source language of which the poet-translator was ignorant, therefore requiring the use of a close rendering prepared by an academic specialist or a native informant' (p.1). For the latter description, Ezra Pound (1885-1972), who had no knowledge of the Chinese language and translated classical Chinese poetry with the assistance of the notes of Ernest Fenollosa (1853-1908) may be considered a case in point.

Note 3

To understand the notion of pause one needs to realize that the Chinese characters (all monosyllabic) often form a *term*, which is called 'ci' (詞; a homonym of 'ci' [詞]; the latter refers to a genre of poetry). A 'ci' (a term) is typically a combination of two Chinese characters, and it is lexicalized and not decomposable. Chinese characters also form *phrases* which are not lexicalized but are nevertheless considered a single sense unit. As a reading habit, a pause is normally put at where a two-character term ends or at a phrasal boundary (as in speaking English one does not normally pause in between the article and noun in a noun phrase like 'the tree'). Therefore, for a line like '輕舟已過萬重山' (*qing zhou yi guo wan chong shan*; from the Tang poet Li Bai's *Departing in the Morning from the Baidi City* (早發白帝城), if pauses are to be inserted they should be at the boundary of a phrase, i.e. after '輕舟' (a noun phrase: *qing* [small] *zhou* [boat], meaning 'small boat'), '已過' (a verb phrase: *yi* [already] *guo* [pass], meaning 'already passed') , and '萬重山'(a noun phrase: *wan* [ten thousand] *chong* [a Chinese quantifier] *shan* [mountain ranges], meaning 'ten thousand mountain ranges'): 輕舟/已過/萬重山 (the caesuras are marked by a dash).

The caesuras dividing a poetic line into different sense units form the metrical pattern of classical Chinese poem, which contributes to its rhythm, like the metrical pattern of Western poetry (e.g. iambic pentameter). It is perhaps easier to appreciate meter as constituting a regular pattern and distinctive formal feature by referring to the couplets of poems, where the caesuras appear at the same place for each line of the couplet. To take a five-character line as an example, there is only one pause, which is

placed after the first two characters (i.e. the first term) as opposed to a seven-character line where there are two pauses (after the first and second terms, hence dividing the poetic line into three parts).

Here are two examples:

Five-character lines (the caesuras are marked by a dash) -

青 山 / 橫 北 郭，
green mountains across north city
白 水 / 饒 東 城。
white water around east city

(The first two lines of the poem *Bidding Farewell to a Friend* [送友人], a penta-syllabic quatrain written by the *Tang* poet Li Bai)

Translation:

Bidding Farewell to a friend

The green mountains stretching along the city wall in the north,
The white river winding around the city in the east.

Seven-character lines -

李 杜 / 詩 篇 / 萬 口 傳，
Li Du poetry pieces ten-thousand mouths pass
至 今 / 已 覺 / 不 新 鮮。
until now already feel not new 一

(The first two lines of the tetra-syllabic quatrain *On Poetry* [論詩] by the *Qing* poet Zhao Yi [1727-1814])

Translation:

On Poetry Xu Yuanzhong

Li Bai and Du Fu's verse is read from mouth to mouth,
But now it cannot arouse our emotion new;

(Mao, 2007, p. 230)

Note 4

Labov (1973) refers to the difference between a cup and a mug: the prototypical representation of each of them is put at two ends of a spectrum, and containers of various shapes are placed in between to form a 'gradual progression' from a cup to a mug. The problem of telling a cup from a mug stems from the fuzzy boundary in between the two, which propels the question 'when does a cup become a mug?' The whole idea is that the members in any category are not 'equal', because they do not possess the same set of necessary and sufficient conditions, some are more prototypical members, some less so,

and the question will always remain that it is hard to determine how far apart an entity has to be from the prototype for it to be considered having fallen outside that particular category and becoming something else.

Note 5

There are criticisms of the map of translation studies of Holmes, which is its clear demarcation amongst the fields proposed (Toury, 1995; Sun & Shreve, 2012). More specifically the model is criticized for its underlying assumption that theory can stand aloof from application, and therefore it signals an oversimplified understanding of the nature of research in translation. I do not entirely agree with such opposition to Holmes' proposal, the reason being that labels and names ('descriptive translation studies', 'applied translation studies', and the like) in academic disciplines are presumably for the sake of convenience of analysis, very much like the dichotomies as 'literal' and 'free' translation which perceptively fail to describe what most translations are really like (acknowledged by Chan [1991]) when they tend to exhibit a degree of literalness and freedom and therefore cannot be considered absolutely literal or free. It seems therefore Holmes' map does not entail *automatically* that an absolute boundary is imposed amongst the branches, when perceptively it is valid to say that descriptions of one area should inevitably entail another, e.g. Process-oriented Descriptive Translation Studies on the 'Pure' side should have implications for translator training and translation criticism on the 'Applied' side. By the same token, as is mentioned in the main text, it is difficult to appreciate the value of, say, Product-oriented Descriptive Studies by treating the relevant research as an end to itself. The results, perceptively, will have implications for how translation should/could be done. In a word, it may be said that there exists a cycle between the descriptive and prescriptive: a descriptive study can give rise to prescriptive rules to guide translation practices, and such rules applied may in turn become part of a descriptive study. And in any case, no research in translation studies should intend to refute altogether the need of a practical dimension, only that any practical value does not lie with the proposal of some hard and fast rules that 'must' be followed. After-all, any practicality in translation research is often times implied instead of stated explicitly, suggestive of a blurring of boundary between what appears to be dichotomies, i.e. the descriptive and prescriptive.

Note 6

The purpose of hard science is spelt out succinctly by Hempel:

Empirical science has two major objectives: to describe particular phenomena in the world of our experience and to establish general principles by means of which they can be explained and predicted. The explanatory and predictive principles of a scientific discipline are stated in its hypothetical generalizations and its theories; they characterize general patterns or regularities to which the individual phenomena conform and by virtue of which their occurrence can be systematically anticipated. (As cited in Toury, 1995, p.9)

For Chesterman (2000a), making generalizations about the features of translation (i.e. deriving the translation universals) is not an end to itself – he has addressed the predictive and explanatory power of such translation universals.

Note 7

Lu Xun (1881 – 1936), the Chinese writer and translator, for example, seems to regard ‘smoothness’ as essentially a matter of adhering to the language conventions of the target language in translation, and has proposed that occasionally he would rather forsake smoothness (‘shun’; 順) in order to be faithful (‘xin’; 信) to the original text (Lu, 1983, p. 5). Lu Xun’s view was countered by his contemporary Zhao Jingshen (1902-1985), who suggests ‘smoothness’ should come before ‘faithfulness’ (Han, 2007, p. 137). Presumably these two criteria are considered dichotomies because if a translator adheres too closely to the syntax, word order and diction of the source text in a translation, there are bound to be presentations which do not adhere to the convention of presentation of the target language.

Chapter 2

Note 8

The interpretation for the word ‘zhi’ varies. In at least one account the word is associated with the ‘didacticism’ (Cai, 2002, p.49) of poetry, which makes ‘zhi’ a typical example of the kind of words the meaning of which is so indeterminate that it is open to interpretation.

Note 9

It is an interesting coincidence that the four academics I talked to represent two different groups, and any one of them holds a view that somewhat contradicts that of the other person in the same group: both Hui-bon-hua and Lam (we all worked together at the Centre for Applied English Studies at the University of Hong Kong) have a very strong background in English literature and English language education, while Chong (my former colleague at the Department of Translation, Chinese University of Hong Kong) and Klein (who teaches translation at the University of Hong Kong) have received substantive training in classical Chinese, poetics, and translation studies. This seems a clear case to me that the perception with regard to how one defines the nature of poetry can hardly be considered the function of one’s background.

Note 10

Maybe I can define ‘pathos’ as a kind of ‘rhetorical argument’, taking into account Aristotle’s discussion in the *Rhetoric*, that the process of rhetorical argument invites participation of the audience to ‘gain’ or ‘increase’ their adherence, and that argument in this sense is ‘free from more complex chains of reasoning’ as analyzed by Tindale (1999, p.69). Such a perspective is mindful of the commonly discussed ‘emotional appeal’ in poetry studies, and the concise, non-discursive nature of poetry which defies any explicit, step-by-step process of persuasion.

Note 11

Aristotle (1926) states that rhetoric does not *aim for successful persuasion*, but rather it concerns the discovery of *how* persuasion is realized:

...its [rhetoric's] function is not so much to persuade, as to find out in each case the existing means of persuasion. The same holds good in respect to all the other arts. For instance, it is not the function of medicine to restore a patient to health, but only to promote this end as far as possible; for even those whose recovery is impossible may be properly treated. (para. 14)

Note 12

One may consider Kertzer's (1988) discussion of Marianne Moore's poetry, where 'the truths' were 'sought by Moore's argument' (p.63). Johnston (1957) offers an interesting overview of the relationship between argument and truth in the field of science and philosophy and their differences are summarized as follows: in science, the truth of theorem is not really 'proved' by an argument, because without any argument the truth value of a theorem remains static if it is indeed true. A better way of phrasing the relationship between 'truth' and 'argument' should be a scientist can *argue* in favor of or against a hypothesis which may or may not become theory in the end, but any truth associated with it will remain independent. Philosophical truth, on the other hand, needs to be debated and negotiated, and without any negotiation/debate via argument *that* truth cannot be established, but the truth is not absolute as the truth of scientific theories (p.228-229). Plato was quite obviously referring to the latter kind of truth in his condemnation of poetry.

Note 13

The view that 'argument' is a way to pursue knowledge is perhaps what von Aufschnaiter, Erduran, Osborne, and Simon (2008) mean in their study on how students *learn by arguing*. In addition, there is a sense association between 'knowledge' and 'truth', which is an impression that I have got from the remark that 'what is false cannot be known' (Ichikawa, Jenkins, & Matthias, 2017, The Truth Condition section, para. 1) and that 'knowledge is a kind of relationship with the truth' (*ibid*, para. 3). Based on such an understanding, it can be suggested that poetry containing truth also means poetry is the carrier of knowledge proper.

Note 14

The poem's development is as follows: if life is immortal (*Had we but world enough, and time*), then you have all the time to waste (*This coyness, lady, were no crime*), but since life is too short and time is running fast (*But at my back I always hear time's winged chariot hurrying hear*), we cannot, therefore, afford to waste any (*Now let us sport us while we may*). Cunningham is quoted here not as an intention to argue for the universality of poetic argument defined in the sense of syllogism, but rather to show how syllogistic poetry stands out as particularly prototypical examples of poems which argue. In passing, I wish to point out that interestingly, much as *To His Coy Mistress* is often cited as a classic syllogistic poem, it also seems to me to be an example of a propositional fallacy – if A, then B; not A, therefore not B (such a kind of fallacy is commonly employed in the discussion of logic, e.g. Wilson [1999]). This point I will not delve into due to concerns of relevance, not to mention that even though such fallacy is identified the fact cannot be denied that poetry is as able to exhibit step-by-step reasoning as other kinds of texts.

Note 15

The Road not taken Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could

To where it bent in the undergrowth;
Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;

Though as for that the passing there
Had worn them really about the same,
And both that morning equally lay
In leaves no step had trodden black.

Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.
I shall be telling this with a sigh

Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference

(Frost, 1916, p.9)

Note 16

A way of understanding ‘persuasive rhetoric’ is that the phrase signals the association between persuasion and rhetoric. The relationship of persuasion with rhetoric is regarded closer compared with argument as is noted by Groarke (2013): ‘The distinction between argument and persuasion has some historical significance insofar as it is the basis of the distinction between logic and rhetoric as they are traditionally understood – logic choosing argument as its focus, rhetoric choosing persuasion’ (Argument and Persuasion section, para.2). However, as Groarke himself admits, it would be difficult to deny altogether that persuasive elements which have to do with an appeal to emotions (and not logic) can be the part and parcel of an argument: ‘the distinction between persuasion and argument remains an elusive one when one considers the arguments one finds in informal discourse’ (*ibid*).

Note 17

Following are two of the lines in the poem *Bring in the Wine* (*Jiang Jin Jiu*; 將進酒):

人生得意須盡歡，
莫使金樽空對月。

Translation:

When life is good, indulge yourself and enjoy it to the fullest,
Never should your gold goblet face the moon with no wine.

In this poem on Li Bai's own wild lifestyle characterized by an indulgence in alcohol, the argument is a point mentioned explicitly.

Note 18

The poem and its translation are as follows:

題西林壁

1. 橫看成嶺側成峰，
2. 遠近高低各不同。
3. 不識廬山真面目，
4. 只緣身在此山中。

Written on the Wall at West Forest Temple

Burton Watson

1. From the side, a whole range; from the end, a single peak:
2. Far, near, high, low, no two parts alike.
3. Why can't I tell the true shape of Lu-shan?
4. Because I myself am in the mountain.

(Huang, 2006, p.4)

Note 19

Following are two poems by Han Shan and their translations (numbered 9. and 20. in the anthology):

9.

1. 人間寒山道，
2. 寒山路不通。
3. 夏天冰未釋，
4. 日出霧朦朧。
5. 似我何由居，
6. 與君心不同。
7. 君心若似我，
8. 還得到其中。

Translation:

No. 9 Robert G Henricks

1. People ask the way to Han-shan,
2. But there are no roads that get through.

3. In the summer, the ice not yet melted,
4. And though the sun comes up, the fog is still thick and dense.

5. How has someone like *me* arrived?
6. My mind and yours are not the same.

7. If your mind, sir, were like mine,
8. You too could come right to the center.

(Henricks, 1990, p. 44)

20.

1. 欲得身安處，
2. 寒山可長保。
3. 微風吹幽松，
4. 近聽聲愈好。
5. 下有斑白人，
6. 喃喃讀黃老。
7. 十年歸不得，
8. 忘卻來時道。

Translation:

No. 20 Robert G. Henricks

1. If you wish to find a place where you can rest,
2. Han-shan for long can keep you secure.

3. A slight breeze blows through secluded pines;
4. The closer you get the better it sounds.

5. Underneath is a man with graying hair;
6. Mumble mumble – he reads Huang and Lao.

7. Ten years he's been unable to return;
8. He's forgotten the road he used when he came.

(ibid, p.56)

Note 20

The trend of writing such poetry was in line with the social background that the practice of 'Qingtān' (literally 'Pure Talk'; 清談) took its root due to the then social instability and political uncertainty, and literati started the practice of indulging in idle discussions of metaphysical issues (assumingly a way to stand aloof from political affairs and avoid trouble). Added to that is the religious import of such metaphysical poems, as noted by Mair (2001) who acknowledges that they were 'derived from the broader interest in Taoism ['Daoism']' (p.265). Such poems, perhaps with only few exceptions, are characterized by and criticized for their relatively poor poetic quality – the dry and overwhelmingly difficult presentations of abstract philosophy are seen to fail aesthetically as pieces of art, which perhaps could be regarded an indirect reflection of the value of what counts as 'good poetry'. These poems are considered the reason why poetry in the Eastern Jin is 'often held in low esteem' (ibid).

Chapter 3

Note 21

What is normally assumed is China has a history of about 5000 years, but when it comes to the actual beginning of Chinese history, the general consensus is that the line should be drawn at the beginning of the *Shang* Dynasty (1600-1046 B.C.), which started from 1600 B.C. until 1046 B.C., a period for which substantive archeological and documentary evidence exists, suggestive of the start of the 'authentic history' (*xinshi*; 信史) in China, as opposed to the *Legendary Period* preceding *Shang*. As the name suggests, everything that happened in the Period is largely known by legend: Davis' (1962) account refers to it as the period of *The Five Emperors* (3rd millennium B.C.) till the *Hsia* [Xia] *Dynasty* (21st – 16th century B.C.) (p.lxxi), and therefore this period of time before *Shang*, if taken to constitute part of the history of China, renders the understanding that China has 5000 years of history.

Note 22

For example, rhyming needs to be realized by the word at the end of *every other* line in *jueju* and *lushi* (i.e. the rhyming word is always in an *even-number* line with the exception of the first line for which the poet may choose to rhyme or not rhyme), while *all* the words chosen for fulfilling the requirement of rhyming need to have the same vowel. This is different from the *qu* ('song poem'; 曲), the dominant *shi* genre in the *Yuan* Dynasty, which often requires a rhyming word at the end of *every* line, and also from the *yuefu*, which allows the use of words the vowel of which is different from that of the words used earlier in the poem in forming a rhyming pattern. The poems in *Shijing*, the earliest anthology of Chinese poetry, demonstrate how rhyme is used rather freely, that 'either the rhyme can fall on the even-number lines or odd-number lines', or sometimes 'no rhyme is used at all' (Lü et al., 2011, p. 10).

Note 23

The tones of words back in the times when the poems in ancient China were composed are different from those used today, but just for the sake of explaining the feature of Chinese as a tonal language perhaps it will be enough to refer to an often-used example nowadays to teach spoken Mandarin at the elementary level: the *Pinyin* 'ma' is a pronunciation shared by words like 'mother' (媽), 'linen' (麻), 'horse' (馬), and 'to scold' (罵), *each carrying a different tone*. In ancient China, there were also four tone classes: level (*ping*; 平), rising (*shang*; 上), departure (*qu*; 去), and entering (*ru*; 入), the tone names slightly different from the modern terminologies due to the change in pronunciation of words overtime (e.g. the entering tone no longer exists in modern Mandarin Chinese), about which I will not delve into. These four ancient Chinese tone classes are more generally divided into the level (for the *ping* tone) and deflected (for *shang*, *qu*, and *ru*) tones. Requirements in *tonality* (often called *ping ze* [平仄] in Chinese) are the most stringent in *lüshi* (*regulated verse*; 律詩) and *jueju* (*quatrain*; 絶句). Also, composers of the *ci* poetry, for the need to match the words to particular notes in a *tune* (which is very much like filling in the lyrics for a music score), must also use a word of the right tone at a particular place, or the musical note and the word will not be in harmony. English is different. For one thing, musical notes do not impose any restriction on the words to use because English is not a tonal language. The restrictions on tonality do not apply to other poetic genres like *yuefu*, the composers of which can use words of either a level or deflected tone in any slot of any line as they see fit. In any case, poetic lines in classical Chinese poetry are *always* combination of words of different tones although such combination may or may not follow a prescribed set of rules.

Note 24

Yu Guangzhong (余光中) was a poet, prose writer, literary critic, and translator, but it is generally considered that his greatest achievement lies in poetry composition; Yip Wai-lim (葉維廉) is a poet, translator, and literary scholar; like Yu he is often the subject of study in poetics, though his achievements lie more in the influence of his literary theories; Ji Xian (紀弦) was one of the most renowned Taiwanese poets in modern times.

Note 25

The following example, a quatrain composed in the *Ming* Dynasty by Xie Zhaozhe (1567-1624), may do away with the label 'erotic' and be simply classified as a love/plaint poem:

春怨

1. 長信多春草，
2. 愁中次第生。
3. 君王行不到，
4. 漸與玉階平。

Spring Complaints

Tony Barnstone and Chou Ping

1. Spring grass is rampant in the Changxin Palace
2. and sorrow slowly grows and grows
3. since the emperor never comes here
4. until it's high as the jade steps.

(Barnstone & Chou, 2007, p.151)

The inconsistencies in naming may be related to what individual scholars perceive to constitute the 'substance' of a particular theme. In this regard, the question 'what should the content be like for the poem to be regarded erotic?' can be considered. Following is a *ci* poem by Li Qingzhao (1084-1151) of the *Song* Dynasty which expresses the poet's intense thoughts of her husband:

醉花陰

1. 薄霧濃雲愁永晝，
2. 瑞腦銷金獸。
3. 佳節又重陽，
4. 玉枕紗厨，半夜涼初透。
5. 東籬把酒黃昏後，
6. 有暗香盈袖。
7. 莫道不銷魂，
8. 簾卷西風，
9. 人比黃花瘦。

To the Tune of 'Intoxicated in the Shade of Flowers'

Tony Barnstone and Chou Ping

1. Slight mist, fat clouds. This endless day is torture.
2. Lucky Dragon incense dissolves in the gold animal.
3. It's Autumn Festival, a good season,
4. but by midnight the chill will pierce my jade pillow and thin silk curtains.
5. I drink wine by the east fence in yellow dusk
6. and a secret fragrance fills my sleeves.
7. Do not say my spirit isn't frayed.
8. The west wind tangles in the curtains.
9. I am thinner than a yellow flower.

(ibid, p.126)

It would seem to me that this poem is just mildly suggestive of eroticism, but such mild suggestiveness, perhaps, is enough already for an analyst to regard the poem as 'erotic'. I will simply call this a 'love poem' based on my perception of the poetic theme and my understanding of the denotation of 'erotic'.

Chapter 4

Note 26

In the literature of narratology a differentiation has been made between narrative and fictions/stories: the latter are ‘constituted or created’, while the former is ‘nothing but a formal feature of texts without any referential or ontological implications’ (Snævarr, 2010, p. 172). As I have mentioned in the main text, in this study no attempt is made to draw a demarcation between the two.

Note 27

Unlike the recent-style poetry (*jinti shi*; 近體詩), the genre of old-style poetry is much less stringent in rules in terms of rhyming, line number, number of words per line, and tonality. The *Tang* Dynasty is the period when the recent-style was the most prominent, but *Tang* poets continued to write poetry in the old-style.

Note 28

‘文以載道’ (also mentioned in Chapter 2) is a somewhat figurative presentation of the social function of prose, that it is like a vehicle that *carries* (*zai* [載]) *reasons* (*dao* [道]). Another possible translation of this phrase will be ‘prose is for the exposition of reasons’. Since an argument may be understood as an ‘exposition of reasons’, this enables the expression to be translated in another way as ‘prose is for the presentation of argument’.

Chapter 5

Note 29

Following is the full version of the *ci* poem and Lin Yutang’s translation:

聲聲慢

1. 尋尋覓覓，冷冷清清，淒淒慘慘戚戚。
2. 乍暖還寒時候，最難將息。
3. 三杯兩盞淡酒，怎敵他晚來風急！
4. 雁過也，正傷心，卻是舊時相識。

5. 滿地黃花堆積。
6. 憔悴損，如今有誰堪摘？
7. 守著窗兒，獨自怎生得黑。
8. 梧桐更兼細雨，到黃昏，點點滴滴。
9. 這次第，怎一個愁字了得！

So dim, so dark,
So dense, so dull,
So damp, so dank,
So dead! (line 1)
The weather, now warm, now cold,
Makes it harder
Then [Than] ever to forget! (line 2)
How can a few cups of thin wine
Bring warmth against
The chilly wind of sunset? (lines 3)
I recognize the geese flying overhead:
My old friends,
Bring not the old memories back! (line 4)

Let fallen flowers lie where they fall,
To what purpose and for whom should I decorate? (lines 5-6)
By the window shut,
Guarding it alone,
To see the sky has turned so black! (line 7)
And the drizzle on the kola nut
Keeps on droning:
Pit-a-pat, pit-a-pat! (line 8)
Is this the kind of mood and moment
To be expressed
By one word “sad”? (line 9)

(Su, Zhang, Lin, & Zhuangzi, 2009, p.40-43)

Note 30

There are several versions to this folksong. The version cited below consists of the three questions referred to (all put in *italics*):

Billy Boy 3

Where have you been, *Billy Boy, Billy Boy*?
Where have you been, *charming Billy*?
I've been down the lane to see *Miss Betsy Jane*,
She's a young thing and cannot leave her *mammy*!

Where does she live, *Billy Boy, Billy Boy*?

Where does she live, charming Billy?
She lives on the hill, forty miles from the mill,
She's a young thing and cannot leave her mammy!

Did she ask you in, Billy Boy, Billy Boy?
Did she ask you in, charming Billy?
Yes, she asked me in with a dimple in her chin,
She's a young thing and cannot leave her mammy!

Did she take your hat,
Yes, she took my hat and she threw it at the cat,
Did she set you a chair,
Yes she set me a chair, but the bottom wasn't there,

How old is she,
Twice six, twice seven, three times twenty and eleven,

How tall is she,
She's tall as a pine and straight as a vine,

Can she fry a dish of meat,
Yes, she can fry a dish of meat as fast as you can eat,

Can she make a loaf of bread,
She can make a loaf of bread with her nightcap on her head,
Can she bake a cherry pie,
She can bake a cherry pie, in the twinkling of an eye,
Can she bake a punkin well,
She can bake a punkin well, you can tell it by its smell,

Can she sew and can she fell,
She can sew and she can fell, she can use her needle well

Can she make a pair of breeches,
She can make a pair of breeches fast as you can count the stitches
Can she make a feather bed,
She can make a feather bed that will rise above your head

Can she milk a muley cow,
She can milk a muley cow if her mammy shows her how

Is she fitted for your wife,

She's fitted for my wife as my pocket for my knife,

Did she sit close to you,

Yes, she sat as close to me as the bark upon a tree,

Did you ask her to wed,

Yes, I asked her to wed, and this is what she said,

Can she milk a heifer calf,

Yes, and not miss the bucket more than half,

Can she feed a sucking pig,

Yes, as fast as you can jig,....

(Traditional Music Library, n.d.)

Note 31

For reduplication of verbs, I can refer to an example in popular culture: in a Hong Kong movie (Sham & Luk, 1988), the character playing the owner of a jeans store said to a Western customer 'you want try try?'. This is an example of reduplication applied wrongly to English verbs. Any native speaker of Chinese would realize immediately this is a literal translation of the Chinese reduplication '試試' ('shishi'). The verb 'try', as is the case with numerous other Chinese verbs, can be repeated to mean the action performed as indicated by the verb lasts for a relatively short period of time.

Note 32

The colon is commonly used to represent such a relationship of juxtaposition in the translations of Yip Wai-lim (1937-). His translation of one of the lines (underlined) in a couplet of a *yuefu* poem (*Water the Horses at a Breach in the Great Wall*; 飲馬長城窟行) is one of the examples: 'It begins: Eat, eat and eat [*shangyan jia canshi*; 上言加餐食]. *Remember, yet remember*, it ends [*xiayan chang xiangyi*; 下言長相憶]' (Yip, 1997, p. 92). The two lines are about the content of a letter; 'shangyan' and 'xiayan' are nominals just like a noun clause, literally meaning 'what the beginning says' and 'what the end says', both juxtaposed with what actually is said in the same line. In Yip's translation it can be seen that the colon is used for the first line with the function of indicating such juxtaposition, possibly an attempt to translate the line in as concise a manner as is possible (the line may be rephrased as a less condensed and probably less 'poetic' rendering – 'the beginning says you should eat more').

Note 33

The following poem, a seven-character old-style verse (*qiyan gushi*; 七言古詩; only the first six lines are cited) composed in the *Tang* Dynasty by Han Yu is an example:

山石

韓愈

1. 山石聳確行徑微，
2. 黃昏到寺蝙蝠飛。
3. 升堂坐階新雨足，
4. 芭蕉葉大梔子肥。
5. 僧言古壁佛畫好，
6. 以火來照所見稀。

Mountain Stones

Witter Bynner

1. Rough were the mountain-stones, and the path very narrow;
2. And when I reached the temple, bats were in the dusk.
3. I climbed to the hall, sat on the steps, and drank the rain-washed air
4. Among the round gardenia-pods and huge banana-leaves.
5. On the old wall, said the priest, were Buddhas finely painted,
6. And he brought a light and showed me, and I called them *wonderful*...

(University of Virginia Electronic Text Center, n.d., poem no. 066)

In Lü and Xu (1988), this poem is referred to as a case of mistranslation as the last word 'xi' (稀) of line 6 should be taken to mean 'xiyou' (稀有; rare), and not 'xiqi' (稀奇; wonderful) – the poet *rarely sees* paintings as such rather than that he *finds them spectacular* (unlike modern Chinese where most of the time a term with at least two words represents a minimal semantic unit, in ancient Chinese mono-syllabic words often stand alone as a unit of meaning). In actuality, the poet might have felt both (i.e. that the paintings are rare *and* wonderful), but presumably the word is not intended to be a pun, and the translation should therefore only transfer what is considered the most likely interpretation by the translator. This is a representative example of an isolated discussion on one interpretation issue for a particular poem.

Another example is *Guanju*, a poem on courtship and one of the most-quoted poems in the anthology *Shijing, The Book of Songs*. In the poem, *jujiu* (雎鳩), believed to be a kind of water bird symbolic of a loving couple, is considered inappropriately translated as either 'fish hawks' or 'ospreys' because both are too 'fierce' to fit into the assumed poetic theme of passion and marriage, which in turn affects the overall thematic coherence of the poem because the connotation of a key image is distorted in the translation (Zhao, 2015). Following are the poem and its translation:

關關雎鳩，	<i>Guan guan</i> cry the ospreys,
在河之洲。	On the islet of the river.
窈窕淑女，	The beautiful and good young lady
君子好逑。	Is a fine mate for the lord.
參差荇菜，	Varied in length are the water plants;

左右流之。	Left and right we catch them.
窈窕淑女， 寤寐求之。	The beautiful and good young lady – Walking and sleeping he wished for her.
求之不得， 寤寐思服。 悠哉悠哉， 輾轉反側。	He wished for her without getting her, Waking and sleeping he thought of her: Longingly, longingly, He tossed and turned from side to side.
參差荇菜， 左右采之。 窈窕淑女， 琴瑟友之。	Varied in length are the water plants; Left and right we gather them. The beautiful and good young lady – Bells and drums delight her
參差荇菜， 左右芼之。 窈窕淑女， 鐘鼓樂之。	Varied in length are the water plants – Left and right we cull them. The beautiful and good young lady – Bells and drums delight her.

(Yu, 1987, p. 47)

Following is a rather lengthy account on the translation experience of the word 'jujiu' (which is 'ju jiou' in the quote): 'In the references available to me, I examined twenty one translations of the bird name "ju jiou", finding that six people translated "ju jiou" as "waterbird", but there are more than 100 species of water birds. Two people translated it as "duck", yet there are many species of ducks. Four persons did not translate it, keeping the original Chinese name. Nine people translated it as "fish hawk." I have observed and read about a number of birds which feed on fish. Not one makes the noise "Guan, guan", the first two characters of the first poem of the *Shi Jing*. "Fish hawk" and "Osprey" are the most common English translations of the "ju jiou" in the poem, but these are eagle-like birds, strong predators which prefer to stay on the top of trees. Such birds are properly compared with a soldier, but not with a young girl gathering water fringe' (Chia, 2008, p. 54). 'Kingfisher' was eventually proposed as a more proper translation by the author as the gentle and graceful image of this kind of bird is more compatible with that of a fair girl.

This is an example that demonstrates clearly how some translators will go to great lengths just to find out an apt translation of a particular word. A right attitude notwithstanding, their views are by no means final and conclusive, often to be countered by subsequent research studies which suggest otherwise. For this example, the translation of 'jujiu' as 'fishhawks' seems to be backed up by fairly strong documentary evidence. According to *Bencaogangmu* (*Compendium of materia medica*; 本草綱目) written by the famous Medical doctor Li Shizhen (李時珍) (1518-1593) of the *Ming* Dynasty, 'The bird è (鷗) means 'fishhawks', which is the *jūjiū* in *Shijing/Sheking*' (as cited in Yan, 2004, p. 14); in *juan* (volume) 49 of the same work can be found an illustration as follows: 'è (鷗) is a kind of hawk.....it flies

over water and catches fish for food. People from *Jiāngbiāo* [江表; the vast area to the South of the Yangtze River in China] call them fishhawks' (as cited in Liu, 2004, p. 71).

In any case, it is easy to see how the interpretation and eventually translation of specific words will often lead to isolated and at times fairly subjective investigations of what the 'best' word(s) to use is/are for a particular poem, resulting in observations which are perhaps thought-provoking, but difficult to generalize as a theory to describe the nature of translation.

Chapter 6

Note 34

The conceptual metaphors for English and Chinese for anger are presented as 'HOT FLUID IN A CONTAINER' (p.51) and 'HOT GAS IN A CONTAINER' (p.54) respectively. In English, anger is 'boiling up inside' someone, different from, say, the Chinese idiom *qiqiao-shengyan* (七竅生煙), which is a figurative expression to describe a person who is so angry to the extent that *gas* gushes out from 'the seven holes' (*qiqiao*; 七竅): the nostrils, the ears, the mouth, and the eyes.

Note 35

The luxuriant peach tree in the following poem from the *Book of Songs*, *Tao Yao (The Luxuriant Peaches; 桃夭)* from *Airs of Zhou-nan* (周南) (i.e. *Airs of Zhou and the South*, meaning folksongs collected from the small states to the south of the Zhou Dynasty) in the section *Airs of the States* (國風) is a metaphor of beauty and fertility, and also prosperity. It is mentioned at the beginning of each stanza, hence considered the device 'xing' which leads eventually to the tenor, i.e. the bride-to-be:

桃之夭夭，	Peach tree young and fresh,
灼灼其華。	It blossoms gleaming bright.
之子於歸，	This young lady's getting married;
宜其室家。	She'll do well in her home.
桃之夭夭，	Peach tree young and fresh
有蕡其實。	Many a fruit it'll bear.
之子於歸，	This young lady's getting married;
宜其室家。	She'll do well in her rooms.
桃之夭夭，	Peach tree young and fresh,
其葉蓁蓁。	Its leaves lush and full.
之子於歸，	This young lady's getting married;
宜其家人。	She'll do right by her people.

(Yeh, 1987, p.250-251)

Note 36

The following example is a modern poem, 'Vanilla in the Stars' by Agnes Lam. The reasoning of how 'vanilla of a star is made' progresses in a logical and sequential manner: based on the understanding that people 'destined to be close were at first fragments of the same star', the poet depicts the progress that an 'ancient star' was atomized and burned into ashes, and had its dust with the 'hydrocarbon compounds' fallen on earth, eventually becoming all sorts of living beings. Amongst them could be a 'vanilla pod' that grows from the soil the star dusts have fallen upon. The previous generations, who breathed in the scents of the plants 'born of the same star', would pass them on as 'DNA in the genes' to their descendants, explaining why people sharing genes from the same ancestors could always sense 'in each other a whiff of something familiar'. As time goes by, the descendants, who have inherited their ancestors' genes with vanilla, will one day 'burn away into dust' and drawn into space with 'the aroma' of their 'essence', eventually making 'vanilla in a star'. I would suggest that such an imagined life cycle of people of different generations, in addition to being a logical discursive description, also addresses issues of 'metaphysics' i.e. 'the part of philosophy that is about understanding existence' ("Metaphysics", n.d.), or involves topics on 'mysticism' and 'life after death' (University of Sedona, n.d., What is Metaphysics section, para. 1).

Vanilla in the Stars

When I was a child,
I used to gaze at the stars above

our garden of roses, jasmine and lingzhi by the sea,
wondering how far away they really were,
whether they were shining still at the source
by the time their light reached me ...

I was told that everyone was born with a star
which glowed or dimmed with the fortunes of each.
I also heard people destined to be close
were at first fragments of the same star

and from birth went searching for each other.
Such parting, seeking, reuniting might take
three lifetimes with centuries in between.
I had thought all these were but myths ...
Now decades later, I read about the life of stars,
how their cores burn for ten billion years,
how towards the end, just before oblivion,
they atomize into nebulae of fragile brilliance –
ultra violet, infra red, luminous white, neon green or blue,

astronomical butterflies of gaseous light
afloat in a last waltz choreographed by relativity,
scattering their heated ashes into the void of the universe ...

Some of this cosmic dust falls onto our little earth
carrying hydrocarbon compounds, organic matter
able to mutate into plant and animal life,
a spectrum of elemental fragrances ...

Perhaps on the dust emanating from one ancient star
were borne the first molecules of a pandan leaf,
a sprig of mint or basil, a vanilla pod, a vine tomato,
a morning frangipani, an evening rose, a lily of the night ...

Perhaps our parents or grandparents or ancestors further back
strolling through a garden or a field had breathed in the scents
effusing from some of these plants born of the same star
and passed them on as DNA in the genes of which we were made ...
Could that be why, on our early encounters, we already sensed
in each other a whiff of something familiar, why when we are near,
there is in the air some spark which seems to have always been there,
prompting us to connect our pasts, share our stories even as they evolve ...
... till the day when we too burn away into dust
and the aromas of our essence dissipate
into the same kaleidoscope of ether light
to be drawn into solar space by astral winds ...

... perhaps to make vanilla in a star to be
before the next lifetime of three?

(Lam, 2009, p.141-142)

Note 37

Following is a poetry example by the *Tang* poet Wang Wei with the cultural symbol mentioned:

相思

1. 紅豆生南國
2. 春來發幾枝，
3. 勸君多採擷，
4. 此物最相思。

Xiangsi

1. red	beans	grow	south	(of) state*
2. spring	come	grow	how-many	branches
3. urge	<i>jun</i> **	more	pick (i.e. pick more)	-
4. this	thing	most	mutually	think***

* 'State' means 'China'.

** This is an honorific form of address.

***'Xiangsi' ('相思') literally means 'to think of each other mutually'. The full line means the bean is the best symbol of commitment to a relationship.

Translation:

One-hearted Witter Bynner

1. When those red berries* come in springtime,
2. Flushing on your southland branches,**
3. Take home an armful, for my sake,
4. As a symbol of our love.

* Bynner is probably trying to domesticate his translation because *Ormosia*, the trees from where red beans are grown, are quite unique to the Chinese region. 'Red berries' will sound more familiar to a Western readership which, in any case, maybe more used to the idea that beans grow from the ground and not trees.

**Here lines 1 and 2 of the original are translated together instead of line-by-line.

(Jiang & Bynner, 1964, p. 154)

Even though Wang Wei is said to have probably used the image of the red bean to 'mean more than a mere vow of love' (Yim, 2009, p.141), one can still see somehow that its employment represents an absence of the 'creative' component associated with a typical Western metaphor.

Note 38

The poem in which the metonym appears is as follows (the poetic line concerned and its translation are marked in *italics*):

芙蓉樓送辛漸 王昌齡

1. 寒雨連江夜入吳，
2. 平明送客楚山孤。
3. 洛陽親友如相問，
4. 一片冰心在玉壺。

Translation:

At the Lotus Inn Bidding Goodbye to Xin Jian

Frank C Yue

1. Cold rains blott'd out the Yangtze as I came to Wu at night;
2. Amid the Chu hills, we bid lonely Adieu at first light.
3. O, Should my Louyang friends and relatives ask about me –
4. *Of clear ice in a jade bottle, my heart is like a piece.*

(Xian, 2014, At the Lotus Inn Bidding Goodbye to Xin Jian section)

Untranslatability of the presumed relationship between the 'heart of ice in a jade bottle' and 'moral purity' has led the translator to just leave the images as they are. In a literal translation as such an explanatory note would often be provided, but perceptibly the illustration is not considered part of the translation.

Note 39

The non-factual nature of poetry is explicated by Smith (1968):

'When we read a poem or hear it read to us, we are confronted by the performance of an act of speech, not the act itself. It is not "the speaker" who is speaking; we are not the mistress, urn, or nightingale whom he addresses; the rival, here being cursed, is long since dead; the lover's pain, here feeling expressed, is long since quieted. Or of course, that mistress, urn, rival, pain – indeed, that speaker – may never have existed at all in the historical world.' (p. 16)

Note 40

This is the alleged 'full version' of the poem and its translations:

1. 煮豆持作羹，
2. 漑豉以為汁。
3. 萋在釜下燃，
4. 豆在釜中泣。
5. 本是同根生，
6. 相煎何太急！

Translation 1:

An Off-Hand Poem

Wang Rongpei

1. Green beans are stewed hot and slow;
2. Fermented beans have a different taste.
3. The stalks are burning hard below;
4. The beans are moaning in the pot sad-faced.
5. Out of the selfsame root both of us grow,

6. But why do you boil me in such a haste!

(Wang, Hong, & Xiong, 1998, p. 211)

Translation 2:

Untitled

Graham Sanders

1. Boil beans to make some soup,
2. Strain them to get the broth.
3. The stalks are burning 'neath the pot,
4. The beans are weeping up on top:
5. "We are from the same root born,
6. So why the hurry to cook me up?"

(Sanders, 2006, p.114)

Chapter 7

Note 41

I have *italicized* the lines which can be considered highly nominal, highly nominal in the sense that for those lines the translator has clearly avoided the verb proper:

Translation 1:

Visiting Hsiangchi Temple

G.W. Robinson

1. I didn't know Hsiangchi Temple
2. And went miles into cloudy peaks
3. *Between ancient trees, no track of man –*
4. Where was that bell deep in the hills?
5. *Sound of a stream choking on sharp rocks*
6. *Sun cool coloured among green pines –*
7. *At dusk beside a deserted pond, a monk*
8. *Meditating to subdue the poisonous dragon.*

(Robinson, 1973, p. 94)

Translation 2:

Visiting Provision-Fragrance Monastery

David Hinton

1. *Provision-Fragrance beyond knowing,*
2. I travel miles into cloud-hidden peaks,

3. Follow deserted trails past ancient trees,
4. A bell sounds, lost in mountain depths.

5. Cragged rock swallows a creek's murmur,
6. *Sunlight's color cold among pines. Here*

7. *On lakeshores, water empty, dusk spare,*
8. *Ch'an stillness masters poison dragons.*

(Hinton, 2006, p.12)

Chapter 8

Note 42

Newmark has also commented on the experience of poetry reading and suggested the universality and timelessness of poetry:

You should simply read poetry as poetry. The eighteenth century was certainly the century of norms, of elevation of style, and celebration of Tytler.¹³³ However, Blake¹³⁴ was against constraints and he was in favor of relaxing, and he was a wonderful poet. The recognition which I get when I read 'Tiger, Tiger...' is what interests me. *The fact that I read it in the late twentieth century and Blake wrote it in the eighteenth century is of no importance.* (As cited in Toury, 1999, p.33; my emphasis)

Note 43

The view of Dennis (2001) on the subjective factor in poetry interpretation is as follows:

We want our poetic voices to show us that they don't claim to know all things, that they realize that all efforts to tell the truth are more likely to be expressions of the particular need of the truth-seeker than revelations of the real nature of the world. What we find to be true, we all tend to agree, is what is most helpful in promoting the conditions that best serve our interest... Poetry is particularly suited to this task because it does not try to deny its subjective origins. (p. 15; my emphasis)

Note 44

Domestication is the 'type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers', while foreignization a target text being 'produced which deliberately breaks target conventions by retaining something of the foreignness of the original' (Shuttleworth & Cowie, 1997, p. 59).

Formal equivalence, as the name suggests, is a state of equivalence achieved where the source and target texts are similar in form and content; on the other hand, dynamic equivalence signals a

¹³³ Newmark refers to the writer and translation scholar Alexander Fraser Tytler (1747–1813).

¹³⁴ William Blake (1757-1827) is an English poet.

relationship between the source and target text where the receptor's response to the translation is considered the same as that of the source-text readership's response to the source text, highlighting conformance to the target language conventions and culture (Nida, 1964).

Note 45

The purpose-oriented Skopos theory of translation adheres to the idea that 'To translate means to produce a text in a target setting for a target purpose and target addressees in target circumstances' (as cited in Schäffner & Wiesemann, 2001, p. 15). The proposal of the 'functionalist approach' to translation, as the name suggests, is based on the assumption that translation is a 'purposeful activity' (Nord, 2001).

Norms in translations, according to Toury (1995), are the same as norms understood generally in that they both concern the 'regularity in behaviour of recurrent situations of the same type' (p.55), and with regard to translation specifically, 'translation behavior within a culture tends to manifest certain *regularities*... the persons-in-the-culture can often tell when a translator has failed to adhere to sanctioned practices' (p.56). That is why in a way, 'norms' in translation studies is meant to be a *target-text oriented* notion.

APPENDIX II

Chronological Table

The Imperial Dynasties/Periods of China referred to (in the order as they appear in history except for the vassal states the year of establishment for some of which cannot be ascertained):

Some dynasties not actually mentioned in my study are included for the sake of clarity and completion of the list. The *Southern Dynasty* (南朝), for example, is not mentioned in the text, but it is included here anyway together with the *Northern Dynasty* (北朝) because in history these two Dynasties emerged at the same period of time and are collectively known as the *Southern and Northern Dynasties* (南北朝).

Pre-Qin Period 先秦時期 (2852 – 221 B.C.), covering the *Legendary Period*, *Xia*, *Shang*, *Zhou*, the *Spring and Autumn Period* and *Warring States Period*

Legendary Period 傳說時代 (2852 – 2070 B.C.), covering the *Period of the Three Augests and Five Emperors* 三皇五帝時期 (2852 – 2070 B.C.)

Xia Dynasty 夏朝 (2070 – 1600 B.C.); mentioned in ancient documents though its existence not proved by any archeological evidence

Shang Dynasty 商朝 (1600 – 1046 B.C.); beginning of the *authentic history* (信史) of China

Zhou Dynasty 周朝 (Approx. 1100 – 256 B.C.), covering the *Spring and Autumn Period* 春秋時期 (770 – 476 B.C.) and part of the *Warring States Period* 戰國時期 (475 – 221 B.C.)

Vassal states during the *Zhou Dynasty* (in alphabetical order):

- (1) The State of *Bei* 邶國 (11th Century B.C. – ?)
- (2) The State of *Chu* 楚國 (1115 – 223 B.C.)
- (3) The State of *Jin* 晉國 (11th Century – 221 B.C.)
- (4) The State of *Qi* 齊國 (1046 – 379 B.C.)
- (5) The State of *Shu* 蜀國 (? – 316 B.C.)
- (6) The State of *Wei* 衛國 (1040 – 209 B.C.)
- (7) The State of *Wei* 魏國 (? – 661 B.C.)
- (8) The State of *Yong* 廪國 (? – 611 B.C.)
- (9) The State of *Zheng* 鄭國 (806 – 375 B.C.)

Qin Dynasty 秦朝 (221 – 206 B.C.)

Han Dynasty 漢朝 (206 B.C. – 220 A.D.)

Western Han 西漢 (206 B.C. – 9 A.D.)

Usurpation of Wang Mang (9 – 24)

Eastern Han 東漢 (25 – 220), covering the *Jianan Period* 建安時期 (196 – 220)

Period of Disunion 分裂時期 (220 – 589) incorporating:

(1) *Three Kingdoms Period* 三國時期 (220 – 280)

(2) *Wei Dynasty* 魏朝 (220 – 265)

(3) *Jin Dynasty* 晉朝 (265 – 420)

Western Jin 西晉 (265 – 316)

Eastern Jin 東晉 (317 – 420)

(4) *Southern and Northern Dynasties* 南北朝 (420 – 589)

Southern Dynasty 南朝 (420 – 589)

Northern Dynasty 北朝 (386 – 581)

(2) – (4) are collectively known as *Wei, Jin, Southern and Northern Dynasties* 魏晉南北朝 (220 – 589)

Sui Dynasty 隋朝 (581 – 618)

Tang Dynasty 唐朝 (618 – 907)

Five Dynasties and Ten Kingdoms Period 五代十國時期 (907 – 979)

Southern Tang Dynasty 南唐 (937 – 975); one of the *Ten Kingdoms*

Song Dynasty 宋朝 (960 – 1279)

Northern Song 北宋 (960 – 1126)

Southern Song 南宋 (1127 – 1279)

Yuan Dynasty 元朝 (1280 – 1367)

Ming Dynasty 明朝 (1368 – 1644)

Qing Dynasty 清朝 (1644 – 1911)

Republic of China 中華民國 (1912 – 1949)

People's Republic of China 中華人民共和國 (1949 – now)

List of poets discussed (alphabetically arranged; the names as they appear in the main text):

Andrew Marvell (1621 – 1678)

Bai Juyi 白居易 (772 – 846)

Bede (672 – 735)

Cao Cao 曹操 (155 – 200)

Cao Zhi 曹植 (192 – 233)

Cui Hu 崔護 (772 – 846)

Du Fu 杜甫 (712 – 770)

Du Mu 杜牧 (803 – 852)

Du Qiuniang 杜秋娘 (dates of birth and death unknown)

Du Shenyan 杜審言 (648? – 708)

Ezra Pound (1885 – 1972)

Guo Moruo 郭沫若 (1892 – 1978)

Han Shan 寒山 (712 – 793?)

Han Yu 韓愈 (768 – 824)

Homer (12th – 8th centuries B.C. – ?)

Ji Xian 紀弦 (1913 – 2013)

John Donne (1572 – 1631)

John Milton (1608 – 1674)

Li Bai 李白 (701 – 762)

Li Qingzhao 李清照 (1084 – 1151)

Li Shangyin 李商隱 (813 – 858)

Li Yu 李煜 (936 – 978)

Liu Zongyuan 柳宗元 (773 – 819)

Lu Xun 魯迅 (1881 – 1936)

Luo Binwang 駱賓王 (619 – 687)

Ma Zhiyuan 馬致遠 (1250 – 1321)

Meng Haoran 孟浩然 (689 – 740)

Qu Yuan 屈原 (340 – 278 B.C.)

Robert Frost (1874 – 1963)

Sima Xiangru 司馬相如 (179 – 117B.C.)

Su Shi 蘇軾 (1037 – 1101)

Wang Anshi 王安石 (1021 – 1086)

Wang Changling 王昌齡 (698 – 757)

Wang Wei 王維 (701 – 761)

Wen Tingyun 溫庭筠 (812 – 870)

Wen Yiduo 聞一多 (1899 – 1946)

William Blake (1757 – 1827)

Xie Tiao 謝朓 (464 – 499)

Xie Zhaozhe 謝肇淛 (1567 – 1624)

Ye Xie 葉燮 (1627 – 1703)

Yip Wai-lim 葉維廉 (1937 –)

Yu Guangzhong 余光中 (1928 – 2018)

Zhang Yan 張炎 (1248 – 1320)

Zhao Gu 趙嘏 (806 – 853)

Zhao Yi 趙翼 (1727 – 1814)

Zhuang Jiang 莊姜 (dates of birth and death unknown)

Zhuo Wen-jun 卓文君 (175 – 121 B.C.)

List of poem translators discussed (alphabetically arranged; the names as they appear in the main text):

Arthur Waley (1889 – 1966)

Bernhard Karlgren (1889 – 1978)

Burton Raffel (1928 – 2015)

Burton Watson (1925 – 2017)

Gary Snyder (1930 –)

Gladys Yang (1919 – 1999)

Gong Jinghao 龔景浩 (1923 – 2006)

Hans, H. Frankel (1916 – 2003)

Herbert A. Giles (1845 – 1935)

James Legge (1815 – 1897)

James Liu 劉若愚 (1926 – 1986)

Launcelot Cranmer-Byng (1872 – 1945)

Lewis C. Walmesley (1897 – 1989)

Lin Yutang 林語堂 (1895 – 1976)

Stephen Owen (1946 –)

W.A.P. Martin (1827 – 1916)

W.J.B. Fletcher (1879 – 1933)

Wang Rongpei 汪榕培 (1942 – 2017)

Weng Xianliang 翁顯良 (1924 – 1983)

William Jennings (1847 – 1927)

Witter Bynner (1881 – 1968)

Xu Yuanzhong 許淵沖 (1921 –)

Yang Xianyi 楊憲益 (1915 – 2009)

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