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**Evaluating English translations of ancient Chinese poetry with
special reference to image schemas and foregrounding**

Mao Ye

A thesis submitted to the University of Huddersfield
in partial fulfilment of the requirements for
the degree of Doctor of Philosophy

February 2015

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Abstract

Poetry translation evaluation from ancient Chinese to English has been subjective in China. This is caused by the indefinable and intangible notion of ‘poetic spirit’, which is often used in influential translators’ criteria, and by the lack of a systematic investigation of translation evaluation. The problem of subjective criteria has remained unresolved for nearly a century. In order to improve the subjective criteria of poetry translation evaluation, this thesis is an attempt to make objective evaluations of the English translations of an ancient Chinese poem using stylistic theories. To make an objective criticism, it is necessary to offer evidence which is based on systematic and reliable criteria and replicable evaluation procedures. By applying stylistic theories to both the source text and the target texts, it is possible to make a judgement based on the stylistic features found in the texts themselves. Thus, objective evaluation of poetry translation from ancient Chinese to English can be made. This research is qualitative with the data consisting of one ancient Chinese poem as the source text and six English translations as the target texts. It carries out stylistic analyses on the data with two approaches based on the cognitive stylistic concept of figure and ground and the linguistic stylistic theory of foregrounding. The target texts are judged by the evidence of locative relations and foregrounding features. This research also explores and proposes a practical framework for poetry translation. The research findings suggest how to make objective poetry translation evaluations and improve translation techniques. They also point out the need to integrate stylistics with translation evaluation to make improvements in the field.

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Chapter 1

Introduction

1.1 Introduction to the study

The research reported in this thesis is an attempt to evaluate the English translations of an ancient Chinese poem using the cognitive stylistic concept of figure and ground and the linguistic stylistic theory of foregrounding. Quite apart from vocabulary, there are, of course, significant differences between Chinese and English at all linguistic levels: phonology, graphology, syntax and semantics. But despite these differences, translation is possible. As Nida states, ‘anything that can be said in one language can be said in another’ (1969:4). However, whether a translation is effective is something that critics argue about.

One particular issue with Chinese scholars’ evaluations of English translations is that the techniques of evaluation that they use are not objective (see for example, Gu 2010; Zhuo 2011; Xu 2003). Instead, subjective opinions are often presented. Influential translators’ personal translation propositions often refer to ambiguous and intangible notions of ‘神韵’ (meaning poetic spirit) (see Zeng 1928a; Luo 1984; Fu 1984; Ma 2006; Chen 2011). This indefinable notion makes for purely subjective evaluations of poetry translation. My thesis addresses this issue directly by exploring the possibility of evaluating poetry translation from ancient Chinese to English using objective stylistic techniques.

In the past, little study has been done of the relationship between stylistics and translation study as Boase-Beier comments: ‘...approaches and insight from stylistics have had surprisingly little effect on the developing discipline of translation studies’ (2004a:29). One of the reasons for this might be that stylistics seems to be of ‘monolingual orientation’ (Boase-Beier 2004a:29). However, with the fast development of integration across disciplines, stylistics has begun to appear in translation studies from various aspects even though it is still insignificant (Marco 2004:74). With the impact of stylistics, introduced to China by stylisticians from the west such as Mick Short (1996) and by Chinese scholars such as Dan Shen (2008), the first steps towards integrating stylistics with translation study have been made. This work opens a new door to the possibility of applying stylistic theories to translation study in an objective way. Traditional translation criticism focuses on the poetic message, the poetic form and the unclear ‘poetic spirit’, but for the genre of poetry, style is undoubtedly vital because style, by carrying the attitude of the author, and by having profound effects upon the reader, is central to a poem (Boase-Beier 2006a). Thus, this thesis argues that it is possible to make objective evaluations on the basis of stylistic analysis. It also explores and proposes a practical framework for evaluation.

Applying stylistic analysis in the evaluation of literary work is an approach which ‘involves a detailed and systematic account of [a text’s] linguistic properties, linked to what we know about the details of the reading process, in order to arrive at the detailed account of how readers understand particular texts in the way they do’ (Short & Semino 2008:117). This approach has been widely used in the study of stylistics (see Fowler 1986; Herman 1995; Leech 1969; Leech & Short 1981; Semino 1997; Short 1996; Simpson 1993,1997; Toolan 1988). The tradition in China is that faithfulness is the ultimate dictum of translation evaluation (for example, Xuan 1937; Wei 1740; Yan 1897). However, there is no systematic explanation for how to translate faithfully. So the problematic issues of poetry translation criticism in China lie in the subjective criteria. As a bridge linking linguistics and literary criticism, I argue that stylistics can be used to make objective

judgements of poetry translation in the sense that detailed linguistic descriptions and evaluations are based on the texts themselves.

Recently in translation studies, Boase-Beier (2006) claims, there has been a cognitive turn. For example, Wilss (1966) and Boase-Beier (2004b) demonstrate the cognitive process of the translator as reader; Gutt (2000), Tabakowaka (1993) and Setton (1999) are interested in a more general cognitive persuasion; and Stockwell (2002a) and Semino & Culpeper (2002) focus on cognitive stylistics or poetics. In this thesis, I argue that using the cognitive stylistic concept of figure and ground as an approach (see Ungerer & Schmid 2006; Stockwell 2002a; Jeffries & McIntyre 2010), it is possible to objectively evaluate poetry translation from ancient Chinese to English. With detailed cognitive stylistic analysis of the source text, an ancient Chinese poem, and the various target texts, six English translations of the ancient Chinese poem, the translations in my thesis are evaluated based on the evidences found in the cognitive stylistic analysis. For example, when faithfulness is set as the criterion, the cognitive stylistic features presented in the source text can be used as a reliable reference for evaluation by comparing target text against source text. This is to say that the more cognitive stylistic features in the target text duplicating the stylistic features observed in source text, the more faithful target text can be judged to be.

The other possible approach to objectively evaluating poetry translation is to use the linguistic stylistic theory of foregrounding (see van Peer 1980, van Peer 1986, Leech 1969) to compare target texts against each other. Evaluation in this case is made on the criterion of how linguistic stylistic foregrounding features in each translation work to create a similar function to that seen in the source text. Based on comparisons of objective linguistic occurrences, I argue that evaluation that uses both cognitive stylistic analysis and mainstream linguistic stylistic analysis is significantly more objective than that the evaluative propositions of Chinese scholars.

1.2 Research questions

My argument centres on whether it is possible to objectively evaluate poetry translation from ancient Chinese to English by applying stylistic theories. Hence, my research questions are as follows:

RQ 1: Is it possible to evaluate the quality of English translations of an ancient Chinese poem objectively?

As mentioned earlier (1.1), the traditional evaluation of poetry translation in China, influenced by the ‘poetic spirit’ oriented criticism, is primarily subjective because the critics set the intangible standard of ‘spirit’ individually according to their own judgments. It seems impossible to standardize the notion of ‘poetic spirit’ to test the faithfulness of a translation to the original text. To make objective criticism, it is necessary to offer evidence which is based on systematic and reliable criteria and replicable evaluation procedures. Applying the cognitive stylistic theory of figure and ground and the linguistic stylistic theory of foregrounding, I investigate the possibility of making objective claims by comparing the presences of spatial relations in both the source text and the target text and by comparing linguistic occurrences at various linguistic levels in the source text. By incorporating stylistics into poetry translation evaluation, it ought to be possible to make a relatively objective evaluation of the quality of English translations of an ancient Chinese poem based on these facts.

RQ 2: If objectivity is possible, how can the quality of English translations of an ancient Chinese poem be evaluated with special reference to image schema and foregrounding?

Following the hypothesis inherent in the first research question that it is possible to evaluate the quality of the English translations of an ancient Chinese poem, the next research question centres on how the evaluation can be conducted. ‘Quality’ is a broad term defining the standard of something as a measurement against other things of a similar kind. In this study, first of all, the quality of English translation refers to the standard of how an English translation can faithfully transfer the ancient Chinese poem to an English-speaking reader. The ‘faithfulness’ that I attempt to determine in relation to my chosen texts concerns whether or not a target text is able to present the same locative relations as found in the source text. This is the criterion of evaluation that I follow using the cognitive stylistic approach. For instance, using the cognitive stylistic theory of figure and ground (see 3.3.1), it is possible to claim the objectivity of the image schemas presented in both source text and target texts. The cognition experience of image schema such as in/out or up/down is universal (see Hapme 2005, Jakobson 2002). The presence of image schemas in a source text can be used as a reliable reference in evaluating the faithfulness of the target text. Based on a reliable reference, it is, I argue, possible to objectively verify the faithfulness of a target text to its source text in terms of the spatial relations and related effects it produces. With a specific evaluating procedure, the evaluation of the target text against its source text should also be falsifiable. The two ends of an evaluation scale of this type would consist of the least faithful target text and the most faithful target text, depending on how well a translation manages to duplicate the locative relations presented in the source text.

Secondly, the quality of a translated text can be evaluated by referring to the extent to which foregrounding features in the target texts are able to reflect and enhance the themes of the source text. As Short and Semino state, ‘we can compare for evaluative purposes two texts which are similar in some function’ (2008:120). Because translation is based on one shared source text, various target texts of one source text should, to some extent, express the theme of the source text. The foregrounding features are relatively objective as unexpected linguistic occurrences. Based on

the foreground features, these facts at various linguistic levels can be used to objectively verify the target texts of a shared source text against each other.

RQ 3: Can a framework be made for objectively evaluating poetry translation from a stylistic perspective?

Based on the presumption of the previous two questions, I explore the possibility of making an objective evaluation regarding the quality of the English translations of an ancient Chinese poem – an evaluation that can be carried out objectively using reliable evidence. I argue that it is possible to establish a framework from a stylistic perspective for evaluating translation from ancient Chinese poetry to English. To evaluate the faithfulness of a target text against its source text, the framework includes the analytical instruction regarding the locative relations and a set of criteria differentiating unfaithful instances from faithful instances. In the case of evaluating the target texts against each other, the quantity of variations of linguistic occurrences makes evaluation difficult and so I discuss how this might be dealt with from a stylistic perspective. The summary of the frameworks is presented later (see 8.1 Summary of the thesis). I will introduce the overall strica

1.3 Structure of the thesis

This thesis consists of 8 chapters. Following the introduction, which explains the background of the study, research questions, and the outline of the thesis, Chapter 2 presents a succinct explanation of both spoken and written Chinese. This is to help readers who have little knowledge about Chinese to follow the Chinese-focused sections easily. Concerning the argument that translation criticism in China is subjective, the first part of Chapter 3 offers a detailed review of the development of translation studies from a historical point of view to the current situation in China. The subjectivity

of translation studies is addressed with evidence from major translators and translation theorists. In the second part of Chapter 3, the perspectives on stylistic studies are presented. These include a review of cognitive stylistic theories and a review of linguistic stylistic theory. In Chapter 4, the methodological issues of this thesis are discussed. As a qualitative research project, the thesis presents a detailed analysis of one selected ancient Chinese poem, 《声声慢》 (“*Sheng Sheng Man*”) and six of its English translations. The choice of “*Sheng Sheng Man*” is made on the basis that it contains adequate image schemas. Under the criterion of faithfulness, the spatial relations are used as the reference for the sake of making objective evaluations of the target texts against the source text. These six target texts are evaluated using two approaches, both stylistic in orientation. The first approach is the cognitive stylistic theory of figure and ground, which is used in the comparison of the target texts against the source text. The second approach is the linguistic stylistic theory of foregrounding, which is applied to compare the target texts against each other. The methods for evaluating the target texts with these two approaches are explained and demonstrated in Chapter 4. Other than that, Chapter 4 also offers a pilot study showing how the stylistic theories work in analysing poems.

For the cognitive stylistic approach mentioned above, Chapter 5 not only offers my interpretation of the ancient Chinese poem “*Sheng Sheng Man*” as the source text, but also presents the cognitive stylistic analysis of the source text using the theory of figure and ground. In Chapter 6 the target texts, the six translations, are analysed using the cognitive stylistic theory of figure and ground. Based on the objective evidence found in both the source text and the target texts, the evaluation based on the criterion of faithfulness is made by comparing the target text against the source text at the end of this chapter. In Chapter 7, I carry out linguistic stylistic analyses of the target texts using the theory of foregrounding; here I also make evaluations based on linguistic foregrounding features observed in the target texts by comparing them against each other.

Finally, Chapter 8 presents the findings of this thesis with regard to how stylistics can be used to offer objective evaluations of poetry translations from ancient Chinese to English. It also concludes the thesis with a summary and the considerations of the strengths and limitations of the research, and directions for further study.

1.4 Conclusion

This chapter has introduced the background to this study. Incorporating stylistics with translation evaluation, this research explores the possibility of evaluating poetry translation from ancient Chinese to English using objective approaches. The research questions listed are aimed at identifying the key issues that this study aims to address. Based on the argument of the research, the purpose of this thesis is to fill a gap in the study of translation evaluation from ancient Chinese poetry to English. Finally, the explanation of the structure of this thesis offers a general guidance of this study. In the next chapter, I discuss the Chinese language.

Chapter 2

Chinese language

2.1 Introduction

The main concerns of this study centre on ancient Chinese poetry and its English translations. For readers whose knowledge of Chinese language is limited, this chapter explains the typology and structure of Chinese in order that the analytical chapters can be followed. In the following sections, first of all, I will briefly demonstrate the phonetic system of Chinese language. Because Chinese is not an alphabetic language, a specific phonetic system called ‘Pinyin’ was introduced to indicate pronunciations of Chinese characters in alphabetic forms. I will explain Pinyin system in details. The other half of this chapter will illustrate the writing system of Chinese language. The illustration will include the aspect of pictograms as the root of Chinese language and the six methods of forming Chinese characters, which is called ‘The Six Graphic Principles’ by Liu (1966:3). I will start with the phonology of Chinese language in the following section.

2.2 Chinese language

As a Sino-Tibetan language, Chinese has developed from the inscriptions on bones and tortoise shells of the Shang Dynasty (16th-11th century B.C.) into *Putonghua* (Mandarin Chinese), the official term of Chinese language used in China today. There remain two versions of written

characters which are a simplified version and a traditional version respectively. The simplified one is used widely in Mainland China and the latter is used in Hong Kong, Taiwan and other areas wherever there are Chinese populations such as Malaysia and Singapore. The next section contains a brief introduction to the Chinese phonetic system.

2.2.1 Chinese phonetic system

As a vast country, there are a large number of dialects spoken in China. For example, within Kunming City, my home city, there are various dialects existing in various districts even in a same city. However, there are two types of spoken Chinese, Mandarin Chinese and Cantonese Chinese which are well-known for those who live outside of China. Although Cantonese Chinese has a big influence in the English-speaking world, in this research, I only discuss the issues of Mandarin Chinese as it is the official language in China nowadays. The phonology of Mandarin Chinese is based on the Beijing dialect of Mandarin, a large and diverse group of Chinese dialects spoken across northern and south-western China. Li & Thompson comments ‘the dialects of Mandarin group, divided into four subgroups, not only can claim the largest percentage of China’s population, but also have a higher degree of mutual intelligibility’ (1989:2). In mainland China, Hong Kong and Macao, Mandarin Chinese is recognized as *Putonghua*, which literally means ‘common speech’; in Taiwan it is known as *Guoyu* which literally means ‘national language’. In areas such as Malaysia and Singapore it is known as *Huayu* which literally means ‘Chinese language’ in a cultural sense since ‘*hua*’ stands for being Chinese culturally and ‘*yu*’ means language. Among these three interchangeable terms, *Putonghua* is the most commonly recognized as the official Chinese language.

As Chinese is not an alphabetic language, the pronunciation is not directly related to the written Chinese characters. Thus, a specific phonetic system based on alphabets entitled ‘汉语 (Chinese

language) 拼音 (spell sound)' is used to demonstrate Chinese pronunciations. '汉语拼音' is the official title for the phonetic system transcribing the Mandarin pronunciations of Chinese characters into the Latin alphabet, and it is used to indicate the phonetic symbols wherever the sound of the Chinese characters are mentioned. The succinct version of the official phonetic system '汉语拼音' is '拼音' whose Latin alphabet transcription is 'Pinyin', so *Pinyin* is used to indicate pronunciation of Chinese characters in alphabetic forms (Li & Thompson 1989:3). *Pinyin* is currently the most commonly used Romanization system for Mandarin. The symbols of *Pinyin* are adopted Latin letters which are the same as English letters with one exception which will be explained later. The basic structure of the Pinyin of a Chinese character is a single syllable, which is usually composed of an '声母' (meaning 'onset phoneme'), a '韵母' (meaning 'rhyme phoneme') and a '声调' (meaning 'tone marker') in *Pinyin* (see Chao 1968, Lyovin 1972). Because onset phonemes come before rhyme phonemes, 'initials' and 'finals' are also used to distinguish these components in *Pinyin*. For the following discussion, I will use 'initial' and 'final' to present 'onset phoneme' and 'rhyme phoneme'. For instance the *Pinyin* of the character '门' meaning 'door' is 'mén' (Xinhua Dictionary 1992:398). Here, 'm' is the initial; 'en' is the final; and the acute accent on top of 'e' is the tone marker, second tone in this case. Generally speaking, the syllable begins with an initial which is similar to a consonant in English and ends with a final which is similar to a vowel in English. But there are exceptions. For example, there is a group of characters represented with the final alone, such as the *Pinyin* of the character '安' meaning 'safe' (Xinhua Dictionary 1992:11) is written as 'ān' without any initials. These cases are described as 'zero' initials (Li & Thompson 1989:3).

Specifically, there are 21 initials and 39 finals in the *Pinyin* system. The symbols of initials are the same as consonants in English. The symbols of finals are not exactly the same as the vowels in English; for instance, a unique symbol 'ü' is used after the initials 'l' and 'n' in order to represent

the sound [y]. This helps to distinguish the front high rounded finals, for instance, in the *Pinyin* 'lǚ' of the character '驴' meaning 'donkey' (Xinhua Dictionary 1992:301) from the back high rounded finals, for example, in the *Pinyin* 'lù' of the characters '炉' meaning 'oven' (Xinhua Dictionary 1992:302).

The 21 initials are shown as below in a table with phonetic classification in Table 2.1 Initials and the 39 finals in *Pinyin* are fitted within three categories shown in Table 2.2 Finals (reference in Li & Thompson 1989:5).

Table 2.1 Initials

		<u>Bilabial</u>	<u>Labio</u> - <u>dental</u>	<u>Alveola</u> <u>r</u>	<u>Retrofl</u> <u>ex</u>	<u>Alveolo</u> - <u>palatal</u>	<u>Palatal</u>	<u>Velar</u>
<u>Plosive</u>		<i>b, p</i>		<i>t, d</i>				<i>g, k</i>
<u>Nasal</u>		<i>m</i>	<i>n</i>					
<u>Lateral</u> <u>approx</u> <u>imant</u>				<i>l</i>				
<u>Affricate</u>				<i>z, c</i>	<i>zh, ch</i>	<i>j, q</i>		
<u>Fricative</u>			<i>f</i>	<i>s</i>	<i>sh, r</i>	<i>x</i>		<i>h</i>

Table 2.2 Finals

Mono- vowel finals		<i>i</i>	<i>u</i>	<i>ü</i>
	<i>a</i>	<i>ia</i>	<i>ua</i>	
	<i>o</i>		<i>uo</i>	
	<i>e</i>			
	<i>ê</i>	<i>ie</i>		<i>üe</i>
	<i>er</i>			
Compound- vowel finals	<i>ai</i>		<i>uai</i>	
	<i>ei</i>		<i>u(e)i</i>	
	<i>ao</i>	<i>iao</i>		
	<i>ou</i>	<i>iou</i>		
finals with Nasal sound	<i>an</i>	<i>ian</i>	<i>uan</i>	<i>üan</i>
	<i>en</i>	<i>in</i>	<i>u(e)n</i>	<i>ün</i>
	<i>ang</i>	<i>iang</i>	<i>uang</i>	
	<i>eng</i>	<i>ing</i>	<i>ueng</i> or same as <i>ong</i>	same as <i>iong</i>
	<i>ong</i>	<i>iong</i>		

Specific conditions for the use of finals are as follows:

1. When the final ‘*e*’ appears alone, it is written as ‘*e*’, for example, 额 (the second tone).
2. When the finals in ‘*i*’ column are not introduced by initials, their Pinyin are written as ‘*yi*’, ‘*ya*’, ‘*ye*’, ‘*yao*’, ‘*you*’, ‘*yan*’ ‘*yin*’ ‘*yang*’, ‘*ying*’ and ‘*yong*’.

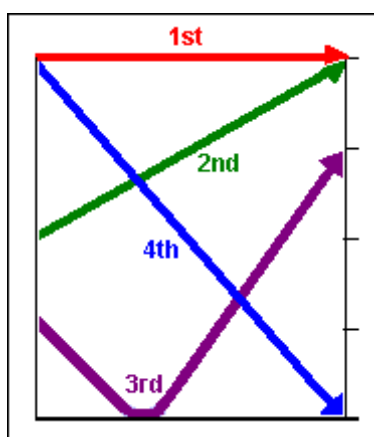
3. When the finals in ‘u’ column are introduced by no initials, their *Pinyin* are written as ‘wu’, ‘wa’, ‘wo’, ‘wa’i, ‘wei’, ‘wan’, ‘wen’, ‘wang’ and ‘weng’.
4. When the finals in ‘ü’ column are introduced by no initials, their *Pinyin* are written as ‘yu’, ‘yue’, ‘yuan’ and ‘yun’.
5. When the finals in ‘ü’ column are introduced by initials ‘j’, ‘q’ and ‘x’, their *Pinyin* are written as ‘ju’, ‘qu’ and ‘xu’. But, introduced by initials ‘l’ and ‘n’, they are written as ‘lü’ and ‘nü’.
6. When the finals ‘iou’ ‘uei’ and ‘uen’ are introduced by any initials, their *Pinyin* are simplified into the form of ‘iu’ ‘ui’ and ‘un’. For instance, ‘niu’ in the character (Xinhua Dictionary 1992:372), ‘gui’ in the character ‘龟’ (Xinhua Dictionary 1992:156) and ‘lun’ in the character ‘论’ (Xinhua Dictionary 1992:303).

In addition to the use of initials and finals, the other feature which differentiates Chinese from English is the tone system. One of the possible and sensible reasons for using the tone system in Chinese could be ‘that the Chinese language has very few possible syllables – approximately 400 – while English has about 12,000 (Chen 1998:2). For this reason, there may be more homophonic words – (that is, words with the same sound expressing different meanings), in Chinese than in most other languages (Yuan & Gao 2002). Because of this, using tones to at least quadruple the number of meanings of the same syllable helps the relatively small number of syllables to convey as many various meanings as possible. For further information regarding pronunciation of initials and finals using IPA as equivalences see Appendix 1.

In comparison with the southern Chinese dialect groups, the tone system of Mandarin is relatively simple (Li & Thompson 1989:6). There are four tones in Mandarin Chinese with significant pitch variations and one tone without pitch change. Li & Thompson explains ‘each tone can be described as a relative, contrastive pitch pattern associated with a syllable’ (1989:6). So the tone in *Pinyin* is

the variation of pitch, which can rise, fall, or remain at the same level. The tone of a character has the key role of discriminating its meaning from other characters that have the same pronunciation but a different tone. For example, depending on which of the tones one uses to enunciate the ‘ma’ syllable in Chinese, it can be used to indicate many meanings. With the first tone, it can be ‘妈’ meaning ‘mother’ (Xinhua Dictionary 1992:308); with the second tone, it can be ‘麻’ meaning ‘numbness’ (Xinhua Dictionary 1992:309); with the third tone, it can be ‘马’ meaning ‘horse’ (Xinhua Dictionary 1992:310); with the fourth tone, it can be ‘骂’ meaning ‘swear’ (Xinhua Dictionary 1992:311); and with the fifth tone, it can be ‘吗’ which is a character used at the end of a sentence to turn a statement to a question (Xinhua Dictionary 1992:311). There are five distinct tones in Mandarin Chinese pronunciation which can be seen in Table 3. The pitch remains level in the first tone and the fifth tone, so the difference between these two tones is that the first tone is stressed while the fifth tone is unstressed. The pitch changes of these tones are demonstrated in detail in figure 2.1 Pitch movement with ordered number for easy memorizing. As mentioned earlier, the pitch remains level for both first tone and the fifth tone, so the fifth tone is not shown in the figure below.

Figure 2.1 Pitch movements (Yuan & Gao 2002)



Take the four tones of the ‘*ma*’ syllable mentioned above as an example; the first tone ‘*mā*’ (mother) stays high and level as the red arrow shows; the second tone ‘*má*’ (numbness) starts with medium tone, then rises to the top, like the green arrow follows; the third tone ‘*mǎ*’ (horse) contains more movement that begins at low pitch with dip to the bottom then rises toward the top, as the purple arrow directs; the fourth tone ‘*mà*’ (swear) begins at the top pitch then falls sharply down to the bottom like the blue arrow points. If we set the pitch level from low to high as 1 to 5, the explanation of these tones is summarized in Table 2.3 Tones.

Table 2.3 Tones

Tone	Tone mark	Description	Pitch change	Example
1 st	Macron(¯)	High and level	5-5	<i>mā</i>
2 nd	Acute accent (´)	Start with medium tone, then rises to the top, i.e. What?	3-5	<i>má</i>
3 rd	Caron (ˇ)	Starts low with dip to the bottom then rises toward the top	2-1-4	<i>mǎ</i>
4 th	Grave accent (`)	Starts at the top then falls sharply and strongly to, i.e. Stop!	5-1	<i>mà</i>
5 th	No mark	Flat, with no emphasis	No change	<i>ma</i>

Because of the pitch variations in Chinese language, the constant pitch changes could create a melody-like substance in speech. In the absence of a similar tonal system in English, this might be new to English speakers. For example, when one is greeting with the most common Chinese phrase ‘*nín* (nin, the second tone) *hǎo* (hao, the third tone)’ (whose equivalence is ‘hello’ in English in the



polite sense), one needs to start from the middle pitch (3) and rise up to the high level (5) to articulate the first character on the second tone and lower the pitch straight away to the low position (2) with a rapid drop to the bottom (1) to start the second character on the third tone and finish with rising up to the pitch (4) which is slightly lower than the position at the end of the previous second tone character. So even a two-character greeting requires a several up-and-down pitch changes. This is important for the analyses I present in later chapters, particularly with regard to understanding the sound symbolic associations which ancient poets attempted to incorporate into their poetry writing, using certain phonetic arrangements.

Commonly, the tone marks are placed above the finals in a syllable. Nevertheless, in practice, there are some descriptive rules regarding their usage.

1. If there is the single-vowel final ‘*a*’ in a syllable, the tone mark would be placed above it.
2. If there are two single-vowel finals ‘*e*’ and ‘*o*’ in syllables, the tone mark would be placed above any one of them. They would not occur in the same syllable.
3. If there are three single-vowel finals ‘*i*’ and ‘*u*’ or ‘*ü*’ in a syllable, the tone mark would be placed on the second single-vowel final. The tone mark would be placed above any of these three single vowel finals if they occur alone in a syllable.

What I have explained above regarding the Chinese phonetic system is intended as a brief guide for non-native readers to gain some understanding of the phonetic system of Chinese language. This will be of help when reading the later sections wherever Chinese characters are involved. As mentioned earlier, Chinese is not an alphabetic language, and its writing system is not related to its sound. The next section will briefly demonstrate how Chinese characters are formed from a historical point of view.


2.2.2 Chinese writing system



Chinese characters are individually formed with various components and these are different from English letters or graphemes. As Liu comments, ‘it is generally realized that Chinese is written with characters instead of an alphabet—a feature which is the ultimate source of many of the characteristics of Chinese poetry’ (1966:3). Another of these features is that many ancient Chinese poems were neatly written as a fixed format with three, four, five or seven characters per line because each character takes the same space. Similar to the ancient Egyptian hieroglyphics (western pictograms), Chinese is a language which uses pictograms. This means the meaning of a pictogram is related to its pictorial resemblance to a physical object. For instance, the ancient Chinese character for sun is written as ‘’, which looks like a simple drawing of the sun and the modern version of this character is ‘’ developed from the iconic image. However, pictograms are just a small part of Chinese characters and there are other methods of forming them. Compared with the formation of English words which are made up by combining any of 26 letters, Chinese characters are more complex in terms of graphological formation than English. A brief introduction of the formation of Chinese characters will be a useful foundation for following discussions. In this section, in order to offer English-speaking readers a handy way to be aware of the sound of Chinese characters, they are all marked with Pinyin.

Chinese characters are written in the shape of a square, thus they are also known as ‘square-shaped characters’ (Zhang 2007:1). Each character consists of various strokes formed by different dots or lines as the fundamental components. Thus the visual impression of Chinese characters to non-native speakers can be simple or intricate images. Since readers who have little or no knowledge of Chinese read Chinese characters as individual pictures, it will be beneficial to explain the Chinese etymology behind the formation of the Chinese characters from pictures. One of the well-known features of Chinese characters is that they are often a combination of pictograms and ideograms.

Over the last three thousand years of history, the change of the written form of Chinese characters had been on-going. The earliest Chinese characters are the inscriptions which are found engraved on tortoise shells or animal bones and on ancient bronze objects. Throughout the process of development of the character form, ancient complicated characters with many strokes are simplified to the modern versions which are used widely in China now. But because of this unique foundation of the written form of Chinese language, ‘there is a fallacy still common among Western readers outside sinological circles, namely, that all Chinese characters are pictograms or ideograms’ (Liu 1966:3). Pictograms and ideograms in Chinese characters are only a small number, as Zhang states, ‘roughly 5% of the total Chinese characters’ (2007:51). But it is undeniable that pictography is the basic method of written Chinese and the foundation of Chinese characters.

According to Liu, there are six methods of forming characters. The term for all these methods is entitled as ‘六书’ (liu, the fourth tone; shu, the first tone) in Chinese. The first character ‘六’ meaning ‘six’ (Xinhua Dictionary 1992:296) indicates the total number of methods, and the second character ‘书’ which means ‘book’ (Xinhua Dictionary 1992:432) in modern Chinese but suggests ‘principle’ in ancient Chinese. The English equivalence of Liu Shu is ‘The Six Graphic Principles’, as translated by James Liu who states that this ‘traditional Chinese etymology postulates six principles known as Liu Shu’ (1966:3). The first two principals are ‘象形字’ (xiang, the fourth tone; xing, the second tone; zi, the fourth tone) which means ‘pictographic script’ characters and ‘指事字’ (zhi, the third tone; shi, the fourth tone; zi, the fourth tone) which refers to ‘self-explanatory’ characters (Zhang 2007:120). Zhang comments on the first type of character that ‘pictographic scripts are simple drawings representing people or objects referred to. They are derived from pictures of natural phenomena, people, human features, animals, plants and tools of production or instruments for daily use that are easy to draw’ (Zhang 2007:50). An example to make this clear is

that the character meaning ‘mouth’, written like a square box ‘’ (kou, the third tone), is derived from a circle, the pictorial resemblance of the object an open mouth. (Xinhua Dictionary 1992:210).

The second traditional type of Chinese characters ‘指事字’ are those single characters whose abstract meanings are expressed by the combination of their strokes (Zhang 2007:120). Zhang further classifies them into two sub-types: ‘one type of them is purely symbolic’ and ‘another type is of pictographic scripts with an explanatory symbol’ (Zhang 2007:121). Straightforward examples of the first sub-type, symbolic ‘self-explanatory characters’, are the characters meaning numbers ‘one’, ‘two’ and ‘three’ which are written in Chinese as ‘一 (yi, the first tone)’ meaning ‘one’ (Xinhua Dictionary 1992:545), ‘二 (er, the fourth tone)’ meaning ‘two’ (Xinhua Dictionary 1992:114), and ‘三 (san, the first tone)’ meaning ‘three’ (Xinhua Dictionary 1992:408). It can be observed with no difficulty that it is symbolic that these three Chinese characters represent the numbers ‘one’ to ‘three’ with the number of horizontal strokes. For the second sub-type, ‘the pictographic script with an explanatory symbol’, these characters can be illustrated by the instance of the character ‘刃 (ren, the fourth tone)’ which means ‘blade’ (Xinhua Dictionary 1992:400). This character is derived from the basic pictographic character ‘刀 (dao, the first tone)’ meaning ‘knife’ (Xinhua Dictionary 1992:83) which derives from a simple drawing of a cleaver. A long dot is added across the left-falling stroke (→), which indicates the specific position where blade is on a cleaver.

On top of these two, the other four principles are demonstrated with some examples. The Third Principle is named ‘会意’ (hui, the fourth tone; yi, the fourth tone) or ‘Understanding the meaning’ (Liu 1966:4). The idea of this principle is that two or more basic single characters form a new compound character which indicated the meaning derived from the basic meanings of these single characters as components. The single characters could be ‘a Simple Pictogram (P), Simple

Ideogram (I) or another Composite Ideogram (C)’ (Liu 1966:5). Naming these types of character formation as ‘Composite Ideograms’, an example of this formation of the character is ‘男 (nan, the second tone)’, which means ‘man’ (Xinhua Dictionary 1992:337). This character is formed by two ‘Simple Pictograms’ the character ‘田 (tian, the second tone)’ meaning ‘field’ (Xinhua Dictionary 1992:463) and the character ‘力 (li, the fourth tone)’ meaning ‘strength’ (Xinhua Dictionary 1992:278). Forming these two characters graphologically into one combines their semantic indications. So, ‘男’ the male in Chinese is associated with the ‘strength’ working in the ‘field’. Based on this formation, Liu summarizes some possible formulation of this principle of Chinese character formation as ‘C = P+P’ / P+I / I+I’ / C+P / C+C’ (Liu 1966:5). This formula means that an ‘Understanding the meaning’ character is made of one of the following five structures:

‘Simple Pictogram’ + ‘Simple Pictogram’

‘Simple Ideogram’ + ‘Simple Ideogram’

‘Simple Ideogram’ + ‘Simple Ideogram’

‘Composite Ideogram’ + ‘Simple Pictogram’

‘Composite Ideogram’ + ‘Composite Ideogram’

The fourth graphic principle is called ‘谐声’ (xie, the second tone; sheng, the first tone) or ‘Harmonizing the sound’. According to Liu, ‘this principle refers to the use of one character as a component part of another to indicate the sound of the latter’ (Liu 1966:5). This principle is more complicated than the others. This is because the two basic component characters contribute to suggesting not just the meaning of the new formed character but also the sound. Liu names this type as a ‘Composite Phonogram’ and recognizes the two elements of these characters as ‘phonetic’, which refers to the sound of the new character, and ‘significant’, which refers to the semantic meaning. As Liu comments, ‘phonetic’ refers to the component part regarding the sound of the

character and ‘significant’ ‘signifies meaning’ (Liu 1966:5). An instance of this kind of character is ‘忠 (zhong, the first tone)’, which means ‘loyalty’ (Xinhua Dictionary 1992:611). It consists of two parts ‘中 (zhong, the first tone)’ means ‘middle’ (Xinhua Dictionary 1992:612) and ‘心 (xin, the first tone)’ means ‘heart’ (Xinhua Dictionary 1992:515). By the two Pinyin shown in brackets, one can notice that the sound of the ‘Composite Phonogram’ character ‘忠’ is identical with the ‘Simple Pictogram’ character ‘中’. They even share the same tone in this case, but tones might vary from case to case. So the ‘significant’ ‘心’ here indicates that ‘loyalty has something to do with the heart’ (Liu 1966:5). Accordingly, the character meaning ‘loyalty’ shares the exact same sound <zhong> with its ‘phonetic’ component character, and it is associated with the ‘significant’ component character meaning ‘heart’ to suggest its indication. Again, supposing a ‘Composite Phonogram’ is represented as an N, Liu summarises the fourth principle in practice that an N consists of a ‘phonetic’ and a ‘significant’ in a way that both ‘phonetic’ and ‘significant’ can be a ‘phonetic’ or can be a ‘Simple Pictogram’, or ‘Simple Ideogram’, or ‘Composite Ideogram’ (Liu 1966:5). This principle, in fact, forms the majority of Chinese characters with the basic ‘pictogram’ and ‘ideogram’ signifying the common objects or essential concepts, and ‘pictogram’ and ‘ideogram’ are actually just the minority as mentioned earlier.

The last two ‘Graphic principles’ are, firstly, ‘转注 (zhuan, the third tone; zhu, the fourth tone) or ‘Mutually defining’ and, secondly, ‘假借 (jia, the third tone; jie, the fourth tone)’ or ‘Borrowing’. These last two principles deal with the ‘extended use of already existing characters’, which means they do not generate any new-formed characters (Liu 1966:5). These two principles work in a very complex way which relates to the actual usage of ancient Chinese, and an explanation involves more demonstrations of the historical review of Chinese language. Additionally, there are no new characters that can be made from them. So it is therefore unnecessary to offer further illustration. With regard to the fact that the last two principles are not original means of structuring Chinese

characters, there are in total, then, only four fundamental principles in the practice of forming Chinese characters; these are ‘Simple Pictograms’, Simple Ideograms’, Composite Ideograms’, and ‘Composite Phonograms’.

This brief section has aimed to explain the common categories and types of Chinese written characters. The main focus of this study is on the Chinese language and the information in this chapter serves to explicate some of the analytical commentaries offered in later chapters. So far, both the phonetic and graphological aspects of the Chinese language have been briefly explained. As a tonal language, the variation of tones in speech is not just a feature of Chinese in general but also plays an important part in ancient Chinese poetry writing. In the following section, the general ideas of how poetic phonetic features work in Chinese poetry writing and examples will be explored.

2.3 Conclusion

As mentioned in 2.2.1 and 2.2.2, apart from using Latin alphabet transcriptions in Pinyin, Chinese has no similarity with English in terms of phonetics and its writing system. So this chapter has attempted to guide readers through a brief illustration of the Chinese language. Following the introduction of the Chinese phonetic system and writing system, I hope that readers with little or no prior knowledge of Chinese should be in a position to follow the discussion of Chinese language features in the analytical chapters. In the first half of the next chapter, I will focus on the review of the translation development in China from a historical point of view and discuss how the translation criticism has become subjective. I will also review the sinological literature on the English translation of ancient Chinese poetry by introducing the three translation proposition and briefly demonstrate how stylistics can be incorporated with translation evaluation. For the other half of the

Chapter 3, I will review the cognitive stylistic and linguistic stylistics theories which will be applied in the later analyses.

Chapter 3

Literature review

3.1 Introduction

The argument of this thesis centres on how to evaluate poetry translation from ancient Chinese to English objectively, which is based on the presumption that current evaluation is not objective enough (for example Gu 2010, Zhuo 2011, Xu 2003). In this chapter, I will review the historical development of translation in both China and the West. For the first part, I will briefly discuss the history of translation from ancient time to the current stage including the ultimate dictum of translation in China; and more importantly, I will explain how poetry translation criticism has been subjective in China. The discussion of translation in this section serves the purpose of critically revisiting proto-scientific aspects of translation studies that are still in use today from a historical point of view. This means that the translation studies in China discussed here are for the aim of application. I will also introduce the three mainstream translation propositions in the specific area of translating ancient Chinese poetry into English and how linguistics has influenced the translation study. For the second part of this chapter, I will review the cognitive linguistic theory figure and ground and the linguistic stylistic theory foregrounding. These two theories will be used as the foundation of the analytical frame for the analyses in this research. My own English translations are used in this chapter for the Chinese quotations.

3.2 A review of translation study in China

This section aims to reveal the historical development of translation in China and the possible reasons for subjective judgements. Introduced in chronological order dated from the very beginning of translation occurrences to recent study, it will include the introduction of translation events in ancient times and early modern stage. Following that, I will introduce the initiation of literary translation and poetry translation. In these two sections, the historical review of how poetry translation evaluation has become subjective will be discussed. Coming to the end, I will explain the current situation of translation evaluation in China.

3.2.1 Early translation

Translation in China can be traced back nearly 4000 years. Although it has experienced many stages of changes and establishments through the civilization in the last few thousand years, there is still some impact on current translation from the very root of the ancient translation events. Thus, it will be beneficial to briefly introduce what happened regarding historical translation issues in China a long time ago.

The earliest translation event in ancient China appeared as early as the first helotism dynasty, when the Xia Dynasty (2070BC-1600BC) started (Chen 2011:1). Over the period of the Xia Dynasty, when emissaries travelled to pay tribute to the Xia emperor, presumably translation was involved for the simple sake of communication (The Chinese language was first unified in the Qin Dynasty 221BC to 206 BC). It is said that because Confucius, the most influential philosopher of the Spring and Autumn period (770 BC to 221) of Chinese history, saw translation as unimportant, there are only three peaks of intensive translation periods in the thousands years of history in China (Chen 2011:4, Tan 1999:I). However, influential notions of recent translation study in China, such as

‘faithfulness’, which means truthfully transfer source text into target text (see 3.2.3, 3.2.4), can be traced back from these ancient translation events.

At the late stage of the East Han Dynasty (25-220), translating sutra (a text in Hinduism or Buddhism) to ancient Chinese became popular which set off the first peak of translation events in China (Zhi 224). During this period, the earliest translation theory was mentioned by translator 支谦 (Zhi Qian) and more progressive translation guidance was developed by the renowned monk 玄奘 (Xuan Zang). Zhi Qian devoted himself to the translation of the Buddhist sutra over the 30 years of his career. The earliest article that includes a statement regarding translation theory by him is the preface of the sutra collection entitled 《法句经》 (Preface of Fajue Sutra) (Zhi & Luo 1984: 26). Across the period of the sutra translation in ancient China, there are two main translation propositions namely ‘质’ which indicate the approach of ‘overall translation’ and ‘文’ which suggests the means of ‘detailed translation’ (Chen 2011:7). In the case of sutra translation, the proposition of overall translation means to transfer the overall meanings of the source text and express them in an easy way for readers of the target language to follow. In contrast, translations by detailed proposition value the significance of ‘饰’ and ‘严’ which literally means ‘decoration’ which indicates the importance of duplicating details of the original text to translations. At the end of this sutras translation peak, different versions of translations became available for criticism and translators started becoming aware of the issue of translation quality. For instance, translator 道安 (Dao An), who was also a monk, doubts whether translated sutras are faithful enough to the original ones. In the Tang Dynasty (618-907), the eminent monk 玄奘 (Zang Xuan) made progress on translation and his sutra translation was seen as the highest quality at that time (Chen 2011:9). Zang Xuan made the journey to India and returned with more than 650 collections of sutra scriptures, and he spent nearly twenty years translating sutra to ancient Chinese. In order to make sure his translation was as faithful as possible to the original, Zan Xuan even set up a procedure for

translation as what he called ‘译场’ (Yi Chang) (Translation Bureau) which is an official translating team first started serving the event of sutras translations from the East Han Dynasty (25-220). The Translation Bureau allocated 11 steps in a specific order to ensure faithfulness and readability of the translated texts (Xuan 1937:16). From his translation propositions, around the end of the first translation peak, faithfulness first became an important factor regarding translation in China.

The second peak of translation started from the beginning of the 17th century to the middle of the 18th century, and this translation trend was triggered by the frequent visits of Catholic missionaries to China (Chen 2011:38). The majority of the western missionaries’ translations are the Bible and other religious books and the translations themselves served the purpose of Catholic propaganda. Most translations relied on the interpretations of those western missionaries who had acquired very basic Chinese and which were then transcribed into Chinese by Chinese native speakers. The mission of these translations of Catholic doctrine was to spread the word about Catholicism and the progress of translation study was not a priority, so no significant progress in translation theory was made until later. Towards the end of this peak, 魏象乾 (Xiangqian Wei) concluded his translation propositions in 《繙清说》 (Talk of Translation from Chinese to Manchu). He states:

夫所谓“正”者，了其意，完其辞，顺其气，传其神，不增不减，不颠不倒，不恃取意，而清文精练，适当其可也。

(To do ‘quality’ translation, one needs to understand the original thoroughly then express its spirit in the target keeping the same style of the original. Do not add or omit content randomly. Do not rearrange the structure of the original.)

(Wei 1740:53)

This article explicitly listed items, such as thorough understanding of the source text and keeping the same style in the target text, that need to remain in translation for the sake of faithfulness. Comparing Xiangqian Wei's translation propositions with what Xuan Zang proposed, the general guide of translation is faithfulness but the focus has been extended from just keeping content transferred to the target faithfully from the original to keeping the style and grammatical structure of the target faithful to the original.

Echoing the previous notion of faithfulness which appeared in the first translation peak, Xiangqian Wei's translation proposition strengthens the importance of being faithful to the original in translations. In 1724, for political reasons, Emperor Yongzheng (雍正), banned Catholics and shut ancient China from the outside world (Chen 2011:56). This then prevented communication between China and the West, and consequentially, translation study stopped for nearly a century.

3.2.2 Early modern translation history

In 1840, with breakout of the three subsequent Opium Wars between the United Kingdom and Qing Dynasty (1644-1911) over their conflicting viewpoints on diplomatic relations, trade, and the administration of justice, China was forced to gradually open its doors to the world (Mou 1982). Responding to the situation, the Qing Dynasty witnessed a flood of various western inspirations into this archaic Asian country. Many patriots were keen on seeking the help of western advanced achievements with the hope of saving the Qing Dynasty. The third translation peak was initiated at this point and translation thus became very important in China (Tan 1999:1). 冯桂芬 (Guifen Feng) who was keen on reforming China with western thoughts around the late Qing Dynasty promoted translation as the key approach to learn from the advanced West (Chen 2011:59-62). The Self-strengthening Movement (1861-1895) initiated various communications and cooperations between the Qing Dynasty and the West. Even though it failed in its objectives of retaining the dying feudal

society in China and strengthening the power by developing industries in the end, it created a surge of interest in learning from the West and some Chinese elites had the opportunity to study foreign languages. 马建忠 (Jianzhong Ma) is one of them (Chen 2011:70). Born in a Chinese Catholic family, Ma was gifted in language and studied French and Latin in the French Catholic College of St. Ignace in Shanghai. He became one of the very few Chinese translators who could speak western languages at that time. As a translator, he wrote an article after China lost the Sino-Japanese War of 1894 entitled 《拟设翻译书院议》 (‘Proposal for Founding a Translation College’) which was seen as the voice of his ethos to strengthen China’s power. In this article, Ma introduced his translation proposition as ‘善译’ meaning ‘quality translation’ (1894:72-74). Following previous translation notions, he believed that faithfulness should be the major concern of the translator. He states:

夫而后，能使阅者所得之益，与观原文无异。是则为善译。

(After translating, readers in the target language should feel the same as readers in the original language do. This can be certified as quality translation)

(Ma 1894:72)

This is to say that the translation should be faithful to the original in all aspects, which might not be possible due to the linguistic and cultural differences. Ma’s translation proposition seems to follow the notion of faithfulness from the previous translators, but the progress he made is that the focus of faithfulness is extended to include how readers in the target language respond. His translation proposition brought out a century ago shares very similar core notions with the modern translation theory of Functional Equivalence (Nida 1969, Tan 1999)

Around the end of the 19th century, the first set of translation criteria was brought out by 严复 (Fu Yan) who is thus marked as the first translation theorist in Early Modern China's history (Mao 2007:78). Fu Yan was born in Fujian. He went to Fujian Arsenal Academy and studied English and navigation. In 1877, he was sent to the Navy Academy in Greenwich for two years. This period of study in Britain improved his translation skills greatly and also had enormous impact on the birth of his future translation proposition. As a patriot, losing the Sino-Japanese War of 1894 shocked him and he was massively convinced that the only way to save China was to learn from the West. In 1897, he published his translation of *Evolution and Ethics* which was entitled 《天演论》 (Chen 2000:108). In the preface, he states the first set of systematic translation criteria on translation:

译事三难，信、达、雅。

(There are three difficulties in translation, faithfulness, expressiveness and elegance)

(Chen 2011:84).

Once published, these 'three difficulties' are widely referred to by later translators as golden rules of translation over a century and appreciated by readers as quality translation criteria (Zhou 1987:25). The three difficulties in translation are sorted by importance. The first 'faithfulness' comes to the top priority among the three standards. This conforms to the traditional priority in translation that previous translators held in China historically. In the broad sense, the process of translation is to make information in a foreign language understood by people who do not speak it, and the top priority is to ensure that the information is transferred faithfully.

The second standard is '达' (expressiveness) which deals with the readability of translated texts in the target language. For Fu Yan, when a translation is faithful to its original, how readable it is would be the next priority. The efficiency of understanding the translated information depends upon

the readability of the translation. The standard of expressiveness is also connected to the standard of faithfulness. He states:

顾信矣不达，虽译犹不译也，则达尚焉。

(A faithful translation without being expressive is like the work being translated but does not do the job of translation. So expressiveness is prior.)

(Yan 1897:24)

This is to say when target readers read a translation with many hitches and bizarre expressions which might confuse them, no matter how faithful the translation is it cannot be categorized as a quality translation unless it is meant to create the effect of odd expressions existing in the original.

The third standard is ‘雅’ (elegance). In Chinese, the lexical meaning of the character ‘雅’ is being ‘pleasant’, ‘stylish’ and ‘noble’. Adhering to the literal meaning of this character, one possible interpretation of this standard is that translations should be pleasant. It is a stylistic issue since it concerns register that refers ‘a variety of language defined according to situation’ (Wales 2001:337).

In the preface where Fu Yan proposed the ‘three difficulties’, he commented on the subordinate relationship between the last standard of elegance and the first two of faithfulness and expressiveness. Fu Yan states

故信达而外，求其尔雅。

(elegance can be considered after reaching the standards of faithfulness and expressiveness)

(Ma 2006:45)

Placed at the end, it implies the standard of ‘elegance’ could be the least necessary in translation. However, the least important standard is ambiguous. The argument mainly concerns the unclear definition of the elegance standard in translation criticism. Applying these three standards to translation criticism, the third standard of elegance is vaguer compared with the first two as it lacks relatively specific criteria to test. For instance, faithfulness can be checked, to some extent, by testing the equivalences from various linguistic levels, and it is also possible to examine the smoothness of translations from the point of how a translation is written according to the convention of the target language. But the judgment of whether a translation is pleasant is subjective as it depends upon personal interpretation of pleasantness. On the other hand, Fu Yan himself gave no detailed demonstrations regarding applying this standard to translation practices but exemplified with his own translations. With the standard of Elegance, Fu Yan maintained that the vocabulary and syntax existing prior to the Han Dynasty should be used in translation. This principle was widely criticized by translators. But, from a historical point of view, this principle had its own advantages and attracted many conservative government officials to read the translation work through which many democratic and scientific ideas were penetrated into their mind. So Yan believes the archaic writing style works best to translate the western emerging subjects into ‘elegant’ Chinese. Chen suggests that the target readers of his translations at that time were ‘士大夫’ meaning ‘literati in feudal society’ who were educated with ancient Chinese (2011:86). So for this specific translation event, Fu Yan’s ‘elegant’ translation in ancient Chinese would meet the readers’ expectations and support the readability of the translations to some extent. However, the standard of elegance would be judged differently when the target reader changes. Translators who do not prefer translation in ancient Classic Chinese would argue that their translations might not conform to being ‘elegant’ but still could be qualified as being faithful and expressive. The standard of ‘elegance’ for Fu Yan might be achieved by using the ancient Chinese writing style but this definition is limited to fit in a particular period of time and applicable for some translations but not all. Therefore, it is not

surprising the arguments regarding the third standard of elegance never come to an end. Additionally, because Fu Yan made no adequate comments on whether this is the only interpretation of the standard of ‘elegance’ or not, it could be just his preference and leaves plenty of room for other interpretations.

Despite the ambiguity of ‘elegant translation’, Fu Yan’s ‘three difficulties’ is seen as the milestone in China’s translation history and has great impact for the development of translation in China (Ma 2006:44). Since then, this concept has been used as the standard for translation practices and translation criticism. Undoubtedly, faithfulness, which is seen as the first difficulty and the most important factor in Fu Yan’s translation proposition, remains the priority with great influence in the field of translation in China.

3.2.3 Literary translation

In the past, the peaks of intensive translation cover from religious matters, such as sutra translation and Catholic propaganda, to learning from the west for the sake of strengthening China. Around the beginning of the 20th century, 林纾 (Shu Lin) (1852-1924) made a start on literary translation. Similarly to Fu Yan, Shu Lin preferred the ancient Chinese writing style in translation and was also an expert in ancient Chinese literature (Lin 1900:1-4). He believed that introducing foreign literature to Chinese readers would be of some use to civilize China’s undeveloped society. Without being able to read literary works in the original language, Shu Lin managed to translate many world classics based on interpretations by those who were fluent in both foreign languages and Chinese. His literary translations cover a wide range of authors from America, Britain, France, Spain, Greece, and Japan with the significant outcome of more than ten million words in total (Chen 2011:96). Following this start of literary translation, many authors devoted themselves to translating foreign literature into Chinese. 鲁迅 (Xun Lu), one of the most influential authors of the first half of

the 20th century in China, was also a strong believer of introducing foreign literature to make progress on the process of civilization in China at that time. Xun Lu worked individually and cooperated with his brother 周作人 (Zuoren Zhuo) on translation, and their translation covers a great variety from European to Japanese literary works. The ultimate priority of translation was still faithfulness but the contribution they made was to point out a method for translation practice (Chen 2011:144). Xun Lu and Zuoren Zhuo insisted on the translation proposition named ‘直译’ meaning ‘literal translation’ which works to make readers in the target language aware of the original linguistic features such as lexical or syntactic traits. The notion of ‘literal translation’ was also first explicitly used by them (Chen 2011:147). The main distinction over the time of sutra translation regarding translation propositions (mentioned in the section of the early translation event) is the two opposing propositions of ‘文’ (detailed translation) and ‘质’ (overall translation). Shown in Table 3.1 Translation Propositions in China, deriving from that pair, an opposing pair ‘意译’ meaning ‘liberal or paraphrasing translation’ appeared to make a new pair representing two different translation propositions. Later, translators 茅盾 (Dun Mao) and 姜椿芳 (Chunfang Jiang) clarified that what Lu Xun had presented as literal translation actually meant ‘正译’ (correct translation). In other word, term-wise, ‘直译’ (literal translation) is opposed to ‘意译’ (liberal or paraphrasing translation), but in depth, Xun Lu’s ‘literal translation’ is ‘correct translation’ covering liberal translation (Chen 2011:241). Since then, the new pair has become popularly applied in translation practice.

Table 3.1 Translation Propositions in China

Time	Translation propositions
<i>Sutra</i> translation time	‘质’ suggesting overall translation

(25-1000AD)	VS. ‘文’ suggesting detailed translation
Modern literary translation time 20 th century	‘直译’ suggesting literal translation VS. ‘意译’ suggesting liberal translation

After 五四运动 ‘May Fourth Movement’ in 1919, the new thoughts from the outside world awakened some scholars who were keen on making their voice heard via the channel of literature. At the beginning of 1921, a literature society entitled ‘文学研究会’ (Literature Study Society) was found. As the first organization focusing on promoting new literature, the Literature Study Society aimed to introduce worldwide literature to readers in China. The founders of the Literature Study Society include Zuoren Zhou, who has mentioned earlier, and 郑振铎 (Zhenduo Zheng). Since the outbreak of the 新文化运动 (1919) ‘New Culture Movement’, Chinese readers’ literary appreciation had improved greatly and some of them started questioning the possibility of duplicating the aesthetic characteristics of the original literature in translations (Chen 2011:184). 郑振铎 (Zhengduo Zheng) made some of the earliest comments on literary translation. Facing doubt as to whether literary works could be translated, Zheng confirmed

我以为：文学书是绝对的能够翻译的，不惟其所含有的意思能够完全的由原文移到译文里面，就是原文的艺术的美也是可以充分的移植于译文中’ (I believe that literary works are absolutely translatable, not only the meaning can be duplicated but also the beauty of the original aesthetics can be transferred to the translation)

(Zheng 1921:43)

To support his point, Zheng explains that the emotions and aesthetic appreciations are universal among all races as human beings (cited in Chen 2011:185). The only differences lie in the various linguistic forms in which these feelings are described. He further explains, for instance, if an English poem by Byron written in a sad tone is translated into Chinese, it is very possible for Chinese readers to be inspired with the appreciation of the sad feeling created by his poetic words because the ‘emotions’ are ‘universal’ mentioned above. So Zheng believes in the feasibility of literary translation at that time and it formed the backbone of the new born trend of literary translation study. However, there is no concrete guidance regarding the feasibility of translation apart from the two opposite translation propositions ‘literal translation’ and ‘liberal translation’.

3.2.4 Poetry translation

Along with the development of literary translation, poetry translation, in particular, had begun to attract attention with the evolution of literary translation around the beginning of the 20th century. At that time, the principal arguments of poetry translation centred on two main points: whether it is possible to translate poetry and how to translate poetry (Ma 2006:122). As the first translator to introduce English poems to China, 苏曼殊 (Manshu Su) translated and published an anthology of the British poet Byron’s poems in 1909 (Chen 2011:166). This is seen as the initiation of poetry translation in China. Apart from the anthology of Byron’s poems, he also translated the masterpiece *Les Misérables* by Victor Hugo and other poems from known poets in the West. Coincidentally, the first 30 years of the 20th century did not only witness the initiation of poetry translation from western languages to Chinese but also a growing fashion for ancient Chinese poems being translated and introduced to the West. For example, the first English translation anthology of ancient Chinese poem *Cathay* by Ezra Pound was published in 1915 (1915). Other anthologies appeared around that time including *Gems from Chinese Verse* by W. J. Bainbridge-Fletcher published in 1918(cited in Zhu 2009:8-9), *Chinese Lyrics* by J. Whitall in 1918 and *Lotus and*

Chrysanthemum by J.L French in 1928. To some extent, the feasibility of poetry translation is proved by the evidences of practices and publications.

As an early poetry translator, 朱自清 (Ziqing Zhu) thinks it is likely that when a poem is translated to another language the literary appreciation of the translation might be lost to some extent. Being a poet himself, he believes that, despite the inevitable losses over translation, what translators can do is to create something new in the target language. He states,

译诗对于原作是翻译；但对于译成的语言，它既然可以增富意境，就算得一种创作。况且不但意境，它还可以给我们新的语感，新的诗体，新的句式，新的隐语
'(Translated poems are translations of the original text, but for the target language, they could not only enrich the artistic conception creatively, but also offer target readers the experiences of new sensations of language, new poetic styles, new syntactic structures and new metaphors)

(Zhu 1947:14)

The newness of Zhu's translation proposition is to offer an opportunity to extend the boundary of poetry writing in the target language by importing foreign poetic features. This notion inspires later translators such as 许渊冲 (Yunchong Xu) around the end of 20th century and he takes it further to claim that translated poems can even be more aesthetically valuable than the originals (Ma 2006:38-42). I will discuss Xu's translation proposition further in section 3.6.

Around the 1920s some poetry translations were made with a literary approach which resulted in what 茅盾 (Dun Mao) called '死译', meaning 'dead translation' (Chen 2011:203). This is done with

a method whereby the original syntactic structure is identically copied over to the translation without consideration of the linguistic differences in the target language at all. In contrast, Mao suggested the appropriate method of translating poetry should be ‘意译’ (liberal translation) (Mao 1922:np). As opposed to the ‘dead translation’, the liberty lies in not only the permission of adding or deleting of the original content in order to ensure the readability of the translation but also maximizing the chances of retaining, what he called, ‘神韵’ (poetic spirit) by freely choosing the most appropriate lexical or syntactic expressions in the target language with adequate readability (Mao 1921:np). What is new here is that the concept of ‘poetic spirit’ was first used as a criterion in poetry translation. But Mao offered little specific explanation on what the so-called ‘poetic spirit’ is and how it can be applied practically in evaluating translation.

Another poet 郭沫若 (Moruo Guo) was also a strong believer in this so-called concept of ‘poetic spirit’ in translation practice. Guo presents his translation approach as ‘风韵译’ which means ‘the approach of charm translation with poetic spirit’ (Chen 2011:218). The ‘charm’ of translated texts is also difficult to define; however, the progress Moruo Guo made is the proposal of some more specific aspects than the general literary translation or liberal translation which translators Xun Lu (see 3.2.3 Literary translation) and Dun Mao held previously. Following the method of ‘charm translation’, there are three key notes in overall consideration: 1.)matching forms, 2.)faithful contents and 3.)charm of the original (Chen 2011:218). The first two seem straightforward in practice if one can present target text in a similar form to the source text and keep the translation faithful to the original content. The third aspect is difficult to follow as a criterion because the definition of being charming varies from one reader to another. As the important part of Moruo Guo’s translation proposition, the subjective input in poetry translation gives room to recreate poetic charm in the translation. As a poet himself, he suggested that translators should transplant themselves into the original poet’s ‘mind’ and then complete the translation with the ‘hands’ of the

target language. He states ‘译雪莱的诗，是要使我成为雪莱，是要使雪莱成为我’ (When translating Shelley’s poems to Chinese, I need to be Shelley and Shelley also needs to be me) (Guo, 1923:21). To some extent, translators’ subjective interpretations of the original poems are the rational guide to the translations. However, when faithfulness is the top priority in translation, the subjective interpretation along with many incidents of subjective creativeness might not be able to transfer the source text into target text keeping the faithful equivalences.

In Morou Guo’s translation propositions, keeping the poetry translations in the poetic form is important. 成仿吾 (Fangwu Chen), a literary critic, agrees with him and states

译诗虽也是把一种文字译成第二的一种工作，然而因为所译的是诗—一个整个的诗，所以这工作的紧要处，便是译出来的结果也应该是诗。这是必要的条，也可以说这是十足的条件 (Sufficient Condition) (Although poetry translation is still translation which transfers a text from one language to another, because the text is poetry, it is very important to keep the translated text as being poetry. This is a necessary and sufficient condition)

(Chen & Luo, 1984:51)

It confirmed the importance of keeping the translated text as being poetic to match the original literary characteristics. With his own poetry translation proposition, Fangwu Chen offered two experimental methods, namely ‘表现的翻译法’ meaning ‘Expressive Method’ and ‘构成的翻译法’ meaning ‘Composition Method’ (Chen 2011:229). Both the Expressive Method and Composition Method aim to restore the ‘emotion’ of the original poems. Regarding the initial concept of keeping the translated poems poetic, it seems, for him, the ‘emotion’ is the key to doing so when the duplication of content and form has been achieved. Under the priority of faithfulness, Cheng further illustrates three specific aspects which translators need to consider in order to keep the translated

poems still poetic. They are 1.) content, 2.) emotion and 3.) poetic form (Chen 2011:229). This is similar to the three aspects that Moruo Guo presented but it replaces the ‘poetic charm’ with ‘emotion’. Again, the standard of ‘emotion’ is like the previous standard of ‘charm’ standing in a rather subjective position. And the concept of this ‘emotion’ and Moruo Guo’s ‘poetic charm’ seem to be variations of Dun Mao’s ‘poetic spirit’. 曾虚白 (Xubai Zeng) describes it as

其实，所谓“神韵”者，并不是怎样了不得的东西，只不过是作品给予读者的一种感应。换句话说，是读者心灵的共鸣作用所造成的一种感应’ (Actually, the so-called ‘poetic spirit’ is not something significant but feelings readers can get from reading poems. In other word, the poetic spirit is the feelings that echo with readers’ hearts)

(Zeng1928b:23)

The ‘feelings’ by Zeng is similar to the concept of literary effects on readers as Stockwell comments: ‘literary empathy or the sorts of vicarious emotions generated during literary reading feel as real as genuine directly generated emotion. This is a result of the simulation (another sort of projection) that readers often set up when they engage with text worlds’ (Stockwell 2002a:172). When readers engage with literary works, such as a poem, they are influenced in a certain way by the messages or emotions the poet sets up in the poem and, this reading experience would be more than likely to invoke empathy with their own life experiences. If translations could manage to create similar empathy which readers in the original language experience for readers in the target language, that is what Xubai Zeng qualifies as the best of translation. He states ‘那就是把原书给我的感觉忠实的表现出来’ (that is to faithfully express these feeling the original book gives to me in translation) (Zeng 1928b:29). So Zeng believes that the success of fully transferring these ‘real feelings’ in translation is a valid criterion of translation. Compared with the cryptic lexical definition, the interpretation of ‘poetic ideology’ and ‘feelings’ works on the opposite end of the

scale where whether the reader in the target language can feel the same as the reader in the source language would be the key. It appears that Chinese translators seem exclusively concerned with evaluation without providing specific translation frameworks by which translators can make a decision about how best to translate.

陈西滢 (Xiying Chen) criticized the standard of Elegance introduced by Fu Yan as being not only totally unnecessary but also not applicable. He comments

译者在译书之前，不应当自己先定下一个标准，不论是雅，是达，是高古，是通俗，是优美，是质朴，而得以原文的标准为标准 (before starting translation, translator should not set a standard as being elegant, expressive, archaic, modern, pleasant or simple. The standard should be set according to the style of the original)

(Ma 2006:46)

With the inspiration of the previous notions of ‘form’, ‘content’ and ‘poetic spirit’, in 1929, 陈西滢 (Xiying Chen) presented his ‘three similarities’ as early poetry translation criticism criteria. They are ‘形似，意似，神似’ (Form Similarity, Meaning Similarity and Spirit Similarity) (Cheng 2011:265-268). In order to demonstrate how a translation can be evaluated, Chen evolved these three levels of similarities from human portraiture criticism. For instance, three portraits of the same model are selected for criticism. First of all, portrait A might get recognized by audiences who are not well acquainted with the model but not those who are familiar with the model. This is rated at the bottom of the rank since the portrait just outlines the model roughly. Portrait B is good enough to be recognized even by the model’s close friends but art critics would not rate it highest because it barely shows the striking characteristic of the model. So portrait B is rated in the middle. Coming to the last one, portrait C clearly expresses not only the characteristics of the model but also these

subtle inconspicuous personality traits that would be appreciated by both the professional critics and even the model himself or herself. This portrait is thus rated as the best among these three. Chen borrowed the portrait similarity rating concept to apply to poetry translation criticism and named his three levels of translation quality as Form Similarity, Meaning Similarity and Spirit Similarity (Chen 2011:266). The translation reaching the level of Form Similarity is the least faithful and those of Spirit Similarity the most. Echoing this, a later translator, Yuanchong Xu comments ‘形似是三似的最低层次...神似是三似的最高层次’ (Form similarity is the lowest standard...Spirit Similarity is the highest standard) (2003:85). Xu does not only believe in the concept of Spirit Similarity, but also bring up his own interpretation of poetry translation criticism (Ma 2006:105-112).

In applying translation criticism, the first two levels of ‘Form similarity’ and ‘Meaning Similarity’ are relatively practical as they can both be tested on the basis of certain degrees of linguistic evidence. But the third ‘Spirit Similarity’ might not be the same. The term Spirit Similarity derives from the concept of ‘poetic spirit’. The subjectivity in the definition of this concept and these mysterious associations attached to the application make the standard of Spirit Similarity very difficult to test for. Even Xiyin Chen himself sees it as a standard that can never be reached (Chen 2011:268). Regarding the inapplicability of the ‘spirit’ notion, Xubai Zeng comments,

翻译家而自夸绝对抓住了原书的“神韵”，一定有人出来重视的反对。因为必有别人的确感到了别一种的“神韵”...永远脱不了主观的色彩...若以“意似”为绳，还可以有绝对标准，若以“神似”为绳尺，最多也不过是相对的 (There must be disapprovals against those translators who boast that they have held the ‘poetic spirit’ of the original books. That is because others must feel a different ‘poetic spirit’ indeed...It will never be beyond the

subjectivity...If the ‘Meaning Similarity’ is set as a criterion, it is possible to make absolute standard, but if ‘Spirit Similarity’ is set as criterion, the standard would be relative at its best).

(cited in Luo 1984b:412-413)

The influential translators brought out both conceptions of ‘poetic spirit’ or ‘Spirit Similarity’ as the highest priority in translation criticism, but there are no further explanations regarding the details on application. So these criteria are personal and subjective depending on various understandings of ‘spirit’. Incorporating stylistics into translation evaluation, the problem of subjectivity might be addressed with a set of reliable criteria, which is discussed in later chapters. Furthermore, later translators not only leave the subjective standard of translation criticism unchanged, but also carried it on and developed it further on the foundation of subjectivity.

In the middle of the 20th century, following the previous notions of ‘poetic spirit’ and the theory of three similarities, 傅雷 (Lei Fu) confirmed the importance of the ‘spirit’ in translation practice saying ‘以效果而论，翻译应像临画一样，所求不在形似，而在神似’ (in terms of effects, criteria for translation should be the same as that for painting copy (Fu & Luo 1984:35). As an influential art critic and translator, his comment on the importance of ‘spirit’ in translation supports the previous point and prioritizes the Spirit Similarity as the ultimate standard for translation criticism. His professional background in art and excellence in translation practices made his translation proposition very influential at that time. Moving to the 1960s, 钱钟书 (Zhongshu Qian) presented a concept named as ‘化境’ (transferring artistic conception), and he states that the perfect translation would be those who not only retain the ‘poetic spirit’ of the original but minimize the trails of form restrictions caused by possible linguistic differences (Chen 2011:341-342). It was seen as the development of the ‘Spirit Similarity’ at that time (Fu & Luo 1984:13). Xingzhang Luo further explains the essence of ‘transferring artistic conception’ lies in the creation in the target

language. It differs from the traditional priority of ‘Faithfulness’ and offers freedom for translators to release their own aesthetical ideology in translations (Luo 1984a:28). This echoes Mao Dun’s liberality proposition mentioned earlier. However, like the disadvantages of the concept of ‘poetic spirit’, the so-called ‘transferring artistic conception’ also lacks the support of solid systematic investigations for proper application. Later, Ma points out that Luo’s view that

半个世纪以来（自上世纪 30 年代算起）翻译名家虽也谈到神韵、化境等涉及美学的论旨，但是对美的标准似没有作出直接的回应 (Half a century ago (from 1930), known translators discussed the dictum of “poetic spirit” and “transferring artistic” conception which are related with aesthetics, but it seems there was no direct response on the standard of beauty).

(Ma 2006:52)

So far, I have demonstrated the details of poetry translation developments in China around a century ago. Table 3.2 (below) summarises the different translators and scholars’ propositions regarding poetry translation.

Table 3.2 Development of poetry translation in China

Translator	Translation Propositions	Subjective focus
Ziqing Zhu	Translation could enrich the target language	
Dun Mao	Liberal translation First mentioned ‘poetic spirit’	Spirit
Morou Guo	‘The approach of charm translation with poetic spirit’ Three key notes into consideration: 1. Matching forms,	Charm

	2. Faithful contents, 3. Charm of the source text	
Fangwu Cheng	Poetry translation has to be poetic Three key notes into consideration: 1. Content 2. Emotion 3. Poetic form	Emotion
Xiying Chen	‘Three Similarities’ 1. Form Similarity 2. Meaning Similarity 3. Spirit Similarity	Spirit
Lei Fu	Reconfirm the importance of ‘spirit’	Spirit
Zhongshu Qiang	Translation could be creation in the target language ‘Transferring artistic conception’	Minimize form restriction Spirit

Translation studies in China started from the sutra translation a long time ago, and the dictum of fidelity ‘Faithfulness’ has a long history going back to the ancient age. Influenced by Fu Yan’s notion of ‘Elegance’, later translation study was aesthetically oriented which results in the pursuit of artistic perfection. Thus the birth of the ‘spirit’ criticism concept was not accidental. As we can see from the table above, once the notion of ‘poem spirit’ was used by Mao Dun from the beginning of poetry translation in China, it remained the focus of poetry translation criticism. However, the intangible notion of ‘spirit’ as a criterion in translation might be difficult to use objectively. So it is not surprising that translation criticism was subjective without any objective measurement for justification. The domination of the mysterious substances embraced in the influential translation propositions made poetry translation criticism rather subjective as Wang comments ‘...我国历来对文学作品的评论多为主观评点式的...’ (...historically the literary criticism in China seems always

subjectivity-based...) (Wang 2004:108). The lasting historical impact of subjective criticism on translation results in little development regarding setting up relatively objective criticism on literary translation.

3.2.5 The current state of translation study in China

After a long period of argument about the various aspects of translation, the current trend in China follows the historical step that the ultimate translation standard is still ‘faithfulness’ and some seemingly new theories are all classified as the variations of ‘faithfulness’ (Zhang 2004:25). Following traditional poetry translation approaches, such as the ‘Three Difficulties’ by Fu Yan, in the 1980s, 刘重德 (Zhongde Liu) proposed his translation standard as ‘信, 达, 切’ (Faithfulness, Expressiveness and Closeness) (Liu 2007:9, Liu 1991:32) and 林语堂 (Yutang Lin), replaced the standard of ‘Elegance’ with ‘Beauty’ in his translation dictum ‘忠实, 通顺, 美’ (Faithfulness, Expressiveness and Beauty). This modification aims to clarify the ambiguous standard of ‘Elegance’ with the replacement of the standard whether the style of the translation matches with that of the original closely enough. This might be seen as an improvement on ‘Elegance’ in a way that the ‘style’ of a text can be proved with evidence based on a commonly agreed general ‘style’. In terms of poetry translation criticism, this might suggest that it is possible to make objective evaluation as far as the standard of ‘closeness’ is based on a set of reliable criteria. Liu also agrees with Nida (1969) and Tan (1999) that linguistics is one of the essential approaches of translation study (Liu 2007:52). Based on linguistic descriptions, it might be possible to apply the standard of ‘closeness’ with systematic analytical approaches seeking linguistic evidence. For example, the checklist concluded by Short (1996) in term of the foregrounding at various linguistic levels might be applicable to test the ‘closeness’. But unfortunately, Liu does not set up such a procedure to make the criticism retrievable as a theoretical approach. In terms of poetry translation, he agrees with Theodore Savory (1957) that a poem in the original language should be transferred as a poem

in the target language, and if rhyme is observed, it should be reproduced. However, it is not the only way. Liu also agrees that the non-rhyme translation could work if reproducing rhyme in the target language costs meaning alteration (Liu 2007:85). This reflects the openness of the translation proposition in current Chinese translation study. In terms of translation criticism, Liu follows the traditional Chinese ‘spirit’-oriented point of view, and claims that a good translation should not only transfer the ‘meaning’ but also the ‘spirit’ (Liu 2007:79). Consequently, the subjectivity in defining ‘spirit’ makes his point of view on this the same as the translators in the past by also ignoring objective criticism.

As mentioned in the previous section (3.2.4 Poetry Translation), one of the most influential translators around the end of 20th century in China, especially on poetry translation, is 许渊冲 (Yuangchong Xu). During the 60 years of his translation career, Xu has translated nearly 3000 ancient Chinese poems into both English and French, and many Western masterpieces to Chinese (Ma 2006:3). Xu sees ‘faithfulness’ as the important standard in translation which is same as the traditional Chinese translation dictum, but he also believes that ‘求美重于求真’ (aesthetic appreciation might be more important than faithfulness in literary translation) (Ma 2006:34). In line with his belief, he proposed a series of notions regarding translation criticism criteria. Some of them are just repetition of the past notions, such as the ‘Three Similarities’ which was mentioned earlier. The new notion based on the theory ‘similarities’ is ‘三美’ meaning ‘Three Beauties’ which includes ‘意美, 音美, 形美’ (Meaning Beauty, Sound Beauty and Form Beauty) (Xu 2003:85-100). The theory of ‘Three Beauties’ had great impact on recent Chinese translation study (Ma 2006:33). Because of the intention of ‘Sound Beauty’, he emphasizes the importance of reproducing rhymes and phonetic traits observed in the original language in the target language, and is an advocate of the proposition of rhyme-translation (see his translation in 6.2.1 Tune: “Slow Slow Tune” by Yuanchong Xu). However, the standard of ‘Sound Beauty’ is not convincing because of the way

that phonetic constructions in different languages vary, and it is inevitably impossible to find equivalences in some cases. Xu thus criticises that the inadequate intelligence of translation is the reason that some translations lack rhyme duplication (Ma 2006:45). Even though Xu believes that his translation reaches the standard of ‘Sound Beauty’, a literary critic 刘英凯 (Yingkai Liu) comments that one of his translations is ‘far away’ from the sound-enjoyable original poem (Liu 1986:54).

Apart from ‘Three Beauties’, Xu’s main contribution to literary translation theory includes ‘超越论’ (Transcend Theory), ‘竞赛论’ (Competition Theory) and ‘艺术创作论’ (Artistic Creation Theory) (Ma 2006:38). These notions centre on the core concept that literary translation is a kind of ‘creation’ and a ‘competition’ between the source language and the target language. The notion that translation can be even better than the original is somehow against the ultimate standard of ‘faithfulness’, but the significance of his theories is that he clearly separates literary translation from translation as he states ‘翻译作品本身必须是文学作品’ (translated literary works must be literary works in the target language) (Xu 2003:175). It is indubitable that literary works should be transferred into the form of literary works, but ‘creation’ does not purely rely on the translator’s personal inspiration but closely on the ‘evidence’ of the original work (Hou 1998:66). Peng also comments ‘翻译是一种复制’ (translation is a kind of reproduction) (Peng 2000:62). Therefore, at that time, Xu admits that ‘faithfulness’ is the ‘ultimate standard’ but with a twist of literary ‘creation’ in the process of literary translation (Xu 2003:46). Later, around the end of the 1990s, regarding the debate over whether translation is ‘科学性的’ (scientific) or ‘艺术性的’ (artistic), Xu argued that what ‘science’ can do only reaches the low standard of translation, but what ‘art’ can do reaches the high standard of translation (Xu, 1990:preface). But setting science in opposition to art is to misunderstand both what science is and the value of the objective approach. However, Xu

agrees more with the notion of freedom when he states that ‘求美’ (reaching ‘beauties’/aesthetic appreciation) is more important than ‘求真’ (reaching ‘faithfulness’) as mentioned before.

From the theory of the ‘Three Beauties’ to the proposition of ‘reaching beauties’ by ‘artistic creation’ in literary translation, Xu has influenced China’s translation study deeply and profoundly, and he once claimed that his translation theories are ground-breaking and leading in the world (Ma 2006:57). However, the reality is that the core concepts of these theories all can be traced back to translation theories of the past. The newness would only count on the new terms such as ‘Beauty’ and ‘Transcend Theory’. With highly productive translation practices, Xu’s translation theories have had a great impact on translation criticism criteria. However, the subjective notions of ‘Beauties’ and ‘artistic creation’ bring no objectivity for translation criticism but even more subjectivity than what the historical highest standard judged by ‘spirit’ has done.

In the last twenty years, translation study in China has developed to a new stage, and the argument regarding the ideal translation approach has settled with a commonly accepted notion that various translation propositions are accepted for various circumstances to serve different translation purposes (see Yang 2001a, Liu 2008). For instance, 辜正坤 (Zhenkun Gu) pointed out that ‘具体翻译标准不可能只有一个’ (the concrete translation propositions cannot be narrowed down to one) (Gu 2010:317). Since Xiyang Chen, who has been mentioned earlier (see 3.2.4 Poetry Translation), firstly brought out the notion that ‘faithfulness’ is the ultimate standard, it has always been the golden rule up to now as present translators still confirm ‘翻译的绝对标准就是原作本身’ (the absolute standard of translation is the source text itself) (Gu 2010:318, Yang 2001b:13). To apply the standard of ‘faithfulness’ to translation practice, it seems that Nida’s ‘Equivalence’ theory would be a solution because it aims to make the translation perfectly faithful to the original by ensuring that the effect of the target text on the target reader is roughly the same as the effect of the

source text on the source reader. But Miqing Liu argues that this is a Utopian idea (1989:13). It is sensible to be aware of the inevitable differences linguistically and culturally between two languages which are even within one language family such as Spanish and French, let alone languages from different groups and cultures such as Chinese and English. Knowing that perfect equivalence cannot be achieved, Gu brought out the notion of ‘最佳近似度’ (Degree of Best Similarity) with several sets of concrete standards to test from different angles, for instance, the angles of linguistics or genre (Gu, 2010:31-32). The term ‘similarity’ might recall the traditional translation propositions as in ‘Spirit Similarity’ discussed earlier; however, compared with the ‘Spirit Similarity’ which was judged by personal interpretations without systematic standards in the past, Gu’s notion seems to offer more. For example, from the angle of linguistics, he lists various linguistic levels for the sake of testing the ‘Degree of Best Similarity’ between the translation and the original text. They are:

Phonetic standard,

Lexical standard,

Syntactic standard,

Graphological standard

Semantic standard

(Gu 2010:321)

In terms of applying these standards listed above on practical translation evaluation, Gu further demonstrates a mathematic approach of average value. For instance, when a Chinese poem is translated to English, the similarity of each linguistic level would be evaluated with a percentage of ‘similarity’. The average percentage out of all percentages at various linguistic levels is the average value of this translation, and it is also claimed to be the overall percentage of the ‘similarity’ to the

original. Following that, a set of certain percentages would be made for the sake of ranking; for example, above 80% is a high quality translation. Gu is not the only one who believes the quantitative approach is appropriate for literary translation evaluation (Gu 2010:323-324). 卓振英 (Zhenying Zhuo), who specialises in translating ancient Chinese literary works to English, also uses a similar method to evaluate poetry translation from ancient Chinese into English (Zhuo 2011:41-51). Although the detailed list of standards can be seen as an improvement on translation study compared with the notion centring on just ‘poetic spirit’ in the past, it also seems to be another impossible aim. The issue these mathematic measurements raise is how to quantify the similarity at one linguistic level of a translation by percentage. It would be difficult in the extreme to claim an objective judgement and it is almost impossible to make it replicable because of a lack of convincing criteria. In contrast, Gu himself admits that ‘翻译既是科学又是艺术’ (translation is both science and art) (Gu 2010:352), which makes the feasibility of ‘average value’ a contradiction as if art criticism can be made on the basis of a quantitative approach, the measurement of open-ended imagination which art work evokes in an audience would require standardization of human minds to a fixed set. Gu’s solution for translation criticism needs more consideration of objectivity, but he has opened a new door for translation study in China, stepping out of the traditional mysterious translation criticism standard.

The last few decades have generally been seen as a blooming stage of translation study in China, and translation criticism has also developed greatly with both practical and theoretical aspects (Wen & Liu 2006:40). Compared with the past, current translation study is more open-minded to various translation concepts, but the ultimate dictum is still ‘faithfulness’. The new trend of translation study assisting with other disciplines, such as linguistics, benefits from looking at the practice of translation from different angles in order to make improvements. However, because of the long history of translation criticism led by ‘spirit’-oriented proposition in China, the influence of the

subjectivity has not yet been removed, for instance, the theory of ‘The Beauty’ by Xu. Additionally, the attempts of applying theories of other disciplines on translation criticism have much more to explore and it is far away from the establishment of systematic translation criticism theories. So, the current situation of translation criticism in China stands between the traditional mysterious orientation and the modern ‘scientific’ perspectives. In the next section, I will introduce the three main translation propositions of the specific area translating ancient Chinese poetry into English.

3.2.6 Three translation propositions

In practice, the English translations of ancient Chinese poems can be classified as three types which conform to the three main approaches. Xu concluded that the main three approaches favoured today are rhymed and metrical translation, free style translation and imitation translation (Ma 2006:124-134). Translations with different translation approaches feature various aspects of the source text. For instance, translations using the approach of rhymed and metrical translation stand out as the phonological replication from source text to translated text. On the other hand, translations by free style approach might leave the rigid phonological pattern alone but focus on conveying the meaning of the source text in the most accurate manner in the translated text. The following sections will introduce these three translation approaches briefly including their advocates. For each approach, an example will also be offered to demonstrate the differences between them.

3.2.6.1 Rhymed and metrical translation

The first approach is the school of rhymed and metrical translation. The representative of this school is Herbert Allen Giles (1845 –1935) who was a British diplomat and sinologist. Among his prolific works, there were translations of Confucius and ancient Chinese poems such as *Confucianism and Its Rivals* (1915), *Chinese Poetry in English Verse* (1898) and *Gems of Chinese Literature* (1923) (cited in Mao 2007:2). He is also the author of the first widely published Chinese-

English dictionary *A Chinese-English Dictionary* (1892). The approach of these translators is to translate a poem in the source language to a poem in the target language with the aim that the meaning of a poem is duplicated as well as the features of the poetic in form, particularly the phonetic aspects. Ma suggested that ‘comparing with other genres of literature, poetry is the work of the well balanced combination of context and form, meaning and sound’ (Ma 2006:122-123), and it is this combination that these translator aspire to.

Similarities between any two languages are rather limited such as in phonological, lexical, grammatical and syntactic levels even though they come from the same language group, for instance, in the Germanic language group Spanish and German share few similarities. The translation between two languages from two different language groups, such as Chinese from the Sino-Tibetan language group and English from the Germanic language group, is even more difficult. Thus it makes it extremely difficult to copy the ‘spirit’ of a poem while replicating the poetic features in form which may be impossible to do because of the linguistic absences in the target language. Translators who believe that a poem should be translated into the other language in the poetical form are a).duplicating the phonetically poetic features, for instance end rhyme, as much as possible. b). trying to retain the traditional English poetry phonetic features in the English translation (Zhao 1999: preface). The criteria of evaluating this translation work are mostly related to the ‘Three Beauties’ mentioned earlier (see 3.2.6 The current state of translation study in China). Xu strongly holds the approach of rhymed poetry translation (Li 2009:49, Huang 2009:78). Xu is a fruitful translator, who has translated more than 3000 Chinese poems so far from the ancient *The Book of Songs* to the modern Chairman Mao’s poems to English and French during sixty years of translation career, and he has practised his translation approach throughout his translation work (for example, one of the target texts in this thesis). He claimed that duplicating the ‘three beauties’ of ancient Chinese poems provides the most aesthetic value in translation and also conveys the ‘spirit’ of the poems. So it seems that, in his eyes, this poetry translation approach is ideal to transfer the

‘spirit’ of Chinese poems as well as the ‘beauties’ which Chinese poems create by the unique Chinese language features. Apart from him, another translator 徐忠杰 (Zhongjie Xu) is also a believer in this translation proposition (Xu 1986). Nevertheless, the translators holding other translation approaches argue that the strict metric duplication limits the choice and order of words translators can use. They believe that the consequences of metric translation might be damaging through the restriction of the maximum quality translators might achieve by free choice of word and order without being concerned with metric patterns. Furthermore, it might also result in a less faithful transference of meaning.

Liu argues ‘another important element of versification is rhyme’ (1966:22). For a native Chinese speaker, one might find the poems with conventional rhythms sound more poetic because the rhythms are essentials of versification in ancient Chinese. Liu also states ‘end-rime [sic] occurs in all Chinese verse’ (1966:20). This echoes the discussion regarding Chinese poetic phonetic features mentioned before. For other language speakers, it is somehow universal that rhythm works as a striking feature of poetry, as Lennard states ‘in all speech rhythmic patterns help us pick out phrase and meaning from strings of syllables, and to create and shape these rhythms, manipulating readers with words underpinned by them, is part of a poet’s job’ (1996:1). Theoretically, it is sensible to transfer ancient Chinese poems into English with original phonetic traits, but in practice, it is rather difficult because of the different phonetic systems as Liu comments that ‘admittedly, the music of poetry can never be fully reproduced in translation, even with two related languages like, say, French and Italian, let alone two widely different ones like Chinese and English’ (Liu 1966:20). The tone system used in Chinese has no equivalence in English at all, and it makes translating tone-related poetic feature to English impossible.

3.2.6.2 Free style translation

The second main translation approach for the specific case from ancient Chinese to English is free style translation. Its advocate is the British orientalist, Arthur David Waley (1889-1996), the author of *A Hundred and Seventy Chinese Poems* (1918) and *Chinese Poems* (1946). In the former, Waley illustrates several key points of his translation methods. These are summed up in the list below (Reference in Waley 1918:19-20):

1. Translating poems in source language to in target language that they still keep the essential characteristics
2. It should be literal translation rather than paraphrase
3. Try to avoid either adding images of translator's own or suppressing those of the source text when imagery is considered the soul of poetry
4. 'Each character in the Chinese is represented by a stress in the English; but between the stresses, unstressed syllables are of course interposed'
5. He does not use rhyme since it is impossible to produce poetic metric impact in English 'at all similar to those of the original, where the same rhyme sometimes runs through a whole poem.' and 'restrictions of rhyme necessarily injure either the vigour of one's language or the literalness of one's version'

The obvious distinction between rhymed translation and free style translation is the way of dealing with rhyme and metrical aspects. However, translators on both sides believe that the poetry translation needs to be transferred in the poetic form rather than other literary genres. With no need of using rhyme, the translations with free style enjoy the freedom of choosing words from the whole range of vocabulary with no sound limitations. Additionally, this translation approach also benefits

from ‘domestication’, which enables the translation to be as close as possible to poems written by native English speakers, so an English reader would read a translated Chinese poem as an English poem without feeling the ‘foreignness’ caused by duplicating the source text linguistic traits. This approach does not only free the traditional poetic rhymes in ancient Chinese, but also the English poetic phonetic conventions. Waley is not the only advocate. Joseph L. Malone, a translation theorist, comments ‘such a reaction tends to be reinforced by the twentieth-century penchant for translating poetry into free verse, whatever the structure of the source text – a procedure that moreover often produces undeniably excellent results’ (Malone 1988:189). Translation critics who are on Waley’s side enjoy freshness of reading this type of poetry without following the ancient rules.

To distinguish between how these two translation methods are practiced in translation, I have chosen a popular poem by Bai Li, one of the most influential poets in the Tang Dynasty (who can also be seen as Po Li in some books). The source text with my brief explanation is presented below before moving on to the two different target texts.

《静夜思》

Thought on a quiet night

李白

Bai Li

床前明月光 <guang>，	The bright moonlight is on the floor in front of my bed,
疑是地上霜 <shuang>。	I questioned if it was hoarfrost on the floor.
举头望明月 <yue>，	I raised my head to look at the bright moon,
低头思故乡 <xiang>。	Then I lowered my head to think of my hometown.

It is a poem describing the poet's nostalgia. The bright moonlight reminds the poet of his hometown. The last sentence uses two opposite actions ‘**举头**’ meaning ‘raise head’ and ‘**低头**’ meaning ‘lower head’ to link the bright moon with the homesickness. The poem follows the traditional end-rhyme (<ang>in bold). Below are two English translations of this poem with rhymed and metric translation approach (translation A) and free style translation approach (translation B) respectively.

Translation A (rhymed) by XuYuanchong

A Tranquil Night

Before my bed a pool of light

Is it hoarfrost upon the ground?

Eyes raised, I see the moon so bright;

Head bent, in homesickness I'm drowned.

(Xu 1992:58)

Translation B (free style) by Cooper

Quiet Night Thought

Before my bed

there is a bright moonlight

So that it seems

like frost on the ground;

Lifting my head

I watch the bright moon,
Lowering my head
I dream that I'm home.
(Cited in Mao 2007:62)

It is not difficult to be aware of the rhyme scheme of translation A as 'abab'. The obvious distinction between the two translations can be spotted in A being end-rhymed and B being rhymeless. Graphologically, translation A keeps the same layout as the source text by being written as a quatrain with four lines. By reproducing the end-rhyme as 'abab', it also manages to restore the poetic phonetic feature of the Chinese poem in a slightly different way as the rhyme-scheme is 'aaba'. Translation B is written in eight lines, which doubles the original number of lines. As an iambic pentameter poem in this case, B is also able to create, to some extent, the impact of poetic rhythm by using this free style translation approach. Without duplicating the poetic feature of the original poem, free style translation might benefit from suiting the English readers better by the freedom of lexical choices and using English poetic conventions.

Free style translation aims to maximize the possibility of transferring the source text to the target text in the form of poetry (Ma 2006:127-30). There are no boundaries such as matching the sentence lengths with the source text or copying the rhyme and metrical features. Anything which might restrain the vocabulary choices and the orders is not appreciated by translators with this approach. Nevertheless, it does not rule out the possibilities for them to contain some kind of rhythm. What the translators do is to maximize the chances of transferring the message in the source text fully and faithfully while avoiding compromising meaning for the sake of rhyme.

3.2.6.3 Imitation translation

The third stream of translating ancient Chinese poetry to English is entitled ‘Imitation Translation’ by Ma (2006:131). It is similar to ‘prose translation’. The translator and poet Ezra Pound is a representative of this translation approach, with his *Cathay* published in London 1915 as the first of this kind historically. Different from either rhymed translation or free style translation, Pound proposes that what should be translated in a poem is what ‘could not be lost by translation’ rather than copying its form or tiny details, for instance, the order of words in the source text (Zhu 1996:318). This means that Pound believes that the most important part of poetry translation is the message of a poem. Translators holding this approach are inevitably against the method of translating ancient Chinese poems to English by duplicating rhymes and the original poetic layout. In Pound’s translations, the priority is given to creating imagery from ancient Chinese poems to English based on his own interpretation. This is echoed by another translator, Burton Watson who agrees that it is this imagery that is most important to bring across effectively in translation (Watson 2001). As a poet, Pound’s poetry translations, more or less, contain mainly the inspiration of his own poetic mind. So his translation is evaluated as unfaithful to the source text by those who hold the fundamental translation principle that being faithful to the original poem means duplicating the poetic form of the source text into the target text.

Pound’s poetry translation theory is summarized as following three points. Firstly, he abandons the ‘pseudo-archaic translation diction’ which was popular during Victorian times. Secondly, he treats every single translated poem as ‘necessarily limited criticism’ of the original. Lastly, an excellent translated poem should be a new poem (Ma 2006:133). These three principles are the opposite of the popular translation approach in Western translation study. For instance, Nida comments on the nature of translation that ‘translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms

of style' (1969:12). This means that being faithful to the source text is to transfer the source text into the target text without unnecessary and extra modification.

Pound's translation principle might not be favoured universally, but it is undeniable that his translation practice is appreciated widely among English readers. For instance, the Mexican poet, Octavio Paz, comments on his translation work saying 'I never found Pound's theory of translating Chinese persuasive....It doesn't matter: though his theories seemed unreliable, his practice not only convinced me but, literally, enchanted me' (Weinberger 1987:46). It might confirm that the aesthetic value of Pound's creation of his poetry writing. However, in terms of translation, it might not to be evaluated as faithful translation when the ultimate standard is set as being faithful to the source text. However, Pound is not alone with this translation approach. Among Chinese translators, there are some who favour Pound's approach. As a representative translator of this translation approach, Xianliang Weng believes that translation should keep the 'spirit' of the source text (1985:12) (see 3.2.4 Poetry translation). He defines the 'poetic spirit' as not the written form or rhetorical features but the imagery of the original poem (Weng 1983). Accordingly, a piece of good poem translation work can be enjoyed only if the imagery of a poem has been transferred fully. Weng (1985:54)'s version of the ancient Chinese poem "Thought on a Quiet Night" is presented below as translation C.

Translation C (imitation) by Xianliang Weng

Nostalgia

A splash of white on my bedroom floor, hoarfrost?

I raised my eyes to the moon, the same moon.

As scenes long past come to mind, my eyes fall again on

The splash of white, and my heart aches for home.

Mao argues that, compared with translation A and B mentioned before, this version is more like prose than poetry (Mao 2007:64). This might be due to the grammatical structure of translation C being normal with natural flow of speech rather than rhythmic structure like in translation A. In terms of the phonetic aspects of his translation, Weng explains that, in terms of meter, the differences among languages require creative translating without the conventional boundaries such as rhyming and using poetic layout (Weng 1985:51). The description of the delicate images of this translation, such as, ‘a splash of white on my bedroom floor’, is sufficient to transfer the source text meaning to English readers. However, on top of that, this version is interpreting the source text and leaving it less open-ended than the Chinese poem. In the next section, I will discuss how linguistic has influenced translation study and the possibility of applying stylistic theories to poetry translation evaluation. I will also discuss the issues of cultural differences in translation studies.

3.2.7 The Linguistic turn in translation

The early stage of translation study in the West shares some features of the traditional translation study in China. As mentioned in the earlier sections (3.2.1- 3.2.5), from ancient time such as the Tang Dynasty to the present, faithfulness has always been seen as the standard of ‘correct’ translation and many theories derive from this core notion. In the West, the term ‘faithfulness’ might not be used as much as in China, but the term ‘correctness’ played a significant role at this stage as Gentzler comments ‘traditional translation theory was based upon premises of original meaning, training translators to interpret that meaning correctly in order to reproduce it properly, and resulted in rules and laws about the procedure whereby products could “objectively” be compared and evaluated’ (Gentzler 2004:95). Here, the idea of ‘correct’ translation had a similar

influence to the doctrine of ‘faithfulness’. This might cause problems because the ideal translation of a text does not exist, and such a view could mislead the evolution of translation rules in practice.

However, compared with the unspecific standard of ‘poetic spirit’ as the highest level guidance of ‘faithful’ translation in China, these ‘rules and laws’ developed outside of China seem to have more details to offer systematic investigations. For instance, Holmes breaks down translation study into three branches, the descriptive branch, the theory branch and the applied branch (Holmes 1975:9-10; 1988:71-2). Within these three branches, he further illustrates several levels of focus within each branch. The descriptive branch is divided into three focuses: product-oriented, function-oriented and process-oriented descriptions (Holmes 1975:12-14; 1988:72-73). With detailed explanation of each item, the categorization could offer more perspectives for the systematic investigation of translation study with theoretical manners. Apart from Holmes, Lefevere also revealed his own detailed objective approach in *Translating Poetry: Seven Strategies and a Blue Print* (1975). Based on the translation practice of Catullus’s sixty-fourth poem, Lefevere listed seven types of translation with correspondingly distinct methodologies. They are: phonetic translation, literal translation, metrical translation, prose translation, rhyming translation, blank translation and interpretation. He also illustrates the advantage and disadvantages of each type as each of them opens some possibilities but closes others at the same time. These various translation types offer concrete methods in translation practice with their own focuses. A similar identification of different elements of translation was introduced a few decades later by 辜正坤 (Zhengkun Gu) in his *China and West: Comparative Poetics and Translatology* (2010). During the early stage of translation development, faithfulness in China or correctness in the West seemed to show the notion of ideal translation. However, along the further investigation, the West turned toward systematic approaches for translation study but China’s development in that direction was a little behind.

A problem that troubled the development of translation theory was that very little systematic theoretical investigation has been done as Graham summarized the theoretical contribution of the North American translation workshop which appeared around 1960s to 1970s: ‘much that has been written on the subject of translation yields very little when sifted for theoretical substance because it has always been written as if spoken in the workshop. The personal anecdotes and pieces of advice may well provide some help, but certainly not the coherent and consistent theory required for translation (Graham 1981:23). These fragments might be fine for the early translation before systematic investigation started, but it was clearly not enough to meet the more rigorous requirement of its coming development.

This problem needed to be solved when translation study became more and more theoretical as a discipline. Thus, ‘clearly, a more systematic approach to translation was needed, and the discipline that appeared to have the theoretical and linguistic tools necessary to address the problem was linguistics’ (Gentzler 2004:44). According to Gentzler, before 1960s, linguistics has been characterized by descriptive research with details of individual grammar but not much research on the side of comparing these details, so there was little contribution to the study of translation as it requires at least two individual languages (2004:44). However, Noam Chomsky’s *Syntactic Structure* (1957) and Eugene Nida’s *Towards a Science of Translating* (1964), made significant impact on the course of translation theory, and they still remain influential today. Chomsky initially proposed generative linguistics, which made an important change in linguistics (Boase-Beier 2006b:8). According to Lyons, the basis to Chomsky’s linguistic theory is that the principles underlying the structure of language are biologically determined in the human mind and thus genetically transmitted (1978:7). So Chomsky argues that all humans share the same underlying linguistic structure, irrespective of socio-cultural differences (Lyons 1978:76). If it is so, translation would be very possible because each language might have its own linguistic forms but the deep structure seems the same. It is arguable whether Nida had initially applied a similar concept of deep

structure to translation theory before Chomsky, but ‘generative transformational grammar, along with its legitimacy within the field of linguistics, lent credence and influence to Nida’s “science” of translation’ (Gentzler 2004:44). Nida, as a missionary, started the interest in translation theory because he disagreed with Bible translation by the scholarly approach, in the 19th century, with emphasis on technical accuracy and adherence to form, and literal rendering of meaning. For instance, he criticized the American Standard Version saying ‘the words may be English, but the grammar is not, and the sense is quite lacking’ (Nida 1964:20). So he was determined to find a way of translating the Bible into a version which could make sense with appropriate grammar, and, with the adoption of Chomsky’s theoretical premise, Nida’s *Towards a Science of Translating* (1964) ‘has become the “Bible” not just for Bible translation, but for translation in general’ (Gentzler 2004:45).

In terms of translation practice, Bible translating has a large set of data with more diverse culture involving translators from different backgrounds than any other translation. Nida’s revolutionary contribution was that he developed this practice-oriented translation to a new stage where the theoretical importance was recognized. Because his belief and missionary-oriented attempt is to unite people around a common faith under the Bible, the principle of his theory focuses on a). ‘the communication across cultures of the spirit of the original message is primary throughout’ and b). ‘the particular form in which that message appears is superficial as long as the meaning of that message is clear’ (Gentzler 2004:46). So, Chomsky’s deep-structure fits the core concept of Nida’s translation theory and it offers the theoretical support from a linguistic perspective. Later on, in *The Theory and Practice of Translation* (1969), a series of specified aspects of translation are demonstrated on the basis of ‘reproduction’ as Nida & Charles comment ‘translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style’ (1969:12). The theory started with ‘Dynamic Equivalence’ and developed to ‘Functional Equivalence’ with more considerations of

social semiology in Nida's later works (Tan 1999:XXI). The theory of 'Equivalence' centres on the issue of whether what the reader in source language experiences can be reproduced for the target language reader. Essentially, the theory of 'Equivalence' is also the ultimate standard of 'faithfulness' but with a good number of practical criteria from various angles. It is also pointed out that there is no absolute correctness in translation but appropriate translation for the right 'receptor' (Nida & Charles 1969:1). In contrast with the mysterious 'spirit'-oriented translation theory born in China, 'Equivalence' theory is a detailed systematic translation theory as Tian comments "“神似说”和“等值观”分别是中西两种翻译理论的代表” ('Spirit Similarity' and the theory of 'Equivalence' are the representatives of and translation theories in China and in the West respectively) (1994:48). Therefore, sharing the same core conception of 'faithfulness', the translators who advocate the 'Equivalence' theory benefit from the specific demonstrations regarding how to reproduce appropriate translation, and how to test the translation work. To some extent, the concept that translations should be 'receptor'-oriented removes the fantasy that there is one perfect translation which would be suitable for all circumstances. This also helps to settle some historical arguments in China, such as 'literal translation' vs. 'liberal translation', in the way that different versions of translation of the same text should be acceptable as they serve different purposes.

Stylistics, defined as a sub-discipline of linguistics (Jeffries & McIntyre 2010:1), has been practiced for over a century. After stylistics became a discipline around the 1950s, many attempts were made to explore the precise property of style. For instance, Püschel (1980) listed various ways of defining style including 'style as connotation', 'style as choice', and 'style as ornament' (1980:305-6). However, it is not easy to offer a simple definition of style as Boase-Beier points out 'definitions of style will vary according to whether their authors wish to make links with rhetoric, with structuralist linguistics, with generative linguistics, or with any other subsequent development in linguistics or

literary studies' (2006b:12). This is to say that there are many aspects with which style can be related and they all can define style from a certain angle and style is dependent on choice from a range of alternatives. Thus, style can be considered to be different things in relation to language and in relation to translation. For the recent study of translation from a stylistic perspective, the main focus centres on issues of 'relativity', 'universality', and 'literariness' as they are closely associated with the question of what can be translated (Boase-Beier 2006b:12).

An important question regarding the style in translation is which aspects of style are universal and how these aspects are linked with a particular language. Seeking the answer to this question, it is worth looking at Roman Jakobson's work. Jakobson, a founding member of the formalist Moscow Linguistic Circle and of the structuralist Prague Linguistic Circle, had a central role not only in the development of stylistics, but also in the study of translation. Jakobson's work was commonly criticised during the 60s and 70s as being overly formalist and ignoring the effects of situation and the reader (Fowler 1975), but 'he makes rewarding reading for those working in translation, even today' (Boase-Beier 2006b:12).

Jakobson's work covers a wide scope including phonology, film, aphasia, translation and poetry (Bradford 1994:3). From these diverse aspects, Jakobson offered his own definition of translation. According to Jakobson, translation can be defined in various ways within the linguistic forms or not, termed as interlingual translation, intralingual translation and intersemiotic translation (2004:139). Interlingual translation refers to translation between two different languages, such as Chinese and English. The second intralingual translation means a text in a local dialect, such as a poem in Yorkshire dialect, is transferred to Birmingham dialect (Boase-Beier 2011:4). The first two translation events are within the range of linguistic representations as both the source and the target are in linguistic form. The third type, intersemiotic translation, is for cases where the source and the target might be formulated in other representations. For instance, 'turning the English

translation of the Swedish crime novel into a film would thus be an intersemiotic translation' (Boase-Beier 2011:4). Thus, for Jakobson, everything can be translated with linguistic forms or other forms of representations.

Interested in what made texts literary, Jakobson preferred to work with poetry because he felt that the essential nature of literature can be seen through the easily observable link between form and content (1978). According to Bradford, the underlying theme of Jakobson's work was that 'the material substance of the sign is never fully distinguishable from its signifying properties' (1994:3). This might not be a good sign for translation because, if this is so, the nature of translation is to transfer the sign into another language or situation, where its 'signifying properties' would be different. Boase-Beier thus questioned 'so is that unity between form and meaning doomed to be lost in translation? Or worse, does it render translation impossible' (2006b:13). Jakobson's answer on this was that, in a strict sense, poetry translation is not possible, but 'creative transposition' is possible because 'cognitive experience' is universal, as are certain features of poetry such as its concern with style and pattern (2000:118). The universality of 'cognitive experience' from Jakobson seems to echo Nida's basis of 'Equivalence' that as human beings our feelings are expressed in different symbols but these feelings are universal. Because Jakobson's stylistics was essentially based on a 'structuralist, inductive' linguistics, the human mind was not placed on the centre of linguistic explanation (Boase-Beier 2006b:13). However, 'Jakobson's identification of common "cognitive values" (2000:15) of language, which, unlike the close bond between form and meaning in poetry, were translatable, emphasizes the interaction between universal and specific as the basic for translation' (Boase-Beier 2006b:13). So these translatable 'cognitive values', which were called 'secret bond among all languages' by Levine, make translation possible (1991:8). The 'secret bond' might refer to various aspects among languages. For instance, at the lexical level, Wierzbicka states identifying 'semantic primitives' such as 'big', 'think' and 'now' can be seen as being universal (Wierzbicka 1997:26). A semantic example would be what Catford (1965:50)

names general ‘features of situation substance’ indicating universality of experience. Linguistic patterns such as rhyme and rhythm were mentioned as being universal by McCully (1998:23) and Goldsworthy (1998:40). Similar to the previous two scholars, Boase-Beier (1987) suggested that figures such as metaphor, iconicity or ambiguity are also universal because they contain the nature of stylistic principles. van Peer suggests a stylistic point (1993:73) that an example of a universal stylistic feature of literature is foregrounding. Apart from him, Miner also argues that ‘estrangement’ is central to all literature (1990: 38-40). So it is possible to make systematic evaluation to test the faithfulness of translated text based on these universal properties.

Another important perspective in translation is cultural difference, which has been studied broadly in the last twenty or so years (see Aixela 1996, Asad 1986, Bassnett 1998, Gao 1989 and Gentzler 1996). With the confirmation of the universality among humanity discussed above, it is sensible to claim the validity of translation, but the inevitable differences between two cultures in the practice of interlingual translation might not be easily translatable in some cases. Zhang recognizes this saying ‘文化差异往往是造成翻译困难的重要原因’ (the cultural differences are the major reason resulting in making translation difficult) (2004:187). This is because, according to Aixela (1996), there are cases where the equivalences of either cultural phenomenon or cultural concepts of source language cannot be found in target language. For instance, nearly half a century ago, many Chinese people struggled to get fed properly following the tragedy caused by Three Years of Great Chinese Famine (1958-1961), so the attention of greeting was drawn on whether one has eaten in the circle of social life during that time. As a reflection of that period of historical time from which Chinese people suffered, it became popular nationwide to open a casual conversation by saying ‘吃了没?’ literally meaning ‘have you eaten yet?’ as a way of general greeting. This cultural phenomenon clearly has no equivalence in English as the common greeting in English would be ‘hello’ or ‘how are you?’ but not asking a specific question. So when translating this specific cultural phenomenon

into English in a context, say a casual dialogue between two friends for a catch-up and one of them starts with ‘吃了没?’, if the literal meaning asking whether one has eaten is transferred as ‘have you eaten yet’, the real purpose of general greeting indicating ‘how are you?’ would be misunderstood by English speaker as a specific question concerning whether some food is taken. For cases like this, Liu suggests that the translation should follow the cultural customs of the target language which is able to help readers follow the translation with their familiar settings (2007:117). However, it is debatable whether translating ‘吃了没?’ as ‘how are you?’ is the only possible solution. From the point of keeping the translated text close to the features of source text, another way of tackling this issue would be transferring the literal meaning ‘have you eaten yet?’ but adding an endnote explaining this particular cultural phenomenon occurred in China. These two approaches represent the target-oriented translation and the source-oriented translation respectively. However, from the current translation trend, the target-oriented translation ‘how are you’ might be more popular than the source-oriented translation ‘have you eaten yet’ as Gentzler summarises that the most important shift in theoretical development in translation over the last two decades is the shift from being source-oriented to being target-oriented (2004:70). In this thesis, although the cultural differences might not be the most importance aspect of the research, I am fully aware of the translation difficulties caused by the cultural differences. However, because the aim of this research is to make systematic evaluation based on the commonly shared properties in both source text and target text, I will focus on the universal features such as figure and ground in the analyses of both source and target text. Following the review of translation studies, I will discuss the cognitive stylistic theories figure and ground and conceptual metaphor and the linguistic stylistic theory foregrounding in the next section.

3.3 Perspective on stylistic studies

In the following sections, I will discuss the cognitive stylistic theories figure and ground and conceptual metaphor theory. For the other half, I will discuss the linguistic stylistic theory foregrounding.

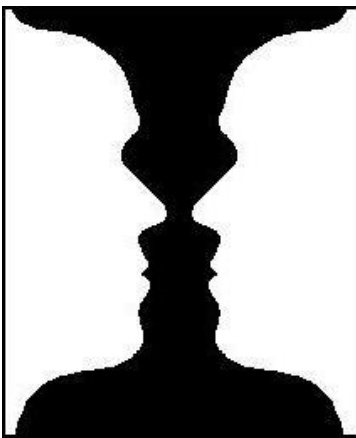
3.3.1 A review of cognitive stylistic theories

3.3.1.1 Figure and ground

Foregrounding is an important theory in stylistics (I will further discuss foregrounding in 3.3.2). The suggestion that readers attach more imperative significance to foregrounded elements of texts is demonstrated by empirical tests of the psychological realization of foregrounding (see van Peer 1980, 1986; 2007). The phenomenon of figure-ground shares similarities with foregrounding as the foreground can be seen as the figure whereas the background can be seen as the ground. The foreground and figure are both more striking than background and ground and they stand out, thus attracting more attention. With the origins in the work of the Gestalt psychologists of the early 1900s, the features of figure-ground were first studied by Rubin (1921). Rubin proposed that, in our visual field, we make a distinction between figures and background (1915). Haber & Hershenov explains that ‘the figure has thing-like qualities whereas the ground appears uniform’ (1973:184). One of the most famous instances exploring the phenomenon of figure and ground is the picture of the illusion of face and vase shown below in figure 4.1 Face/vase illusion. It can be observed either as a vase when the white is seen as background or two human faces when the black is seen as background. It is easy to flip the perception between the two images with different background setting, but it is impossible to see them both at once. As Ungerer & Schmid comments ‘what lies behind our inability to see both the vase and the faces at the same time is a phenomenon called

figure/ground segregation’ (2006:163). Thus, in one case, the vase is the figure and the rest is ground, while in the other, the two faces are figures and the rest is ground. But you cannot see both cases of vase and faces at the same time as Hebb points out that this segregation is necessary and inevitable for perception (1949).

Figure 3.1 Face/vase illusion



When we choose to see the picture as a black vase contrasted with a white background, what singles the vase out as a figure resides in some specific traits. First of all, the vase has a shape while the background is shapeless and the contours shared by both seem to belong to the figure as the edge distinguishes the figure from the ground. Secondly, the vase contains ‘thing-like qualities’ such as a certain vase structure whereas the ground is the opposite in being unstructured. Looking at the picture with both possibilities, it is always the case that the figure appears in front of the image whereas the ground stands behind the figure. So, the figure is more prominent perceptually than the ground and it is more likely to be identified and remembered (Stockwell 2002a:19). Contrasted with the elements that do not attract attention, certain elements in a field are chosen with prominence. These elements are conventionally considered figure whereas the unselected elements are ground. Stockwell concludes:

The part of a visual field or textual field that is most likely to be seen as the figure will have one or more of the following features that make it prominent:

- it will be regarded as a self-contained object or feature in its own right, with well-defined edges separating it from the ground;
- it will be moving in relation to the static ground;
- it will precede the ground in time or space;
- it will be a part of the ground that has broken away, or emerges to become the figure;
- it will be more detailed, better focused, brighter, or more attractive than the rest of the field;
- it will be on top of, or in front of, or above, or larger than the rest of the field that is then the ground.

(2002a:15)

This list outlines the potential features of being figure in visual field or text field. What foregrounding theory deals with is the foregrounded elements in texts which challenge the normal expectations in order to attract more attention in its simplest sense. Foregrounding can be produced by two means: deviation and parallelism, However, the figure and ground phenomenon is more to describe a process of the figure receiving more perceptual prominence than the ground with certain locative relations as Jeffries and McIntyre explain,

The concept of figure and ground adds a further cognitive dimension to the notion of foregrounding by providing an explanation of why we are attracted to deviant and parallel structures.

It might be difficult to understand how the phenomenon of figure and ground, as used in visual field, is applied in the textual field (same as how theory of foregrounding is borrowed from art criticism) and how the notion of figure can be view in a similar way to the linguistically foregrounded element. ‘It is also the case that textual figures might be dynamic; that is, they may be imbued with a sense of movement. This is explained by the cognitive notion of image schema’ (Jeffries & McIntyre 2010:134). In the next section, I will introduce this cognitive notion image schema.

3.3.1.2 Image schemas

As mentioned in the last section, the figure and ground phenomenon was originated in the work of gestalt psychology. The notion of image schema is also rooted in gestalt psychology and the phenomenology of the body; and it was developed by cognitive linguistics from the early 1980s onwards (Kimmel 2009:159). Leonard Talmy’s (1983) work is generally acknowledged to be one of the main inspirations of image schema theory. According to Hampe, the initial identification of image schemas was mainly achieved through the cross-linguistic analysis of the concept of motion and spatial relations and the “informal analysis” of the phenomenological contours of every-day experience (2005:2). In 1987, the term ‘image schema’ was invented in the books by Johnson (1987) and Lakoff (1987). Mandler & Pagan Canovas summarize the initial definition of the term as follows: ‘image schemas were defined as dynamic analog structures arising from perception, bodily movements, manipulation of objects, and experience of force’ (2014:2). Later on, Gibbs & Colston (1995:349) made an important point that ‘image schemas can generally be defined as dynamic analog representations of spatial relations and movements in space.’ This view was widely accepted by cognitive linguists. More recently, in terms of the abstract nature of image schemas,

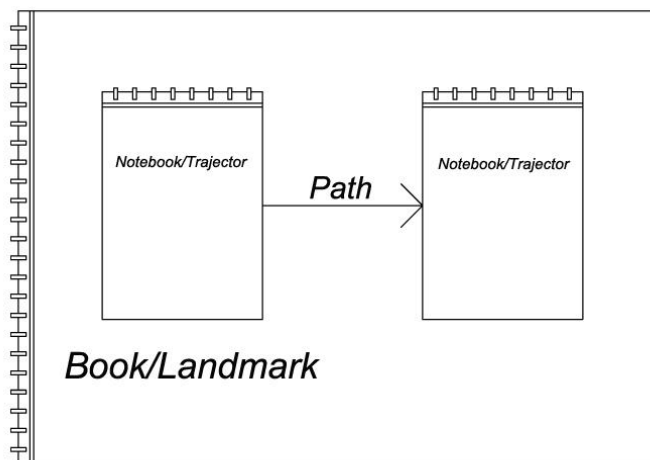
Gibbs has further pointed out that ‘image schemas are more abstract than ordinary visual mental images and consist of dynamic spatial patterns that underlie the spatial relations and movement found in actual concrete images’ (2006:91). Both definitions emphasize the dynamic representations of spatial relations in image schemas.

Under the study of cognitive stylistics, in terms of the previous discussion of figure and ground, Stockwell points out that, in prose fiction, characters are figures against the story’s setting as the ground because ‘they move across the ground, either spatially or temporally as the novel progresses, or qualitatively as they evolve and collect traits from their apparent psychological development’ (2002b:16). This means the reason characters are foregrounded and thus attract more attentions is because of their ‘movements’. He further explains how such movement is prototypically represented by verbs of motion and by locative expressions of space and time which is realized through prepositional phrases. This is to say that the way reader comprehends the movement in text is through the understanding of image schemas; as Jeffries & McIntyre comment, ‘key to our understanding of movement in texts are image schemas’ (2010:135). The cognitive linguists Ungerer & Schmid define image schemas as ‘simple and basic cognitive structures which are derived from our everyday interaction with the world’ (2006:160). Fundamentally, this means that image schemas are a result of repeated experience of locative concepts for which we form schemas in the same way we form schema for people, places, objects and situations (Jeffries & McIntyre 2010:135). Hence, Stockwell summarizes ‘in cognitive linguistics, locative expressions of place (and metaphorically, time) are understood as image schema’ (2002a:16).

There are different image schemas such as image schemas of a bounded space, of a path, of contact and of human orientations like up-down and front-back. Lakoff and Turner explain that ‘In English, prepositions are the means for expressing these schematic spatial relations’ (1989:97-8). Hence, there are various basic image schemas with different prepositions indicating different locative

relations, such as INTO image schema, OUT image schema, and OVER image schema. Here, the OVER image schema is explained in detail. For instance, in the situation of a small notebook placed over a book, it is more likely we will regard the notebook as the figure and the book as the ground. In diagram 3.1 of the OVER image schema, the notebook is moved over the book. Thus, in the locative relationship between the figure (the notebook), the ground (the book) is understood as ‘over’. In this image schema, when the notebook is moved across the book, the track of the moving notebook is called the path. The element of the figure, here the notebook, is called the trajector as the path it takes is seen as the trajectory (see Stockwell 2002a, Jeffries & McIntyre 2010 and Ungerer & Schmid 2006). The element of the ground, i.e. the book, is here called the landmark as it ‘functions as a reference point for orientation’ (Ungerer & Schmid 2006:168).

Diagram 3.1 OVER image schema



We can say that the OVER image schema describes ‘a trajector moving along a path that is above the landmark and goes from one end of the landmark to the other and beyond’ (Ungerer & Schmid 2006:168). In terms of cognitive linguistics, an instance of the OVER image schema like the one above is a basic image schema because it actually presents a locative relation between two objects. But this cannot rule out the variations that the trajector, path and landmark may experience. These

variants containing certain components of a schema are called elaborations when they do not deflect from its overall composition (Ungerer & Schmid 2006). The following are some elaborations of the OVER schema based on the examples given by Lakoff (based on Lakoff 1987:419ff).

1. Andy walks over the garden.

Trajector is in contact with landmark

2. The new bulb lights spreads light over the whole floor

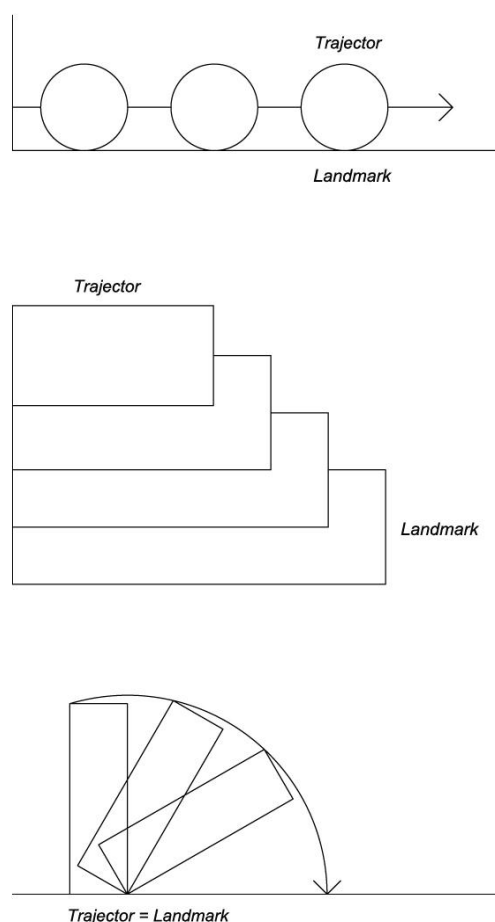
Trajector covers landmark

3. The tree fell over.

Trajector is identical with landmark

My Diagram 3.2 Elaborations of OVER image schema below illustrate the three examples.

Diagram 3.2 Elaborations of OVER image schema



The variants listed above show different aspects of the OVER image schema. The first variant works as common verb that involves direct contact between trajector and landmark. The second presumes that the size of the trajector can be similar to that of the landmark and they can be very close. The last demonstrates a rather odd variant as the trajector is the same size as the landmark. When the tree collapses as the trajectory, it moves along the path, and at the same time it is the landmark which ‘functions as a reference point for orientation’ (Ungerer & Schmid 2006:168).

Including the essential instance of OVER image schema (a notebook over a book) and its elaborations, the common characteristics of trajector in the OVER image schema listed above are attention being attracted, because the moving elements attract more attention than the static

elements in a visual field. This explains how the trajector/figure attracts conceptual importance through dynamic movement. Hence, ‘the figure/ground distinction is a useful addition to basic foregrounding theory as it allows us to explain more clearly how we as readers shift our attention between various parts of as text as we read’ (Jeffries & McIntyre 2010:137). In the following section, I will briefly discuss Cognitive Metaphor Theory as Stockwell points out in many cases that the language we use discussing figure and ground is fundamentally metaphorical (2002a:105).

3.3.1.3 Conceptual Metaphor

The essential way metaphor works is that we talk about one thing as if it were another on the basis that they share some sort of similarities (Jeffries & McIntyre 2010:138). For instance, when I say ‘love is ice cream’, I discuss the element ‘love’ as if it were the element ‘ice cream’. The similarity between these two might be that love is sweet, as ice cream is traditionally sweet. Under the terms of traditional rhetoric, the element that is being discussed is called the tenor (love) and the other one is called the ‘vehicle’ (ice cream). In this metaphor, the meaning that is being transferred is that ‘love’ has some qualities that can be related to ‘ice cream’, such as them both being sweet. This similarity is referred to as the ground; that is, the basis of comparison under the terms of traditional rhetoric. On the level of linguistic expression, ‘love is ice cream’ would be seen as metaphor whereas ‘love is like ice cream’ would be seen as simile. This distinction is based on the surface linguistic realization, but underneath these two surface forms, the same underlying metaphor, namely LOVE IS ICE CREAM, applies. The example of ‘love is ice cream’ metaphor demonstrated confirms Lakoff & Johnson’s (1980) point that metaphor is not a matter of language but is something conceptual and Crisp (2003:100) also comments ‘metaphor can be expressed in different modalities because its underlying reality is conceptual and so not confined to any single mode of expression’. (N.B. Conventionally, conceptual metaphors are written in small capitals).

In cognitive metaphor theory (see Lakoff & Johnson 1980, Turner 1987, Lakoff & Turner 1989, Crisp 2002 and Semino 2008), this underlying metaphor LOVE IS ICE CREAM is called a 'conceptual metaphor'. The conceptual metaphor is of much use to explain metaphors that are realized with various surface expressions as it underlies several possible surface expressions such as 'ice-cream-love', 'love is cold and sweet' and 'love can melt'. These examples make it clear that 'conceptual metaphors are cognitive structures that underpin our metaphorical use of language' (Jeffries & McIntyre 2010:139). Conceptual metaphors consist of a target domain which is the element being discussed and equivalent to the tenor in terms of traditional approach and a source domain which is the source of the metaphor and similar to the vehicle (Ungerer & Schmid 2006:118-9, Jeffries & McIntyre 2010:139, Stockwell 2002a:106). Crisp states that, 'in conceptual metaphors, source domains are typically 'more experientially more basic' than target domain (2003:100). Relating to the term 'ground' which is used as the base of comparison in linguistic metaphor, cognitive linguistics models the process of metaphor as 'mapping' of properties between the two domains (Stockwell 2002a:107). Ungerer & Schmid explains the process of mapping by introducing the term 'mapping scope' which means 'a set of constraints regulating which correspondences are eligible for mapping from a source concept onto a chosen target concept' (2006:119). This suggests that, through conceptual metaphors, concepts of source domains are mapped onto certain target domains. For example, in the conceptual metaphor ARGUMENT IS WAR, some experientially concrete concepts from the source domain WAR are being mapped onto the relatively more abstract target domain ARGUMENT as Lakoff & Johnson explains that 'many of things we do in arguing are partially structured by the concept of war' (1980:4). This explains the reason why we say 'I need to defend my thesis in the viva' is because being criticised by examiners is likened to being attacked by weapons so a candidate needs to defend him/herself from the attack during the viva metaphorically. This leads us to see how the way in which language is used reveals much about how we conceptualize the world. Lakoff & Johnson (1980) distinguished a number of

types of conceptual metaphor. While it is not the intention of this research to explore the complete list of conceptual metaphors, I will summarize some of the most prominent as shown below:

1. The CONDUIT metaphor

The term 'CONDUIT metaphor' was used by Michael Reddy (1979). Lakoff & Johnson explains it as the speaker puts ideas (objects) into words (containers) and sends them (along a conduit) to a hearer who takes the idea/objects out of the word/containers (1980:10). Reddy observes three conceptual metaphors under the overarching CONDUIT metaphor; and these CONDUIT metaphors offer explanation for expressions such as 'I can give you an idea' or 'I don't get it from your report'.

IDEAS (or MEANINGS) ARE OBJECTS.

LINGUISTIC EXPRESSION ARE CONTAINERS.

COMMUNICATIONS IS SENDING.

(Lakoff & Johnson 1980:10)

2. Oriental Metaphor

Different from the metaphors discussed above, described as 'structural metaphors' by Lakoff & Johnson (1980:14), oriental metaphor provide a concept with a spatial orientation rather than structuring one concept in terms of another. There are many expressions belonging to this category which are commonly used and it might be difficult to explain why we use those expressions in a particular way without comprehending oriental metaphors. For instance, why, in the sense of being encouraging, do we say 'cheer up' or 'perk up' to someone who seems feeling a bit 'down'? Lakoff & Johnson offers an answer to this question with two oriental metaphors HAPPY IS UP and SAD IS DOWN because they have the physical basis that 'drooping posture typically goes along with

sadness and depress, erect posture with a positive emotional state' (1980:15). Other oriental metaphors include:

CONSCIOUS IS UP / UNCONCIOUS IS DOWN

GOOD IS UP / BAD IS DOWN

HEALTH IS UP / SICKNESS AND DEATH ARE DOWN

MORE IS UP / LESS IS DOWN

HIGHT STATUS IS UP / LOW STATUS IS DOWN

THE FUTURE IS AHEAD / THE PAST IS BEHIND

(cited in Jeffries & McIntyre 2010:142)

These oriental metaphors are of much use to explain why we use expressions such as 'his encouragement truly lifted me up' and 'my report lets me down'. Many of these metaphors have their origins in a physical basis, and Stockwell comments 'this is consistent with the cognitive science view which claims that human psychological processes all derive at some fundamental level from the embodied human condition' (2002a:109).

3. Ontological metaphor

Lakoff & Johnson explains 'just as the basic experiences of human spatial orientation give rise to oriental metaphors, so our experiences with physical objects (especially our own bodies) provide the basis for an extraordinarily wide varieties of ontological metaphors, that is, ways of viewing events, activities, emotions, ideas, etc., as entities and substances' (1980:25). This means that we tend to conceive of events, activities, emotions and ideas as entities and substances. These ontological metaphors can be used for various purposes such as referring, qualifying, identifying aspects, identifying causes and setting goals and motivation actions. For example, in the linguistic instantiation of the ontological metaphor PRESSURE IS SUBSTANCE 'the work pressure caused his depression', the abstract concept 'pressure' is metaphorically seen as substance which is the

cause of 'his depression' identifying causes. The further ontological metaphor discussed by Lakoff & Johnson is the CONTAINER metaphor. Jeffries & McIntyre comments 'noting that humans are territorial by nature, Lakoff & Johnson suggests that the notions of bounded objects and bounded physical spaces are prime candidates for metaphor' (2010:143). The conceptual metaphor VISUAL FIELDS ARE CONTAINER thus residences on the basis that we conceptualize our visual field as a container and conceptualize what we see as being inside it (Lakoff & Johnson 1980:30). Some of the linguistic instantiations of this conceptual metaphor are 'the airplane is coming into my view' or 'the airplane is out of my sight'.

So far, I have briefly demonstrated the conceptual metaphor theory. The examples of conceptual metaphors examined in this section point out that many of the source domain of these metaphors derive from bodily experience, such as HAPPY IS UP and VISUAL FIELDS ARE CONTAINER. Jeffries & McIntyre further points out 'in this respect we can make a connection between cognitive metaphor theory and the notion of image schema, namely that image schema often work as source domain in conceptual metaphors' (2010:143). 'The airplane is out of my sight' is a good example of the linguistic instantiation of the conceptual metaphor CONTAINER where the CONTAINER image schema is the source domain. In this research, I tend to use the cognitive stylistic theory figure and ground as an approach to make objective evaluation of poetry translation from ancient Chinese into English. Because the connection between the conceptual metaphor theory and the core cognitive notion image schema, I will discuss the issues whether there are instances of conceptual metaphor related to the instances of image schema in the source text and, if so, whether these instances can be used as a valid references for the evaluation in the next chapter. In the following section, I will discuss the other stylistic theory, foregrounding, which is of use in making the relatively objective evaluation of the target texts against each other.

3.3.2 A review of linguistic stylistic theory

3.3.2.1 Foregrounding

The concept of foregrounding is borrowed from art criticism. In art criticism, foregrounding is a means to describe something prominent perceptually located in the centre and towards the bottom of the canvas. The items in the foreground of a painting attract more attention than the items appear at the background. In terms of linguistics, foregrounding deals with the prominence in texts and its effects on readers (see van Peer 1980, van Peer 1986, Leech 1969). As mentioned above, the foregrounded element attracts more attention in a painting. In a similar way, linguistic foregrounding attracts more attention by unexpected occurrences. It is to say that the foregrounded element in a text is what ‘stands out’ from the readers’ expectation. Short defines these two concepts ‘foreground’ and ‘background’ in terms of linguistics as ‘in language, the background is what is linguistically normal – the rules, norms and expectations which we associate with a particular kind of speaking or writing; the foreground is, in large part, the portions of text or talk which do not conform to these expectation’ (Short 1996:12). There are two methods of producing linguistic foregrounding feature: linguistic deviation and linguistic parallelism. Linguistic deviation is a method of foregrounding by breaking the normal linguistic rules; linguistic parallelism is the repetition of certain patterns in a text. I will introduce them in the next section.

3.3.2.2 Deviation and parallelism

As I noted, linguistic deviation and linguistics parallelism are two means of producing foregrounding features in text. Leech states ‘the concept of deviation is important to the study of style’ (2008:55). It is difficult to discuss stylistics without mentioning deviation. The reason it is called style is because the concept of style indicates that it is something, more or less, deviant from the norms, which are regarded as common use or expectation under specific circumstances. So, to

some extent, style is deviation. In terms of linguistic deviation, there are two types of internal and external deviation depending on whether the norm a deviation against set up by the text itself or not.

Internal Deviation

Short explains ‘internal deviation is deviation against a norm set up by the text itself’ (1996:59). Thus, internal deviation is supposed to be something deviant from the general pattern, or the norms, the text itself sets up. A line of the poem numbered ‘6’ in E.E.Cummings’s *73 Poems* (1963) is a good example to demonstrate how internal deviation works in poetry. Because of the distinguishing graphological style used by him consistently, readers who are familiar with poems by E.E.Cummings would not be surprised to observe instances of using lowercase letters wherever capitalization is required. Jeffries and McIntyre comment ‘perhaps the most striking aspect of deviation in much of Cummings’ poetry is the use of lowercase letter where we would normally expect capitals’ (2010:32). This can be seen externally deviant against the norm of general English rules, but the consistent use of lowercase letters can also be seen as the norm his poems set within themselves, which can be used against the occurrence of ‘unexpected’ capital letters such as the last word of the third line below:

wonderingly come
(bright than prayers)
riding through a Dream
like fire called flowers
(Cummings 1963:10)

As the first word with capital letter, ‘Dream’ stands out because ‘...one of the effects of this deviation is to foreground any instances where Cummings does use capitalization...’ (Jeffries and McIntyre 2010:32). The adverb ‘wonderingly’ at the beginning of the first line expresses

mysterious atmosphere in this poem. It seems that somebody who is ‘bright than prayer’ comes along from some sort of foggy background. But what happens next is ‘riding through a Dream’. Because of the unexpected capitalization, the imagining quality that ‘dream’ conveys is emphasized to enhance the mysterious substance. Consequently, readers would consider ‘Dream’ an important notion in the poem.

External Deviation

Compared with the above discussion of internal deviation, the cases of external deviation are those which ‘deviate from some norm external to the text’ (Short 1996:34). Here, ‘the norms external to the text’ indicates the general rules in English language. Thus, any instance deviant from the common expectation of general English language can be seen as a case of external deviation. For example, external deviation is observed from the three lines of Crow’s First Lesson by Ted Hughes shown below.

‘Love,’ said God. ‘Say, Love.’

‘No, no,’ said God, ‘Say Love. Now try it. LOVE.’

‘A final try,’ said God. ‘Now, LOVE’

(Hughes 1970:16)

These two instances of writing the word ‘love’ in capital are deviant from the general English conventions. In English, the norm is that, apart from the first letter of the word being capitalized to start a sentence, the rest of the sentence should be in lower case letters. Of course, the specific rule has exceptions, for example, definite nouns like titles, places, etc. apply. Thus, within Crow’s First Lesson, Hughes uses the capital letter for the whole word ‘love’ at the positions where it should not

be in capitals conventionally. The impact for this special arrangement is to produce a foregrounding feature which could both make the poem more eye-catching and indicate the specific attempt the poet wanted to convey.

When one comes across a certain word in the middle of a line of a text in capitals, it is a signal to prolong the length of the time of saying it and also more or less to give extra emphasis to it. Thus, in the instance of the words 'love' above, the fact of these words written in capital standing there perceptually leads the readers to articulate the word by saying it more slowly 'with a very wide pitch span' (Short 1996:55). The eventual impact of this is to impress the readers, as short comments 'God is becoming more and more exasperated at his unGodlike failure to cope with Crow's education' (Short 1996:55).

Parallelism

Parallelism, on the other hand, is not about irregularity but 'unexpected regularity' in texts which still breaks readers' expectations (Jeffries & McIntyre 2010:32). This regularity comes from parallel structures. For instance, if three noun phrases of a poem are written with the same structure of noun and modifier, we say it is a parallelism because of the repeated structure. The effect of parallelism as a foregrounding feature is, similar to that of deviation, perceptual prominence which is highly interpretable. Short comments 'what is interesting about parallel structures, in addition to their perceptual prominence, is that they invite the reader to search for meaning connections between the parallel structure, in particular in terms of the parts which are varied' (1996:14). Parallelism stands out in texts by parallel structures of different linguistic elements. For instance, if three noun phrases of a poem are written with the same structure of noun and modifier, we say it is a parallelism because of the repeated structure. The effect of parallelism as a foregrounding feature is, similar to that of deviation, conceptual prominence which is closely related to the intention on which the

author wants to focus. Take the poem 'Do Not Go Gentle Into That Good Night' by Dylan Thomas as an example:

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieve it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.

Do not go gentle into that good night.
Rage, rage against the dying of the light.

(Thomas, 1952:18)

This villanelle was written when Thomas's father was dying, so 'the dying of the light' refers to the gradual loss of life. However, his father did not know this, and the poet used this poem to express the furious sensation caused by being unable to talk to his father about this without mentioning the fatal news (Fenton 2002:20). As the poetic feature of villanelle, there are two lines, which are single underlined and double underlined, being repeated a few times. Apart from the first stanza and the last stanza which contain both of the repeating lines, the four stanzas in between end with one repeating line alternatively. So the intensive and upset sensations delivered by 'do not go gentle' and 'rage, rage against...' are pointed out frequently throughout the poem from the beginning to the end. The reader is reminded of this specific negativity after gaining other messages from the poem. Additionally, the end-rhyme scheme aba/aba/aba/aba/aba/abaa contributes to creating a rhythm to make the reader aware of the phonetic repetition, which could accompany the semantic repetition to express the poet's anger powerfully. The paralleled lines here thus enhance the semantic effect to make the reader feel the poet's 'rage' more vividly than without the parallel structure.

3.4 Conclusion

As mentioned at the beginning, the argument of this thesis is how to evaluate poetry translation from ancient Chinese to English objectively. In the first part of this chapter, I discussed the translation development in China and demonstrated the subjectivity of poetry translation criticism from both the historical point of view and the situation of the current study. I also introduced the three main translation propositions in the particular area of translating ancient Chinese poetry into

English. Recent developments of stylistics have resulted in the enormous popularity of cognitive approaches to text analysis, and cognitive stylistic has been widely applied in Translation Studies. Supported by Jakobson's notion 'cognitive experience' is universal and van Peer's point that foregrounding is universal, I argue that it might be possible to make relatively objective criticism of poetry translation from ancient Chinese to English by applying stylistic theories in analysing source text and target text. Hence, in the second part of this chapter, I reviewed the stylistic theories which include the cognitive stylistic theory figure and ground, the conceptual metaphor theory and the linguistic stylistic theory foregrounding. This thesis seeks not only to employ stylistic techniques to improve the objectivity of translation, but also to apply the very latest theories and methods from cognitive stylistics. Therefore, in the coming chapter, I will discuss the methodological issues in this thesis, including research questions, data, research design and how a pilot study demonstrating how stylistic theories can be applied.

Chapter 4 Methodology

4.1 Introduction

This study attempts to evaluate the English translations of ancient Chinese poems with an objective approach of using the cognitive stylistic concept and linguistic stylistic theory. As we have seen in the previous section (3.2.3 -3.2.5), throughout the development of the poetry translation in China, the evaluation of translation quality has been a subjective matter. Applying the intangible criterion that is related with ‘poetic spirit’ might not be able to offer any objective judgment. So I argue that incorporating stylistics into translation evaluation might be able to evaluate the translated text objectively. In this chapter, first of all, I will restate the research questions. This explains the aim of the study. Following this, I will introduce the data chosen for this thesis including an ancient Chinese poem “*Sheng Sheng Man*” by Qingzhao Li and 6 target texts by various translators. These 6 target texts are evaluated by two approaches. The first approach is the cognitive stylistic theory of figure and ground with the application of conceptual metaphor wherever required, and the second is the linguistic stylistic theory of foregrounding. At the end this chapter, I will demonstrate how the cognitive and linguistic stylistic theories can be applied in texts by offering a section of pilot study.

4.2 Research questions

As introduced in Chapter 1 Introduction, there are three research questions in this thesis, which are restated as below:

RQ 1: Is it possible to evaluate the quality of English translation of an ancient Chinese poem objectively?

RQ 2: If objectivity is possible, how can the quality of English translations of an ancient Chinese poem be evaluated with special references to image schema and foregrounding?

RQ 3: Can a framework be made for objectively evaluating poetry translation from a stylistic perspective?

4.3 Data

4.3.1 Source text and target texts

Over three thousand years of poetry history in China, there are many poems written by poets from dynasty to dynasty. At the very beginning of West Zhou Dynasty as early as 1000 B.C., the earliest poems are found in the collection of 《诗经》 which is translated as ‘Classic of Poetry’ (Wang & Ren 1995:5). Over the following five hundred years, there are 305 poems embodied in Classic of Poetry that covers a wide range of themes such as history, satire, love, climate, work and war (Gao 1980:24). These poems tend to be short and they were written with strict patterns. These poems are also called ‘Ancient Verse’; the poems written after the Tang Dynasty (618 A.D. – 907 A.D.) are called ‘Modern Verse’ (Liu 1966:24). For the period of ‘Modern Verse’, three dynasties, the Tang Dynasty, the Song Dynasty (960 A.D. - 1279 A.D.) and the Yuan Dynasty (1279 A.D. – 1368 A.D.) are the blooming era in China’s poetry history. The ‘律诗’ (Regulated Verse) (Liu 1966:26) in the Tang Dynasty (see Owen 1981) was evolved from the Ancient Verse, but the genre of ‘词’ (Lyric Meters) (Liu 1966:30) in the Song Dynasty and the genre of ‘剧诗’ (Dramatic Verse) (Liu 1966:32) in the Yuan Dynasty are two new genres of poetry that flourished historically. Li comments that ‘宋词在中国文学史上有着极为重要的文学价值和历史地位’ (The Lyric Meters of Song Dynasty is of paramount value in the history of Chinese literature) (2009:8). The poems written in the Song

Dynasty not only follow the classic conventions but also significantly contribute to making new development. One of the new developments was a large increase in the popularity of the Metrical Lyrics, a form based on the traditional versifications and rhythms, drawn from popular songs, but with new lyrics. The ancient Chinese poem chosen for this research is 《声声慢》 (Sheng Sheng Man) written by the poet 李清照 (Qingzhao Li) (1084-1151) during the Song Dynasty. Qingzhao Li is a well-known female poet in China's literary history. In this poem, she expresses her feelings by describing images with fine details: Rexroth & Chung comment that 'instead of explicitly crying out her grief, she expressed it in the form of crystal imagery' (1979:90). The ancient Chinese poem "*Sheng Sheng Man*" will be introduced in the section 5.2. For the target texts, there are many versions of English translation of this ancient Chinese poem available, for example, Li collected 21 versions by various translators (2009:184-187). In this thesis, I select six target texts which are listed as below:

1. "SLOW SLOW SONG" by 许渊冲 (Yuangchong Xu) (Xu 2003:523)
2. "*Sheng Sheng Man*" by 徐忠杰 (Zhongjie Xu) (Xu 1986:48)
3. "Slow Slow Tune" by 林语堂 (Yutang Lin) (Lin 1983:26-27)
4. "*Sheng Sheng Man*" by 扬宪益 (Yang Xianyi) & Gladys Yang (Yang & Yang 2001:246)
5. "Sorrow" by John Turner (Turner 1976:252-255)

6. “A Weary Song To A Slow Sad Tune” by Kenneth Rexroth & 钟玲 (Ling Chung) (Rexroth & Chong 1979:31)

As mentioned in 3.2.6, there are three approaches in the field of English translation of ancient Chinese poetry. Among these six versions, translation 1 and translation 2 are rhymed and metrical translations with neat end-rhyme; translation 3 and translation 4 are free style translations; and translation 5 and translation 6 are imitation translations. I will reveal these six target texts in Chapter 6 and Chapter 7. In the following section, I will briefly discuss direction of translation.

4.3.2. Translation directions

In translation practice, it is very rare for a translator to attain equal knowledge of both the source language and the target language (Jing & Huang 1998:52-53). This means that a translator may be capable of translating from a foreign language into his or her native language, but not the other way round. In terms of direction of translation, there are three types summed up by Baker shown below:

A. Direct translation

Translate from foreign language into translator’s native language.

B. Inverse translation

Translate from translator’s native language into foreign language.

C. Team translation

Combination of the above two translations

(1998:63-67)

In this thesis, because the target language is English, a translation by a native English-speaking translator is a direct translation: for example, the translation by John Turner. By contrast, a translation by a native Chinese-speaking translator is the inverse translation, such as the translations by Yuanchong Xu, Zhongjie Xu and Yutang Lin. The third type of translation combines translators whose native languages include both the source language and the target language as a team. The translators of “A Weary Song To A Slow Sad Tune” are Kenneth Rexroth whose native language is English and Ling Chung whose native language is Chinese, so this target text is a translation by team work.

According to Baker, the consensus regarding translation direction in the West agrees with direct translation (1992:65, 1998:64). From this point of view, it seems the only valid translation would be the one by John Tuner (introduced in the next chapter). But Si comments that one often finds misinterpretations in English translations of ancient Chinese poetry which are transferred by native English-speaking translators; this might be caused by the fact that their knowledge of Chinese might not be sufficient to understand the ancient Chinese poems properly and their interpretation of the source text might not be reliable (2001:241). For the inverse translation, a translator whose native language is Chinese seems able to understand the target text accurately, but another issue would be whether the knowledge of their target language is sufficient to express their understanding in the target language in order to ensure that readers receive their interpretations. This concerns the readability of the target text (readability was considered the second most important standard in translation practice in China, see 3.2). As Wang suggests, although it might be sensible for a native Chinese translator whose knowledge of English is excellent to attempt to transfer ancient Chinese poetry into English, his or her success must be on the side of transferring English text into Chinese (1980:27). This point of view echoes the consensus Baker holds that the priority is direct translation. Combining translators whose native languages are both the source language and target language, translation by team work might be a solution for this dilemma. As Yu states:

最理想的译法，应该是中外的学者作家两相合作，中国人的理解力配上英美人英文的表达力，当无往不利 (The ideal approach for transferring ancient Chinese poetry into English is team work including both scholars from China and the West. It ensures the accurate understanding of the source text and the readability of the target text)

(2000:66)

Holding this point, the team work translations could be truly valid with both accurate understanding of the source text and sufficient readability of the target texts as it combines the advantages of both a Chinese-speaking translator and an English-speaking translator. In the next section, I will introduce the research design of this thesis in the following sections.

4.4 Research design

In this section I describe the design and structure of my project and explain how the research will be carried out and why the theoretical framework is suitable for this research.

4.4.1 The cognitive stylistic approach

In this thesis, I argue that, by applying cognitive stylistic theory figure and ground. It might be possible to make an objective evaluation comparing target text against source text under the criterion of faithfulness. In China, faithfulness is always the priority of translation criticism (see 3.2). Apart from the focus on the intangible notion of ‘poetic spirit’, there is no specific framework regarding how to faithfully translate has been brought out. With the unspecified ‘spirit’-related notions, it is almost impossible to make reliable judgment. However, incorporating stylistics with

literary evaluation, it is possible to make objective judgment: Boase-Beier (2004a, 2006, 2011) argues that cognitive stylistics plays a significant role in the practice of literary translation.

Cognitive stylistics (it is also called cognitive poetics) has been studied in a number of key texts such as Tsur (1992), Stockwell (2002a), Semino & Culpeper (2002), Gavin & Steen (2003) and Jeffries & McIntyre (2010). Jeffries & McIntyre explains that ‘cognitive stylistics focuses primarily on hypothesising about what happens during the reading process and how this influences the interpretation that readers generate about the texts they are reading’ (2010:126). Hence, the stance of cognition in this research is to explain the mental process how readers reach the understanding of a text by conducting cognitive stylistic analyses on the specific perspective of figure and ground as Stockwell comments ‘the purpose of a cognitive poetic analysis would then be to rationalise and explain how that reader reaches that understanding on that occasion’ (Stockwell 2002a:7).

Because the focus of this research is on objectively evaluating English translations of Chinese poetry incorporating stylistics, on the side of cognitive linguistic approach, the foundation of the evaluation relies on the cognitive stylistic figure and ground analysis on both source text and target text. Cognitive stylistics has a linguistic dimension which means we can engage in detailed and precise textual analysis of style and literary effect. This could offer systematic comparisons between source text and target text based on these linguistic details. As discussed in 3.2.7, Jakobson’s point that ‘cognitive experience is universal’ supports the argument of this thesis which is that an objective evaluation of translation quality might be made by analysing the ‘cognitive experiences’ that readers in both source language and target language share from reading the texts in both languages. Precisely in this research, the spatial relations realized in both texts linguistically are chosen to be the measure of the evaluation, namely, image schemas presented in both the source text and the target texts. The evaluation is made by comparing source text against target text which is a

commonly used approach for similar research (see Short & Semino 2008 and Boase-Beier 2006). By comparing the image schemas presented in the target text against those in the source text, the relatively objective evaluation could be made under the criterion of faithfulness as the cognition of image schemas are universal. Hampe confirms this commenting ‘cognitive models and schemas – including image schemas – can be seen both as expressions of universal principles at work in individual cognition and as properties of an underlying, “institutionalized” cultural “world view”’ (2005:6). This means that the cognition of image schemas which are primarily based on spatial relations is universal as the underlying principle across humanity. For example, the directional indications of up/down suggest the same spatial relations for readers in different languages. So, by setting locative relations presented in source text as a reference, it might be possible to evaluate how faithful a target text is to the source text by comparing locative relations presented in target text against the reference.

Stockwell comments that ‘cognitive poetics models the process by which intuitive interpretations are formed into expressible meanings, and it presents the same framework as a means of describing accounting for those readings’ (2002a:8). Applying the theory of figure and ground in evaluating the target text, detailed discussions is required through the whole analytical process in order to illustrate how these locative relations are related to the evaluation. Additionally, the data of this research includes one ancient Chinese poem and a small collection of its six English translations. Based on these factors of this research, qualitative analysis is chosen as the more appropriate method for this research than other research methods such as quantitative analysis or corpus analysis. Qualitative research aims to investigate an in-depth understanding of information on particular cases, and according to Jeffries and McIntyre, ‘the qualitative analysis of literary texts has traditionally been the mainstay of stylistic analysis and will no doubt continue to be so’ (2010:176). For the analytical procedure, I take three steps. First of all, I start with the ancient Chinese poem “Sheng Sheng Man”. As mentioned earlier (4.3 Data), this is a poem written by the female poet

Qingzhao Li in China nearly a thousand years ago, so there is a general interpretation offered for readers who are not familiar with it. Following that, I examine the source text with the notion of image schema in order to point out the locative relations presented in the source text and how they generate effects on the reader's interpretation of the text. During the analytical process, for each instance of image schema, I:

1. identify the presence of image schema,
2. explain how the figure moves
3. explain what conceptual prominence the figure can produce
4. explain how the prominence might influence the reader's interpretation

The summary of the instances of locative relations presented in the source text is used as a reference for the comparison of target text against source text under the criterion of faithfulness. Comparison is a method used in translation evaluation (for example Boase-Beier 2006). The introduction and the cognitive poetic analysis of source text will be included in Chapter 5.

Moving to the next step, this analysis of the translations is carried out on a one-to-one basis. The six target texts are examined following the similar analytical process. For each instance of image schema presented in target text, apart from the cognitive stylistic analysis, it is evaluated on how faithful it is compared against the image schema presented in the source text. The evaluation is based on two elements: the form of locative relation and the effect the image schema creates. Thirdly, after analysing the six target texts, I summarize the image schemas presented in each of them and evaluate them on the criterion of faithful duplication of the source text from least faithful to most faithful. I carry out the second step and the third step in Chapters 6. It cannot rule out the possible variations of interpreting source text and target text, but following the analytical process and these three steps, the outcome of the evaluation ought to be reliable.

4.4.2 The linguistic stylistic approach

In this thesis, apart from evaluating the faithfulness of a target text as I have discussed it might be also possible to evaluate target texts against each other with an objective approach. As I noted, van Peer agrees that foregrounding (see 3.2.7) is a stylistic feature which can be observed in different language because it is universal. In this sense, the foregrounding features can be observed in both source text and its translated texts. But applying foregrounding theory might not be the most appropriate way to evaluate the faithfulness of target text against source text. This is because the linguistic system of source language is not the same as that of target text. As a consequence, the foregrounding features observed in source text might not be necessarily replicable into target text because of the inevitable linguistic differences between source language and target language. This means that it might be difficult to set up a reliable reference for the sake of evaluation. However, it might be possible to objectively evaluate various target texts of a same source text against each other. First of all, Short and Semino (2008:120) confirm that ‘we can compare for evaluative purposes two texts which are similar in some function’ and target texts of a same source text sharing the similar function of interpreting the source text and express it in target language. Secondly, the comparison is based on the linguistic system of target language as a reference. So it is possible to make objective evaluation based on these two points. In practice, the checklist of linguistic levels at which foregrounding might occur (Short 1996) works as a systematic approach to analyse the possible foregrounded elements in a text and their potential effects on readers. This is not to say that foregrounding is a completely objective criterion as Verdonk comments ‘because the question of what is and what is not foregrounded against the background of language can only be answered on the basis of subjective impressions’ (2013:13). But applying linguistic stylistic theory of foregrounding is still, in some respects, a good platform for observing the process of evaluation as an objective approach with linguistic evidences.

As I have discussed in 4.4.1, considering the purpose of this research and the data, qualitative analysis is the suitable approach. I have also mentioned earlier that foregrounding theory might not be the most appropriate method to test how target text is faithful to source text. What might be possible is to compare target texts against each other. For the analytical procedure, there are three steps to follow. First of all, I will run linguistic stylistic analysis on each of the six target texts. Using the checklist (Short 1996) introduced in section 3.3.2.2, the instances of linguistic deviation and linguist parallelism are analysed systematically. These analyses include the explanation of both the foregrounding features at various linguistic levels and the effects they create on readers. At the end of this step, these instances of foregrounding features are ready for evaluation. It is worth pointing out that, for the purpose of this research, I use a selective collection of these instances for evaluation and those that are not selected are not discussed in this thesis. Secondly, based on the occurrences of foregrounding features, I select instances of foregrounding features. The selection is based on the criterion of whether they share a similar function, for example, enhancing the negativity. Finally, after the process of grouping, I compare the foregrounding features in various target texts on the basis of how the linguistic deviation or parallelism work to create effects on reader's interpretation of the target text. All three steps will be carried out in Chapter 7. The coming section is Pilot study.

4.5 Pilot study

In this section, I will discuss how the cognitive stylistic theory figure and ground and the linguistic stylistic theory foregrounding can be applied to poetry analysis.

4.5.1 A cognitive poetic analysis: ‘The Door’ by Ted Hughes

The Door

Out under the sun stands a body.	1
It is growth of the solid world.	2
It is part of the world’s earthen wall.	3
The earth’s plants—such as the genitals	4
And the flowerless navel	5
Live in its crevices.	6
Also, some of earth’s creatures—such as the mouth.	7
All are rooted in earth, or eat earth, earthy,	8
Thickening the wall.	9
Only there is a doorway in the wall—	10
A black doorway:	11
The eye’s pupil.	12
Through that doorway came Crow.	13
Flying from sun to sun, he found this home.	14

(Hughes 1970:14)

‘The Door’ is one of the poems in the collection of Hughes’s *Crow*. It attracts attention in various ways and the following is an analysis of the text with the phenomenon of figure and ground. This is my interpretation of the poem, which, of course, may vary from other analysts. The first aspect of the poem, which caught my attention, is the personification as the inanimate object ‘door’ is associated with two words, ‘body’ and ‘growth’, which conventionally associate with animate creatures in the line 1 and 2. A door as an object is not regarded as an item that has the ability of growing physically like either human beings or any other animate creatures are able to do. Connecting with the second half of the first stanza, the personifications indeed draw all the attention of the poem’s theme the door to ‘a body’ as the figure and the ‘solid world’ as ground.

The second set of instances that attract my attention are two inversions that occur on line 1 and line 13 respectively. These are foregrounding features embodied by syntactic deviations. The standard clause order of the first line should be subject (a body) + predicate (stands) + adverbial (out under the sun), and the penultimate line as subject (crow) + predicate (came) + adverbial (through that doorway). The subjects in these two lines are placed at the end, which establishes the effect that when the subject is revealed at the end, more attention is granted than opening the sentence with the subject. When the elements such as predicate and adverbial function as embodied information in a clause which precedes the subject, all the information that defines the subject by the predicate and adverbial are like unattended bags, which appear to readers first, then when the reader approaches the end, the mysterious owner of the bags is revealed. The way that the subject attracts the attention is similar to the answer of a riddle after spending some time figuring it out. The prominence of the subject is created by illustrating the information that defines the subject first because of the perceptual process of wondering who the actor would be. Thus, these two ‘body’ and ‘crow’ can be regarded as figure whereas the ‘solid world’ and ‘that doorway’ are ground.

Thirdly, in the second stanza, my attention is caught by several lines that are related with earth, such as ‘it is part of the world’s earthen wall’ (line 3), ‘earth’s creatures—such as the mouth’ (line 7), ‘rooted in the earth, or eat earth, earthy’ (line 8). The frequent notions of earth-related items in each sentence, apart from line 9 within this stanza, produce certain effects of the ‘earth’ morpheme repetitions as a foregrounding feature. One of the effects of this foregrounding feature is to establish an earth-related theme throughout the whole stanza, which may add the earth theme into line 9 as the expectation. One who reads the last line could uncover the possible hidden message interpreting it as ‘thickening the wall with earth’.

Furthermore, these lines that produce the ‘earth’ morpheme repetitions are instances of deviation. Line 3 might not be deviant as it refers to possibly the material of a wall that can be made of earth. From line 3 to line 8 of the second stanza, the choice of words such as ‘genitals’, ‘navel’ and ‘mouth’ do not associate with the concept of earth plant. The correspondence of ‘the earth’s plants’ should, conventionally, be plants such as trees or grass. When the examples offered following appear as ‘the genitals’ and ‘the flowerless navel’, the odd instances that are out of the reader’s expectation stand out in order to create distraction and to attract attention.

The noticeable phenomena in the poem here are the prepositions used throughout the poem. These prepositions present a dominant idea and they are illustrated in italics:

Line 2 growth *of*

Line 3 part *of*

Line 6 live *in* its crevices

Line 8 all are rooted *in* earth

Line10 a doorway *in* the wall

Line 1 *out under* the sun

Line 13 *through* that doorway

Line 14 flying *from* sun *to* sun

Among these prepositions in the poem, the most frequent image schema is the INTO image schema with various elaborations. The INTO image schema is one of the basic types of image scheme, and ‘the trajector traces a path from an initial position outside the landmark to a final resting position in which the landmark contains the trajector’ (Stockwell 2002a:23). The first two examples might not be as obvious as the others. The preposition ‘of’ can suggest different situations such as locative relation (the middle of the shop) and possessive relation (it is a book of mine). Here, the two examples of the schema in the list above seem to combine these two relations to give the static images that the trajectors (the growth, the door) are a part of the landmarks (the solid world, the world’s earthen wall). In terms of the locative relation, the trajector is in the landmark, whereas, the trajectory is part of the landmark as a possessive relation. Opening the poem like this, the attention is led to, first the personification as applying an animate word ‘growth’ to the inanimate object a door contrasted with the solid world (presumably earth) as landmark, then secondly, ‘the door’ as the figure contrasted with the ‘the earthen wall’ as ground to emphasize that the ‘door’ is already integrated as a part of nature since it is a part of the wall made of earth which represents the nature.

The next two examples of the INTO image schema are more noticeable compared with the two discussed above because they contain the actual preposition ‘in’. These two examples ‘live in the crevices’ and ‘rooted in the earth’, express the movement stage of the image schema. Also, they establish an imaginary space with the metaphorical correspondences of the door (the genitals and the flowerless navel) as the trajectors and the ‘earthen wall’ as the landmark, presumably the pronoun ‘its’ referring to earthen wall. Different from the previous ‘of’ instances that indicate a

relatively static statement, the figure here is mobile. It almost pushes the reader to believe that the inanimate object door actually can live in the earth's crevices as these animate body parts, genitals and navel, do grow in human bodies. Moreover, the 'all' in 'all are rooted in earth' embodies the last body part of the personification (mouth) to enforce the further sense that the door has the root in earth and it is supplied by earth. The last example of the INTO image schema expresses a static statement that 'a doorway' is the trajector and the 'the wall' is the landmark. In the space this image schema creates, the trajector has slightly changed from the previous definite object 'the door' to a spatial indefinite concept 'a doorway', and the landmark is back to the one at the beginning of the poem (earthen wall).

What has been discussed so far are the instances of INTO image schema. Stockwell comments 'in general, this schema underlies many concepts involving not only movement but also transformation and identity' (2002a:23). In the imaginary spaces that various aspects of the INTO image schema creates, the attention first begins with the rather animate term (growth) to point out the theme of the poem the door with personification. Then selection moves from one body part to another and finally reaches the summary pronoun (all) that presents the human beings, contrasted with the ground earth that presents nature. At last, the trajector is drawn back to 'the doorway' contrasting with the landmark 'the wall'. This may point out that, by using the indication of the practical function of a door as connecting or separating two spaces, the door suggests a kind of connection between nature and human beings. Coming to the end of the poem, the crow came through that doorway as the correspondent through the natural and the man-made world.

Apart from the INTO image schema, a different schema, OUT, has been observed at the very beginning of the poem (out under the sun stands a body). The trajector is the body, representing the door, whereas the landmark is earth. This schema expresses the essential movement that in the initial position the trajector is either a part of the landmark or in a space occupied by the landmark,

then in the final position the trajector is in ‘a location where the two are completely detached from each other’ (Ungerer & Schmid 2006:169). In the poem here, the schema suggests a static stage that ‘a body’ is out of earth, which gives the very first impression to the reader that the door (a body) is part of the earth. This opening obviously is followed well by the next incidences of the INTO image schema.

Another image schema, FROM is noticed towards the end of the poem. In terms of a foregrounding feature, it is inevitable to pause for the unusual phrase ‘from sun to sun’ as it is deviant from the norm where there is only one sun in the universe conventionally. Thus, it is odd to fly ‘from sun to sun’ which indicates more than one sun. It is an external semantic deviation. The effect of this deviation is to enforce the sense that the crow is the correspondent between the nature and human beings and has the power to fly freely in the universe. The semantically impossible ‘from sun to sun’ can be interpreted as the immense universal space. In this FROM image schema, crow is the trajector and the endless universe is the landmark. In the imaginary space this image schema creates, the crow as figure flying freely contrasts with the ground; the endless universe is presented by the semantic deviation ‘from sun to sun’. This guides the reader to the prominent character of the poem, the crow, even though most of the previous lines depict the various scenes of the door as the title of the poem. This is reasonable as the whole collection is about the famous crow. To end the poem, ‘he’ presumably the crow found ‘this’ the freedom of universe his ‘home’ where the crow truly belongs.

The cognitive poetic analysis of the poem is, of course, based on my own interpretation. What I have discussed is an analysis based on the concept of figure and ground. The elements of figure and ground change throughout the poem according to the various spaces presented. Then, the irrelevant element of the title of the poem ‘the door’ eventually connects with the main character of the

collection the crow to reveal the profound meaning of the poem: freedom and the connection between human beings and nature.

4.5.2 Foregrounding in English poetry

The application of the theory of foregrounding to English texts has been practiced in various literary genres. Poetry is a genre where foregrounding is particularly prevalent (Leech 1970). The key notion of foregrounding is that a part of a poem is more ‘noticeable’ or ‘perceptually prominent’ (Short 1996:11). This ‘part’ can be at various linguistic levels, such as lexical or graphological levels standing out from the rest. Short summarizes a checklist of linguistic levels at which foregrounding might occur. They are shown as below. Following the summary, I will examine some examples of linguistic deviation in English poems.

At what linguistic level does the deviation occur:

Phonetic

Graphological

Lexical

Discoursal

Metrical

Semantic

Morphological

Pragmatic

Syntactic

Other

(Reference in Short 1996:34)

Graphological deviation

In terms of graphological deviation, there are cases in English where one might come across some deviant formats in texts, for instance, the example mentioned earlier that lowercase letters are used where the capitals are required. But, apart from that, another way of generating graphological deviation is splitting a word into two or even more individual parts where one conventionally would not expect them to be divided. Instances like this are graphological deviations since they are different from what one would normally expect in formal standard English. The following is the poem ‘40-Love’ by Roger McGough which demonstrates how a word can be split into two parts in a poem:

40	—	Love
middle		aged
couple		playing
ten		nis
when		the
game		ends
and		they
go		home
the		net
will		still
be		be
tween		them

(McGough 1971)

The odd layout of the poem is intended to represent a tennis court and when one reads it one has to shift from one side to the other which establishes an atmosphere of a live tennis game. Borrowing the idea of playing tennis, the poem describes a stereotypical relationship issue among couples in middle age, as the title '40-Love' indicates. There are two cases where words are divided unusually. The first one is 'tennis' on the third line that is split to 'ten' on the left column then 'nis' on the right column. It is deviant from the norm that words are split but keeping the syllables together. The effect of doing so seems to replicate the score in a tennis game, which suggests the side with the first half of the word 'tennis' is on the winning position by scoring 'ten'. The second odd word split occurs towards the end of the poem where 'between' is divided into 'be' and 'tween' on two different lines. One reasonable explanation of this split is putting two 'be's on the same line to suggest the equality of both parties of the relationship at the end even though they might have issues.

The space of pure phonetic deviation is rather limited. Short explains '...apart from that already covered in parallelism (e.g. alliteration, assonance, rhyme). We can think of examples where words are pronounced or stressed oddly...but in terms of poetic meaning and effect, there are cases of marginal interest' (Short 1996:54). On the other hand, foregrounding instances produced by graphological means give readers imaginary phonetic impacts on certain deviant formats. For example, the use of capital letters on unnecessary occasions (not beginning of a sentence or names) would suggest readers to read the capitalized part louder than others in lower case. The poem 'italic' below by Roger McGough can be a good instance for the demonstration.

ONCE I LIVED IN CAPITALS
MY LIFE INTENSELY PHALLIC

but now i'm sadly lowercase
with the occasional italic

(McGough 1979)

Despite the fact that poetic language is different from normal everyday language uses, it is still very rare to come across a poem written like this including two couplets with one all in capitals and the other in lowercase. One of the most obvious foregrounding effects of this specific layout graphologically is using different case of the letters to contrast the exciting life the narrator had in the past with the boring life currently, which result in generating an instance of phonetic deviation. It works in a way uppercase letters associate with the image of being bigger and more vibrant and lowercase visually leads to the picture of being smaller and less exciting. Jeffries & McIntyre comment 'the lowercase letters contrast with the uppercase letters, and that this appears to reflect the fact that the speaker's life is now the opposite of what it used to be' (2010:180). Graphological deviation is closely related to and very important to understanding the phonological deviation. 'Because literature is written, the written equivalent of the phonological level can be much more liberally and usefully exploited' (Short 1996:54). When one reads italic out loud, one might unconsciously project the voice a bit louder for the first couplet than for the second couplet. A similar effect can be observed in Crow's First Lesson by Ted Hughes mentioned above. The impact of the deviant format is not only the eye-catching 'LOVE' all in capital letters at the end of sentence, but more powerfully the word written like that instead of lower case 'love' would force one to prolong its sound and say it louder.

Semantic Deviation

Semantic deviation deals with ‘meaning relations which are logically inconsistent or paradoxical in some way’ (Short 1996:43). In poetry, in order to express unique sensations, poets tend to use some descriptions that might not be logically possible in reality, and because of the logical impossibility of these descriptions in real life they can be different from the reader’s normal expectation. Thus, semantic deviations can strengthen the effects of what poems can convey with ordinary expectations in a way to make readers have more thoughts on the deeper meaning of poems. Below is a poem by Wordsworth which includes an instance of paradoxes.

My Heart Leaps Up

My heart leaps up when I behold

A rainbow in the sky:

So was it when my life began;

So is it now I am a man;

So be it when I shall grow old,

Or let me die!

The child is father of the man;

And I could wish my days to be

Bound each to each by natural piety.

(Wordsworth 1984:246)

The poem describes the joy the poet experiences when he sees a rainbow and he always enjoys it at different stages of his life, which points out that his childhood has a big influence on his life. The third last line ‘The child is father of the man’ can be observed as a logically abnormal instance. Leech comments on it saying ‘...it is impossible for X to be Y’s father while X is a child and Y is a man’ (Leech 1969:48). This paradox suggests that what a man can be has its root from his

childhood. Contributing to the profound meaning of the poem, this line implies the joy of seeing a rainbow, which indicates the constancy of his connection to nature, as a child stays with him throughout his life.

Syntactic Deviation

Grammar is a complex issue as Short points out ‘the number of grammatical rules in English is large, and therefore the foregrounding possibilities via grammatical deviation are also very large’ (1996:47). According to Chomsky, ‘syntax is the study of the principles and processes by which sentences are constructed in particular languages’ (1957:11). As of the subjects under the title of grammar, syntax deals with the rules and principles that govern the sentence structure (the other one is morphology which deals with the word structure). Syntax has two sub-divisions of deep structure and surface structure as Leech defines ‘deep structure directly reflects the meaning of the sentence, whereas the surface relates to the way in which a sentence is actually uttered’ (Leech 1969:45). Due to the complexity of the English language in terms of grammatical issues, it is impossible to illustrate all kinds of syntactic deviations in this limited section. The following instance shows the importance of predicates in texts and what foregrounding effect of predicate related deviation can produce to influence the way readers interpret the poems.

In terms of the situation type, there is a broad distinction between dynamic verb meanings and stative verb meanings (Quirk 1985:178). For instance, in ‘Mao walks into the park and he feels relaxed’, the verb ‘walks’ describes a dynamic action while the verb ‘feel’ focuses on Mao’s state of mind. In poetry writing, there are cases of omission of stative verb which can be observed as instances of grammatical deviation. Below is an extract from the poem *The Biographer* by Carol Ann Duffy.

Guilt and rage
Hardened me then,
and later I felt your dislike
chilling the air
as I drifted away.
Your wallpaper green and crimson and gold.
(Duffy 1998:40)

The verb in the last line of the extract above is omitted. The omission does not stop readers understanding what the poet tries to suggest even though strictly it is not grammatically accurate. The omission of verb produces the ambiguity of the state of time of the subject ‘your wallpaper’. At the position of the omitted predicate, between the subject ‘your wallpaper’ and the complement ‘green and crimson and gold’, the verb could be present tense ‘is’ or past tense ‘was’. By doing so, the poet keeps the options open for readers to interpret themselves. Verb omission is one of the common ways to attract reader’s attention as it is deviant from the grammatical norm. Apart from the omission, the other common way of producing syntactic deviation is inversion (Short 1996:12) which deals with the order of the elements of a clause such as subject and predicate. I will discuss inversions in Chapter 7.

4.6 Conclusion

This chapter has been an account of the methodology of this thesis. Bearing the argument of this thesis in mind, I have chosen an ancient Chinese poem 《声声慢》 (*Sheng Sheng Man*) by Qingzhao Li. “Sheng Sheng Man” contains locative relations that create cognitive effects on

readers' interpretation of the poem. The six English translations of 'Sheng Sheng Man' selected for this thesis are from various translators. The collection of target texts covers the three type of mainstream translation proposition. As I noted in Chapter 3, poetry translation in China is subjective and incorporating stylistics with translation criticism might be a solution to make objective judgment. In order to prove that it is possible to evaluate poetry translation from ancient Chinese to English, I have designed two approaches. For both approaches, I have introduced the analytical procedures with details. Following the design, the outcome of the evaluation ought to be reliable and falsifiable. The cognitive stylistic analysis of Ted Hughes' "The Door" demonstrates how the theory of figure and ground works in analysing a poem. The 4 extracts of English poems are analysed with linguistic stylistic theory of foregrounding in order to illustrate effect caused by foregrounded elements. This chapter serves as guidance for poetry translation evaluation and it outlines the stylistic theories that might be employed in later chapters. For the following chapter, I will introduce the ancient Chinese poem "*Sheng Sheng Man*" and carry out the cognitive stylistic analysis with the theory of figure and ground.

Chapter 5

《声声慢》 (Sheng Sheng Man) A cognitive stylistic analysis

5.1 Introduction

As introduced in Chapter 4, the ancient Chinese poem 《声声慢》 (Sheng Sheng Man) by Qingzhao Li is the source text of the six English translations that will be evaluated in this thesis. In this chapter, first of all, I will reveal this poem to readers. Secondly, a brief biography of the poet Qingzhao Li will be offered. Following that, I will also explain the poem based on my interpretation. Finally, I will conduct a stylistic analysis of the poem with special reference to figure and ground theory. This analysis will be used as a reference for evaluating the target text in the next chapters.

5.2 The ancient Chinese poem 《声声慢》

Below is the source text of the ancient Chinese poem:

《声声慢》 (李清照)

寻寻觅觅，冷冷清清，凄凄惨惨戚戚。

乍暖还寒时候，最难将息。

三杯两盏淡酒，怎敌他晚来风急？

雁过也，正伤心，却是旧时相识。

满地黄花堆积，憔悴损，如今有谁堪摘！

守着窗儿，独自怎生得黑！

梧桐更兼细雨，到黄昏，点点滴滴。

这次第，怎一个愁字了得！

(Xu 2003:522)

5.2.1 The poet 李清照 (Qingzhao Li)

As one of the very few female poets in the ancient Chinese world ‘Qingzhao Li (1084-1151) is universally considered to be China’s greatest woman poet’ (Rexroth & Chung 1979:83). Her contribution to ancient Chinese poetry focuses on 词 (Lyric Meters) (Liu 1966:30) which were written for popular tunes in the Song Dynasty (Li 2009:8). Qingzhao Li came from a family of scholars; her talent for poem writing was displayed when she was very young (Rexroth & Chung 1979:83-84). Her husband 赵明诚 (Mingcheng Zhao) who was also from a family of scholars, shared the same passion for poetry and the art of calligraphy with Qingzhao Li (Rexroth & Chung 1979:83-84). She married to him at the age of 18. As a young bride, she enjoyed their marriage and the poems written during that period of time were cheerful and content (Rexroth & Chung 1979:84).

However, her life took an opposite turn later on (Rexroth & Chung 1979:90). The poem 《声声慢》 (*Sheng Sheng Man*) was written when she was in her 50s after she lost her husband (Hu 2009:42). During that period of time, she was in refuge, attempting to keep away from the chaos of the country (Hu 2009:42). She and her husband had to move from Kai Feng which was in the middle of China to Nangjing which was located in the relatively quiet south (Rexroth & Chung 1979:91). This was a very long journey. Her husband was an academic specialising in archaeology. Before the trip, they were compiling an extensive book collection named 《金石录》 (*Jin Shi Lu*) which covered the category of calligraphy and characters carved on tombstones and bells (amongst other things) from ancient times to the Song Dynasty era; the unfinished collection they were working on was the first edition of this treasure focussing on the history of Chinese characters (Hu 2009:42, Rexroth & Chung 1979:89). Thus this was extremely valuable to both her husband and herself. On their way down to the south, they took with them their book collection, however a tragedy occurred; her husband died and most of their collection was lost (Hu 2009:42). The rest of her life from then on was a dismal one until she passed away in a deep depression. The poems she wrote during that period of time are different from those written in her earlier life as Rexroth & Chung comment:

These poems were permeated with intense feelings which, however, were dispersed into the objects around the persona. Instead of explicitly crying out her grief, she expressed it in the form of crystal imagery.

(1979:90)

Thus the poem *Sheng Sheng Man* mainly frames a picture of a lonely widow lamenting how much she misses her husband and how hopeless her life is without him (Xu 1994:226). In the next section, I will introduce the first stanza of the poem *Sheng Sheng Man*.

5.2.2 Interpretation of the first stanza

As mentioned in section 4.4 Data, different from Regulated Verse written in lines with equal length (see an example in 2.4 Phonetic features in ancient Chinese poetry), Lyric Meters, such as *Sheng Sheng Man*, are written in lines with unequal length (Liu 1966:30). Hence, I will use ‘line’ as the indication of division throughout the analysis. I will start with the first three lines in the first stanza.

寻寻 觅觅(1),

冷冷 清清(2),

凄凄 惨惨 戚戚(3)。

The first line contains two verbs ‘寻’ meaning ‘search’ (Zhang 2014:1702) and ‘觅’ meaning ‘find’ (Zhang 2014:986). There are two adjectives presented in the second line ‘冷’ meaning ‘cold’ (Zhang 2014:887) and ‘清’ meaning ‘quiet’ (Zhang 2014:1180). The third line includes two nouns and one adjective. The two nouns are ‘凄’ meaning ‘sorrowfulness’ (Zhang 2014:1109) and ‘惨’ meaning ‘grief’ (Zhang 2014:111) and the adjective is ‘戚’ meaning ‘dismal’ (Zhang 2014:1111). These three lines offer readers a description of someone seeking for something in a coldly quiet place miserably and sadly. Because of the tragic experiences the poet had as introduced above, it is possible that the speaker in the poem is intended to be the poet herself. If so, this sentence might be interpreted as a melancholy lady in a hopeless situation, ruminating on her poignant life. These three lines are a well-known extraction of this ancient Chinese poem because of the doubling of each character (Li 2009:93). Visually, the underlined repetitions are doublings of seven characters ‘寻’, ‘觅’, ‘冷’, ‘清’, ‘凄’, ‘惨’ and ‘戚’. Lexically, the seven characters can be used individually

with their own meanings. However, the first six characters can also be formulated into three phrases that are a verb phrase ‘寻觅’ meaning ‘seek’, an adjective phrase ‘冷清’ meaning ‘cold and quite’ and another adjective phrase ‘凄惨’ meaning ‘miserable’. In order to enhance the effect of the lexical meanings of these three phrases, the poet applied the doubling on these three phrases by repeating the adjacent characters twice as we have seen above. The first twelve characters set up a pattern: each character in these three two-character phrases (‘寻觅’, ‘冷清’ and ‘凄惨’) is doubled to three four-character phrases (‘寻寻觅觅’, ‘冷冷清清’ and ‘凄凄惨惨’), which is seen as an internal syntactic norm. At the end of line 3, we can see the last single character ‘戚’ is also doubled. The six characters in line 3 consist of a doubling of a two-character phrase and a doubling of a single character. The instance of internal syntactic deviation is then observed as the doubling of the single characters ‘戚’ at the end of line 3 which deviates from the internal norm of two-character phrasal doubling set by the rest of the sentence.

寻寻觅觅， 冷冷清清， 凄凄惨惨 戚戚。

Phrase Phrase Phrase character

As an instance of internal syntactic deviation, the doubling of the character ‘戚戚’ meaning ‘forlorn’ stands out from the norm, attracting more attention. This attention helps to emphasize the description by sharing a similar meaning to the phrase ‘凄凄惨惨’ meaning ‘miserable’ which is attached to it.

Apart from the first three lines, there are three sentences in the first stanza which are presented in 8 lines shown below. I have also offered my interpretation of each line in English.

乍暖还寒时候(4), 最难将息(5)。

In a season which can be abruptly warm but still chill, it is most difficult to get enough rest.

三杯两盏淡酒(6), 怎敌他(7), 晚来风急(8)。

Three or two cups of light wine, how to fight against, the swift wind in the evening.

雁过也(9), 正伤心(10), 却是旧时相识(11)。

Geese fly over, in sorrow, but they are old acquaintances.

Unlike the obscure messages one can get from the very first sentence of the Chinese poem, these three sentences offer more specific descriptions with tangible notions, such as the weather being chilly with sudden warmth, a few cups of wine, strong evening wind and geese. Examining this further, this stanza is mainly about the speaker bemoaning the misery she was undergoing from various aspects. With the layout of three sentences, there are three layers of description to gradually reveal the sorrow that the speaker is experiencing. These descriptions create contrasting visions from different angles to emphasize the dismal situation the speaker was in. There are two lines in the first sentence (lines 4 and 5), line 4 ‘乍暖还寒时候’ works as a time adverbial in the sentence. Specifically, ‘时候’ is the head noun meaning ‘season’ referring to a period of time (Zhang 2014:1335), which is modified by ‘乍暖还寒’. This modifier consists of two different noun phrases. First of all, ‘乍暖’ is formed with the adjective ‘乍’ meaning ‘abruptly’ (Zhang 2014:1890)

and the head noun ‘暖’ meaning ‘warmth’ (Zhang 2014:1057); secondly, ‘还寒’ includes the adjective ‘还’ meaning ‘still’ (Zhang 2014:586) and the head noun ‘寒’ meaning ‘chill’ (Zhang 2014:498). The whole line describes the ‘time’ when there is ‘abrupt warmth’ but ‘still chill’. Line 5 ‘最难将息’ is the main clause here telling readers that, at this particular time, it is most difficult to get enough rest. The first two characters ‘最难’ make an adjective phrase which consists of the superlative indicator ‘最’ meaning ‘most’ (Zhang 2014:1984) and the adjective ‘难’ meaning ‘difficult’ (Zhang 1032). The last two characters ‘将息’ constitute a verb meaning ‘get rest and keep well’ (Zhang 2014:711), which is also a use of archaic Chinese language. The first layer depicts the scene that the speaker is complaining of, regarding the difficulty of getting rest and keeping well, caused by the unstable weather which is chilly but with some episodes of sudden warmth. With this description, it seems that the speaker is trapped in the middle of her surroundings with little choice to fight against the forces of nature (the weather is out of one’s control).

The next layer of description lies in the second sentence which consists of three lines (6-8). Functioning as the subject of the sentence, line 6 is a noun phrase which is constructed with the head noun ‘酒’ literally meaning ‘alcoholic beverage made from fermented rice or wheat’ (Zhang 2014:772) and two pre-modifiers ‘三杯两盏’ meaning ‘three or two cups’ and ‘淡’ meaning ‘light’ (Zhang 2014:256). The head noun ‘酒’ is the general term for alcoholic beverage which works with various notions to indicate specific beverages such as in the phrase ‘葡萄酒’ which means ‘wine’ as ‘葡萄’ means ‘grape’ (Xinhua Dictionary 1992:319). It is difficult to confirm which alcoholic beverage the poet was drinking, but alcoholic drinks made of fruits have been around for thousands of years in China. So it is acceptable to translate ‘酒’ as ‘wine’ as wine was also popular in the West historically. The precise components in the first pre-modifier are two noun phrases ‘三杯’ and

‘两盏’. ‘三’ meaning ‘three or a few times’ (Zhang 2014:1259) pre-modifies the head noun ‘杯’ meaning ‘goblet’ (Zhang 2014:42), and ‘两’ meaning ‘two’ (Zhang 2014:908) pre-modifies the head noun ‘盏’ meaning ‘cup’ (Zhang 2014:1894). When these two noun phrases are presented together as one modifier, it indicates an uncertain number but small quantity such as ‘a few cups’ in English. Line 7 which consists of three characters in the middle of the sentence includes the crucial grammatical part the verb ‘敌’ meaning ‘fight against’ (Zhang 2014:72). The other characters are, first of all, ‘怎’ working as the wh-adverb ‘how’ introducing an interrogative clause (Zhang 2014:1887) or sentence, and a third person pronoun ‘他’ literally meaning ‘he’ but working as a pronoun referring to something that will be mentioned next when introducing a clause in this context. The last line 8 ‘晚来风急’ functioning as the object of the sentence is a noun phrase which is formed with the head noun ‘风’ meaning ‘wind’ (Zhang 2014:375) pre-modified by ‘晚来’ meaning ‘evening’ (Zhang 2014:1516) and post-modified by ‘急’ meaning ‘swift’ (Zhang 2014:660). The pre-modifier ‘晚来’ is an archaic phrase (Zhang 2014:1516).

So the whole sentence delivers a complaint of how a few cups of light wine is inadequate to fight against the strong evening wind, moving from the difficulties caused by the climatic conditions to the explicit scene of the speaker trying to warm up by drinking a few cups of light wine to fight against the windiness in the evening night. In this layer, the mention of the cups of thin wine brings the vision closer to the reader. It appears that the speaker is trying to help herself out by drinking wine but, again, the force of nature (the evening wind) is too strong to be defeated. This scene contrasts with the first one questioning whether the speaker is able to do something for her own good or not, though it is eventually not possible for her to win over nature’s power. Hence, the degree of sorrow is, to some extent, deepened.

The last layer of description lies in the last sentence of the first stanza which directs the vision from the close-up scene to the distant sky where the geese fly over when the speaker is in sorrow. This sentence involves three lines, and, among them, line 9 and 10 are related to the present time, but line 11 reminds the speaker of some old memories. The meaning of the first character in line 9 ‘雁’ is the animal ‘goose’ (Zhang 2014:1728). However, the second character ‘过’ is more complicated, in that it belongs to more than one lexical class. The two possible interpretations are that it is being used as an action verb or an auxiliary verb. As an action verb, ‘过’ literally means ‘moving from one point to another’ (Zhang 2014:488) without specifying a certain type of movement, as in ‘过马路’ meaning walking across a road (‘马路’ = road). The specific action is determined by the context which ‘过’ is in. As an auxiliary verb, ‘过’ indicates the perfect tense suggesting the completeness of an action as in ‘我去过那儿’ meaning ‘I have been there’. In this context, a reasonable interpretation of ‘雁过’ would be that the geese fly from one side to the other side. The last character of line 6 ‘也’ is an archaic grammatical particle without any concrete meaning used at the end of a line suggesting confirmation (Zhang 2014:1741). So line 9 means that the geese fly over. Seen as a condition adverbial, line 10 includes the first character ‘正’ which indicates the progressive state (Zhang 2014:1741) and the last two characters ‘伤心’ which mean ‘sad’ (Zhang 2014:1285). So, the first two lines might convey that the speaker is ‘in sorrow’ when ‘the geese have flown by’. Following that, line 11 starts with a conjunction ‘却是’ meaning ‘but’ (Zhang 2014:1219) suggesting a contrasting relationship with the previous lines. The last four characters ‘旧时相识’ form a noun phrase which consists of the pre-modifier ‘旧时’ meaning ‘old time’ (Zhang 2014:773, 1335) and the head noun ‘相识’ meaning ‘acquaintance’ (Zhang 2014:1628).

In the previous sentences, without the specific mentions of sadness, hardship is suggested in an implicit way by expressing inconvenience regarding the weather and the natural environment. However, in the final sentence of the first stanza, the description of this scene exposes the speaker's sadness directly with line 7 '正伤心' which literally means 'being broken hearted'. In this sentence, the poet states that the geese fly over and they are acquaintances of hers, which reminds her of old memories. This is because, in ancient times, geese were like messenger pigeons used for correspondence, and the poet used to correspond with her husband via the geese (Xu 1994:225). Seeing the geese passing by, the poet's longing for her husband is inflamed, which deepens the sadness on top of the physical suffering she has had to deal with caused by the inconvenient weather.

5.2.3 Interpretation of the second stanza

The second stanza of the Chinese poem uses concrete descriptions of the surroundings to express more difficulties the speaker is experiencing. The speaker ruminates about plenty of yellow flowers on the ground not being collected, the fear caused by the coming darkness in the evening without company, and the sorrow worsened by the rain. These lines with my interpretation are shown below:

满地黄花堆积(12)。

The yellow flowers (chrysanthemum) are piled up all over the ground.

憔悴损(13), 如今有谁堪摘(14) !

Very withered, who would care to pluck them up now!

守着窗儿(15), 独自怎生得黑(16) !

Staying by the window, how can I bear the darkness coming over on my own!

梧桐更兼细雨(17), 到黄昏(18), 点点滴滴(19)。

Gentle rain drips on and through the Chinese parasol trees, till the evening, drop by drop.

这次第(20), 怎一个愁字了得(21) !

In this situation, how inadequate the word sorrow is!

In the second stanza, there are 5 sentences that are divided into 10 numbered lines as shown above. *Sheng Sheng Man* begins the whole poem with a very abstract statement leaving immense space for the readers' imagination; following this, the close-up scenes are described. Syntactically, these sentences are all grammatically conventional without producing many ambiguities. The poetic scenes that these lines depict are clear, due to the use of concrete items that are used to reveal the story, and the propositions are also straight forward.

If this stanza is divided into three parts, lines 12-14 as the first part, lines 15-16 as the second and lines 17-21 as the third, the repetitive pattern is observed as in each part the descriptions regarding the surroundings are followed by the personal feelings that are evoked by these scenes in the poem. Specifically, lines 12 and 13 are the depictions of the scene that the withered flowers pile up on the ground, and then line 14 is the monologue that nobody cares to pick those flowers now because they are withered. The next two lines 15 and 16 fit the same frame, in that line 15 depicts a picture of the speaker staying by the window and line 16 conveys emotional concern regarding the fear caused by

the oncoming darkness in the evening all alone. Moving to the last part, lines 17-19 give the readers a picture of light rain on the Chinese parasol trees while enhancing the brightness of the depiction by using the four-character phrase ‘点点滴滴’ whose *Pinyin* are <dian><dian><di><di> in line 19. This can be interpreted as representative of the sound of rain drops because they carry some effects of sound symbolism generated by the repetition of the alveolar plosive sound /d/. The culmination comes in the last line of the whole poem with the poet’s monologue again, which states that the word ‘愁’ meaning ‘sorrow’ is absolutely not enough for this situation. Through these explicit details, this stanza portrays a pessimistic environment where a widow is drowning in her grief. These descriptions of surroundings and the speaker’s sensations deliver a strong emotional impact. So the description of the surroundings together with the poet’s emotional monologues in the second stanza convey more specific poetic messages to the readers than the previous lines.

A detailed explanation of each sentence is offered for the sake of a comprehensive understanding of the source text. The first sentence which is line 12 contains three grammatical components. The first component ‘满地’ meaning ‘all over the ground’ functions as the adverbial which includes the character ‘满’ functioning as adverb meaning ‘all over’ (Zhang 2014:962) and the noun ‘地’ meaning ‘ground’ (Zhang 2014:276). The next component, the subject, ‘黄花’ is a noun phrase which is made of the pre-modifier, an adjective, ‘黄’ meaning ‘yellow’ (Zhang 2014:598) and the head noun ‘花’ meaning ‘flower’ (Zhang 2014:575). The ‘yellow flower’ in the source text refers to yellow chrysanthemum (Xu 1994:225). The last component, the predicator, ‘堆积’ is a verb meaning ‘to pile up’ (Zhang 2014:309,649). So the first sentence opens the second stanza with the description that a great number of ‘yellow flowers’, which refers to chrysanthemums, being ‘piled up’ ‘all over the ground’. The second sentence includes lines 13 and 14. Before the comma, there is

an adjective ‘憔悴’ meaning ‘withered’ (Zhang 2014:1158) and a noun ‘损’ meaning ‘harm and damage’ (Zhang 2014:1424) in line 13. The following line 14 is an interrogative clause which consists of a time adverbial ‘如今’ meaning ‘now’ (Zhang 2014:1247,746), question adverb ‘谁’ meaning ‘who’ (Zhang 2014:1391), the modal verb ‘堪’ meaning ‘can’ (Zhang 2014:807) and the predicate ‘摘’ meaning ‘pluck up’ (Zhang 2014:1891). Together with the first line, it tells readers that the ground is covered with chrysanthemums but nobody is interested in plucking them up now because they are all withered. This scene conveys the shame that no one appreciates the yellow flowers any more as the poet used to pluck them up and enjoy them as decoration (Xu 1994:225).

The third sentence which contains lines 15 and 16 is made of an adverbial phrase and a clause. The adverbial ‘守着窗儿’ consists of a verb phrase and a noun. The verb phrase includes the verb ‘守’ meaning ‘stay’ (Zhang 2014:1365) in this context, and the progressive indicator ‘着’ (Zhang 2014:1966) suggesting the action is in progress. It also contains ‘窗儿’ meaning ‘window’, which includes the noun ‘窗’ meaning ‘window’ (Zhang 2014:203) and the colloquial indicator ‘儿’ which is located at the end of noun making the noun informal such as the change between ‘no’ and ‘nope’ in English (Zhang 2014:331). The main clause is again an interrogative sentence which has three grammatical components. It starts with a condition adverbial ‘独自’ meaning ‘alone’ (Zhang 2014:302, 1973), and then the question adverb ‘怎生’ meaning ‘how’ which is archaic (Zhang 2014:1887). The penultimate character ‘得’ meaning ‘become’ (Zhang 2014:266) in this context functions as the predicate and the last character ‘黑’ meaning ‘black’ (Zhang 2014:536) which functions as the complement. By reading this sentence: ‘how can I bear the darkness coming over on my own’ (Xu 1994:225), the reader’s vision is moved from the inside to the outside scene where

the speaker is bemoaning how difficult it is to bear the darkness which is coming over in the evening without any company.

The following lines 17-19 belong to the fourth sentence which offers more description of the outside surroundings. In line 17, the noun ‘梧桐’ (Chinese parasol tree) (Zhang 2014:1567) is connected coordinately with the last two characters ‘细雨’, a noun phrase made of the pre-modifier ‘细’ meaning ‘gentle’ (Zhang 2014:1598) and the head noun ‘雨’ meaning ‘rain’ (Zhang 2014:1827) by ‘更兼’ meaning ‘furthermore’ (Zhang 2014:429,692) functioning as a conjunction whose English equivalent would be ‘and’ in this case. But apart from the syntactic function of connecting two elements coordinately, this conjunction also suggests a gradual worsening of the situation. It seems to say that the poet has been suffering from the lonely situation and even that is not enough so the light rain also comes. Line 18 ‘到黄昏’ functions as the adverbial of the fourth sentence. It includes ‘到’ functioning as a preposition meaning ‘till’ (Zhang 2014:264) and the noun ‘黄昏’ meaning ‘evening’ (Zhang 2014:259). So it tells readers that the light rain is added on top of the already lonely situation which lasts till the evening. The last four characters echo the doubling of the adjacent characters which occur at the very beginning of the source text. The phrase ‘点滴’ consists of two synonyms which describe something small, ‘点’ meaning ‘dot’ (Zhang 2014:282) and ‘滴’ meaning ‘drop’ (Zhang 2014:271). In this context, this phrase indicates ‘raindrop’ because of the mention of ‘gentle rain’ in the previous line. As mentioned earlier, these two characters start with the initial <d>; their *Pinyin* are <dian> (点) in the third tone and <di> (滴) in the first tone (see 2.2 Chinese phonetic system). The repetition of the alveolar plosive sound /d/ generates the effect of sound symbolism which might remind readers of the rain dripping. Additionally, as a pictograph, the Chinese character ‘点’ has four dots at the bottom and the Chinese character ‘滴’

has 6 dots indicating the image of the raindrops, so the graphological effect of the raindrops is also generated. Hence, by doubling the adjacent characters, the four-character phrase ‘点点滴滴’, whose English equivalence would be ‘pit-a-pat, pit-a-pat’ or ‘rain drop by drop’, not only enhances the semantic force but also the onomatopoeic effect and the graphological effect of the raindrops. More discussion of this will be included in 5.3.6 ON, THROUGH image schemas. The fourth sentence might not be a grammatically complete sentence in terms of English syntactic conventions because of the absence of a predicate, but it is indeed characteristic of ancient Chinese poetry. As Yu commented:

主词往往可以省略...甚至动词也可以不要...在西洋文法上不可或缺的冠词、介词、连系词，往往都可以付诸不要...乃使中国古典诗在文法上和意义上获致最大的弹性与可能性 (the subject can be omitted...even the predicate can also be left out...grammatical words such as determiners, prepositions or conjunctions which are necessary in English syntax can all be ignored...this is the reason why ancient Chinese poetry writing is able to construct syntactic structures most flexibly and express meanings in many possible ways).

(Yu 2000:4)

The last sentence of the second stanza seems to conclude the whole poem with a strongly negative culmination. It consists of one short line and one long line. Line 20, the short one, covers the determiner ‘这’ meaning ‘this’ (Zhang 2014:1906) and the noun ‘次第’ meaning ‘situation’ (Zhang 2014:217) which is used in archaic Chinese language. These three characters form the adverbial of this sentence meaning ‘in this situation’. Line 21, is an interrogative clause starting with the

question adverb ‘*怎*’ meaning ‘how’ as introduced above. The following components of the clause include ‘*一个*’ functioning as an indefinite article meaning ‘a’ (Zhang 2014:1745,428), and the noun phrase ‘*愁字*’ is made of the pre-modifier ‘*愁*’ meaning ‘sorrow’ (Zhang 2014:187) and the head noun ‘*字*’ meaning ‘character’(Zhang 2014:1973). The last two characters ‘*了得*’ are often used at the end of a phrase or a clause to express the seriousness of the situation. For example, ‘*这还了得!*’ is usually used to express the seriousness of a bad situation (Zhang 2014:913). In this context, it means ‘inadequate’, which brings the whole clause together to convey the speaker’s bemoaning of ‘how inadequate the word sorrow is’ to express her ultimate grief (Xu 1994:225). Working with the adverbial ‘in this situation’ which refers to the previous descriptions of the whole poem, the last clause with great negativity draws a sorrowful conclusion to the Chinese poem.

Lines 12, 13, 15, 17 and 19 that describe the environment, the subject and other grammatical positions (object and complement) are filled with nouns indicating specific objects. They are ‘*黄花*’ meaning ‘yellow flower’(chrysanthemum), ‘*窗儿*’ meaning ‘window’, ‘*梧桐*’ meaning ‘Chinese parasol trees’, ‘*细雨*’ meaning ‘light rain’ and ‘*点点滴滴*’ meaning ‘rain drop by drop’. In contrast, for those lines that express the speaker’s emotions, line 14 is an interrogative lamenting that no one is interested in the flowers and line 16 is an exclamation which emphasizes the hardship caused by the coming darkness in a lonely evening. By alternating the descriptions of the surroundings and subjective feelings, the poem guides reader through an experience where the outside concrete scenes link with personal sensations by the detailed descriptions. As Rexroth and Chung (1979) comment:

She became extremely sensitive to the subtle changes in her environment and to the transiency of time. In her famous poem, "A Weary Song to a Slow Sad Tune"(*Sheng Sheng Man*), when she consumed two or three cups of wine, her five senses were sharpened.

(1979:90)

As introduced above (5.2.1), the poems written during the poet's earlier life featured happiness as she was enjoying her marriage. But the poems written at her 50s after the poet lost her husband, such as *Sheng Sheng Man*, express her emotions of sadness and loneliness. This might be defined as Qinghzhao Li's style for her late poetry writing, as Verdonk explains 'perhaps we can define style as a speaker's or writer's, often characteristic, mode of linguistic expression in terms of emotion...' (2013:25). Verdonk also notes that tone 'appears to be related to a particular attitude or perspective conveyed by a speaker's or writer's style' (2013:25). In that sense, the first sentence of the poem might set a particular attitude as being negative. Following the negative tone, these messages accelerate the relatively light sadness presented in the first stanza to the next level where the misery becomes unbearable and fatalistic.

On top of this, at the end of lines 14, and 16, exclamation marks are used instead of full stops to indicate emphasis. This also adds emphasis to the sense of sorrow in these sentences, which develops the grief further. Another exclamation mark is used at the end of line 21. Here, it is worth mentioning that the syntactic construction of line 16 is interrogative with the question indicator, the character '怎' (English equivalence is 'how') in 'how can I bear the darkness coming over on my own?'. Although the syntactic structure is interrogative, this type of question is different from either conventional closed questions that require simple answers 'yes/no' or specific questions that

requires more specific answers (similar to the cases of wh-questions in English). This is a rhetorical question where there is no answer to be expected. As Quirk (1985) comments:

The rhetorical question is interrogative in structure, but has the forces of a strong assertion.
It generally does not expect an answer.

(Quirk 1985:825)

Accordingly, the effect of the speaker's unwillingness to go through the lonely evening is enhanced by the use of an exclamation mark. The following section is the stylistic analysis of the poem with the theory of figure and ground.

5.3 Stylistic analysis of figure and ground in the source text

In this section, I will analyse the source text by employing the cognitive stylistic theory of figure and ground. As introduced in previous chapter (3.3.1), the concept of figure and ground adds a cognitive dimension to explain how foregrounding attracts attention. The figure and ground phenomenon is presented by locative relations in texts. In the following sections, I will analyse these locative relations presented in the source text; and these analyses will be used as a reference for evaluating the source texts in next chapter.

5.3.1 OUT OF image schema

乍暖还寒时候， 4

The two lines above run: ‘乍暖还寒时候’ (the time when the weather is still cold but abruptly warm) and ‘最难将息’ (the most difficult to get enough rest). The propositional meaning of these two lines is that during the period of time when the weather was so unstable, usually cold but with sudden warmth coming along, it was the most difficult time to get enough rest because the temperature changed unexpectedly. Line 4 functions as the adverbial referring a particular period of time, while line 5 functions as the main clause expressing the hardship. The scenario seems ordinary; this is how the human body reacts to changes in the natural environment such as the weather. However, what is interesting here is the figure and ground relation presented through the first four characters in the line ‘乍暖还寒’ (still cold but abruptly warm). The last character ‘寒’ meaning ‘cold’ is defined by the penultimate character ‘还’ meaning ‘still’ which indicates that ‘still cold’ is the norm within expectations. Defined by the first character ‘乍’ meaning ‘abrupt’, the second character ‘暖’ meaning ‘warm’ is foregrounded because ‘abrupt’ suggests something which is out of expectation. As a result, the unexpected ‘abruptly warm’ is foregrounded out of the background ‘still cold’. This relational structure is presented as the OUT OF image schema in this scene (see the list of image schemas in Stockwell 2002a:16). As discussed in section 3.3.1.2 figure and ground, in cognitive stylistics, the foregrounded element is the figure while the backgrounded element is the ground. So in the source text, the foregrounded ‘乍暖’ (abruptly warm) is the figure, and the norm ‘还寒’ (still cold) is ground. When the figure moves, it follows a path; because the path of a bullet can be understood as a trajectory, the figure then is called a ‘trajector’ and the ground is called ‘landmark’ which remains static and functions as a reference point for orientation (Ungerer & Schmid 2006, Stockwell 2002a, Jeffries & McIntyre 2010). So ‘the notions “trajector” and “landmark” are specific manifestations of the more widely applicable notions of “figure” and “ground” (Ungerer & Schmid 2006:168). Applying this to the OUT OF image schema in this scene,

the ‘abruptly warm’ is the trajector and ‘still cold’ is the landmark. For this locative expression, Lakoff & Turner comment ‘the basic meaning of “out” is being exterior to a bounded space which is regarded as having an interior’ (1989:97). A prototypical example of the OUT OF image schema could be ‘Mao went out of the house’. In this locative expression, ‘Mao’ is the figure/trajector and ‘the house’ is the ground/landmark. During the movement ‘went out’, ‘Mao’ receives prominence as a dynamic element while ‘the house’ remains static. This suggests that Mao was inside the house before the movement of ‘went out’ happened, but afterwards Mao is outside the house. Thus we might infer in the source text, that the trajector, the ‘weather’, which appears to be an elided subject, moves from a starting position which is interior to the landmark, ‘still cold’, to a resting position where it is exterior to the landmark. Thus, the dynamic process of the weather changing from being cold to being warm receives conceptual prominence and we give more attention to the unexpected warmth. So the specified condition of the ‘时候’ (time) is delivered to the readers with the notion that the weather is usually cold but suddenly it is warm. Returning to the source text, through the presence of the OUT OF image schema, the prominence the weather receives makes this period of time which is defined by the specifications regarding temperature variations prominent.

Under the condition of the unstable weather, line 5 ‘最难将息’ (the most difficult to get some rest) suggests that, within this specific period of time, the difficulty of getting enough rest reaches the highest level by the indicator ‘最’ which suggests the superlative level. As I have mentioned above, the reason why it is difficult to get enough rest is the unstable weather caused by the sudden warmth out of the normal coldness. It seems to suggest that getting enough rest is not usually difficult but only during the time with the unpleasant weather conditions. This foregrounds the difficulty of getting rest, which creates the effect of emphasizing the hardship. So by the presence of the locative

relation, the specific time as the condition causing the difficulty is emphasized and, consequently, the sorrow caused by the torturous experience of poor sleep is deepened.

5.3.2 AGAINST image schema

三杯两盏淡酒， 6

怎敌他， 7

晚来风急。 8

Following the scene with unstable weather, lines 6-9 describe another scene with three lines ‘三杯两盏淡酒’ (three or two cups of light wine), ‘怎敌他’ (how to fight against) and ‘晚来风急’ (the swift evening wind). These three lines suggest how a few cups of light wine could fight against the swift evening wind. As Stockwell (2002b) explains, the movement in a text is prototypically represented in the verb phrase or by the locative relation of space and time. The verb phrase ‘敌’ (fight against) in line 7 represents the movement caused by the clashing relationship between a few cups of light wine and the windiness coming from the swift evening wind. The evening wind here is metaphorically seen as the light wine drinker’s enemy through the conceptual metaphor EVENING WIND IS ENEMY (see 3.3.1.3). The hostility of the source domain is mapped into the target domain the ‘the swift evening wind’ so the windiness is able to attack the wine drinker. Hence, the drinker needs to defend or fight against the attack associated with this natural phenomenon. In this scene, the AGAINST image schema is presented. Because ‘three or two cups of light wine’ makes no real defence against the ‘swift evening wind’, line 6 here might refer to the warmth the wine drinker would gain from the alcohol in the wine. As Rexroth and Chung introduced, during this lonely time the poet’s ‘love for wine seemed to be the only consolation’ (1979:90). It is possible that the wine drinker here is intended to be the poet herself. So in the locative expression presented here, the

figure is ‘a few cups of thin wine’ referring to the warmth the poet gains from drinking the wine while the ground is the windiness of the ‘swift evening wind’. In the scene, the windiness as a normal state of natural affairs remains static and is the landmark, whilst the gaining of warmth from drinking wine is the trajector. Equivalent to the previous OUT OF image schema, the trajector follows a particular path in this relational structure. The AGAINST image schema expresses the locative relation as ‘the trajectory traces a path up to the landmark, finishing adjacent to it and blocking it’ (Stockwell 2002a:23). A simple example of this image schema could be presented in ‘Mao runs against the strong wind’. The trajector, Mao, traces a path up to the windiness caused by the strong wind, finishing adjacent to it and blocking it. Returning to the source text, the trajector, a wine drinker with inadequate warmth, traces a path up to the landmark, the windiness caused by the swift evening wind, ‘finishing adjacent to it and blocking it’ (ibid). Hence, the process of gaining warmth by drinking the light wine to fight against the windiness in the evening receives conceptual prominence. However, the attempt the wine drinker makes to gain warmth from drinking wine turns out to be inadequate because of the limited amount of alcohol suggested by two pro-modifiers of the head-noun ‘酒’ (wine) in line 1: ‘三杯两盏淡酒’ (three or two cups) and ‘淡’ (light). Thus, through this AGAINST image schema, the process of wine drinker gaining warmth is made prominent, and with the suggestion of the inadequacy of the wine, either in terms of quantity or the sense of alcohol content, the unsuccessful attempt of drinking wine to gain warmth is emphasized. As Culler suggests that literature is a speech act or textual event that elicits a certain kind of attention, through the presence of the image schema presented in the source text, Chinese readers’ thoughts are taken through the struggle of staying warm in a windy evening night (2011:28). Continuing the hardship of lack of rest, the level of the grief expressed by the inadequate warmth in a windy evening is increased by the conceptual prominence generated by the AGAINST image schema.

5.3.3 OVER image schema

雁过也， 9

正伤心， 10

却是旧时相识。 11

The three lines above run: ‘雁过也’ (geese flying over), ‘正伤心’ (being heart-broken) and ‘却是旧时相识’ (but they are old acquaintances). As we have learnt earlier (see 5.2), the poet used to correspond with her husband via the geese, using them like messenger pigeons. So the one who is ‘being heart-broken’ in this scene might be the poet. In that sense, as the ending of the first stanza, this line depicts a scene where the poet is broken-hearted, geese flying in the sky, over her head, and the flying geese remind the poet that they used to be her acquaintances in the past. One could argue about whether the poet was in a sad mood already before the geese flew over, but it is undeniable that the appearance of the geese in the scene either triggers the sorrow or, at least, increases the degree of sorrow. However, for my interpretation, it is very likely that the poet is already in a sorrowful mood. This is because a) the descriptions in the previous scene express the grief caused by these difficulties of getting enough rest and staying warm and b) the first character ‘正’ (Zhang 2014:1916) in line 10 functions as the adverb meaning ‘now’ in this case indicating the on-going state of the adjective ‘伤心’ (heart-broken). So line 10 ‘正伤心’ (being heart-broken) suggests that before seeing the geese the poet was in a sad mood already and the appearance of the geese in the scene increased the degree of sorrow the poet was feeling.

The movement in this scene is the geese flying over, so the locative relation presented in this scene is the OVER image schema including the geese which are flying over in the sky, and the heart-

broken poet who is below the flying geese. Because of the natural mobility associated with the process of flying, in this image schema, the ‘flying over’ geese are the trajector while the ‘heart-broken’ poet who remains static is the landmark. The OVER image schema ‘consists of a trajector moving along a path that is above the landmark and goes from one end of the landmark to the other and beyond’ (Ungerer & Schmid 2006:168). A stereotypical example could be seen in ‘Mao walked over the rocks’, which emphasizes the movement of the trajector, Mao, who walks from one side of the landmark, the rocks, to the other and beyond. There could be variations of an image schema which are known as elaborations (Stockwell 2002a:16). In this scene, the elaboration of the OVER image schema is that the trajector is above the landmark and the trajector moves from one side of the landmark to the other side. As explained in 4.5.1.2 Image schema, in the visual world, the moving element is more noticeable than the static element because it renews the attention. Applying this to the textual field, a certain element is chosen to be the figure because it contains certain features as concluded by Stockwell. One of the features the figure contains which make it prominent is that ‘it will be moving in relation to the static ground’ (2002a:15). So, during the process of the geese flying over the heart-broken poet, conceptual prominence is given to the ‘flying geese’.

It seems that this locative relation contributes little to expressing the poet’s grief as ‘flying geese’ is the figural element, not the ‘heart-broken’ poet. However, line 11 ‘却是旧时相识’ (but they are old acquaintances) reveals the reason why seeing flying geese increases the degree of the poet’s grief; the geese remind the poet of her past, messaging her husband through the geese. Furthermore, through this OVER image schema, the readers’ conceptual prominence lies on the flying geese, the ground. However, the poet in a sad mood is normalized without receiving any attention in this relational structure. The normalization of the ‘heart-broken’ poet’s sorrow as background increases the degree of contrast with the foregrounded ‘geese flying by’. As a result, the degree of increasing

the grief triggered by this image schema is greater than in cases where the ground is not the poet's sorrow, but another element and the sorrow is not normalized. In other words, this seems to suggest that the grief presented in this source text is the totality of the sorrow emphasized through this OVER schema and the sorrow normalized in the ground.

5.3.4 OVER, UP image schemas

满地黄花堆积。 12

憔悴损， 13

如今有谁堪摘！ 14

The scene described focuses on the multitude of yellow flowers. There are three instances of image schema presented to make the yellow flowers prominent. Line 12 ‘满地黄花堆积’ (yellow chrysanthemums are over the ground and piling up) reveals all the elements which form these locative relations. They are ‘黄花’ (yellow flower) and ‘地’ (ground). By reading this line, the scene being put in front of the readers is that the yellow flowers are piling up all over the ground. As mentioned in 5.2.3 Interpretation of second stanza, the yellow flower indicates chrysanthemums, in the scene the chrysanthemums are piled up and spread all over the ground. In this scene, there are two image schemas presented: the OVER image schema and the first instance of the UP image schema. For both image schemas, the chrysanthemums are the figure/trajector and the ground is the ground/landmark. First of all, as discussed in 5.3.3, the OVER image schema expresses the path of the trajector being above the landmark and moving from one side of the landmark to the other. The elaboration of the OVER image schema here is that the trajector is in contact with the landmark and the size of the trajector is the same or bigger than the landmark (Ungerer & Schmid 2006:171). The

movement of the chrysanthemums covering the ground receives conceptual prominence. So the first locative relation presented in ‘满地’ (all over the ground) guides the readers to the scene that the yellow flowers are everywhere. This emphasizes that the yellow flowers abound in great quantity by describing them as a carpet as large as the ground. Secondly, the UP image schema expresses that ‘the path of the trajector has a vertical direction, the landmark is only relevant as far as its vertical is concerned’ (Ungerer & Schmid 2006:169). So the trajector moves vertically from a starting point to a resting point which is higher when compared with the landmark. In the locative relation presented in ‘Mao climbs up the wall’, the importance is the vertical movement the trajector, Mao, makes. The landmark, ‘the wall’, is only used to reference the vertical direction. The elaboration of the UP image schema in the source text is that the trajector is in contact with the landmark and the ascending path is made by the growth of the trajector itself.

Thus the expression ‘堆积’ (piling up) depicts a dynamic process of the chrysanthemums vertically overlapping each other in many layers. Again, this process and the chrysanthemums are given conceptual prominence. Through the prominence the trajector generates, the significant quantity of the yellow flowers is implied by the image of thickness created through the piling up process. Together with the OVER image schema, line 12 describes the scene; the chrysanthemums are in great quantity as observed from two directions, the horizontal mass and the vertical thickness. The scene which is full of chrysanthemums is linked with the next line of the poem ‘憔悴损’ (very withered) to suggest that all these ‘yellow flowers’ are withered. This can be seen as the reason why nobody is interested in picking them up expressed in line 14 ‘如今有谁堪摘’ (who would pluck them up now). Through the OVER image schema and the UP image schema, readers have received the conceptual prominence of the scene which is full of chrysanthemums. By indicating that the chrysanthemums are no longer attractive as they are all withered, the negativity of this notion creates more awareness of grief for the readers. This creates a contrast which suggests that the more

yellow flowers on the ground, the more sorrowful the scene becomes. In addition, the second instance of the UP image schema is presented in line 14 ‘有谁堪摘’ (who would pluck them up). Similarly to the first UP image schema, in this locative relation, the figure/trajector is ‘yellow flowers’ and the ground/landmark is ‘the ground’. Conceptual prominence is given to the ‘yellow flower’ in the process of being plucked up. Reviewing this prominence in the whole scene, the negativity coming with the sadness that nobody cares to pick the flowers up is emphasized. On the other hand, presumably the chrysanthemums could be picked and appreciated before they are withered as the poet used to do so (see 5.2 The Ancient Chinese Poem), a possible reason that no one is interested in picking them up is because the poet was too sorrowful to enjoy the flowers. Thus, the prominence generated by this UP image schema might emphasize that the reason why the flowers are not plucked up is not only because they are withered, but also because there are no enjoyment of the flowers due to the poet’s sorrow. Consequently, the degree of negativity associated is greatly increased. Therefore, with the presence of the three instances of image schema, the scene of chrysanthemums is visualized and sorrow is emphasized.

5.3.5 OVER image schema

守着窗儿, 15

独自怎生得黑！ 16

The character ‘守’ in line 1 is a verb, it is also a Chinese character that has many different meanings (Zhang 2014:1365). For instance, combined with other characters, ‘守’ could mean ‘wait’ in ‘守候’, ‘keep’ in ‘遵守’, ‘guard’ in ‘守卫’ and ‘stay together’ in ‘厮守’. In the source text, it means ‘staying somewhere without moving’. The possible verbal description here is staying by the window without moving. The other character ‘着’ is a grammatical character whose function is

similar to that of the ‘-ing’ participle verb inflection in English, suggesting that the action is progressive. Hence, ‘staying by’ can be seen as an equivalent interpretation of ‘守着’ in this case.

These two lines express the hardship of spending evenings alone staying by the window, especially when it is getting dark in the evening. It contains the adverbial ‘守着窗儿’ (staying by the window) and the main clause ‘独自怎生得黑!’ (how to bear the darkness coming over on my own!). Spending the evening without any interactions with others when good company was available in the past is not a nice experience for the speaker, particularly in a scenario where there are no others available and being alone is the only option. On top of this, the darkness, coming along with that specific time of a day when the daylight gradually fades away, makes the evening unbearable. So the scene depicted contains a window with someone staying by and the darkness caused by the coming evening. The interesting feature here is a locative relation OVER image schema presented in line 16 by ‘得黑’ (coming over darkness). In this locative relation, there are two elements: ‘窗儿’ (window) and ‘黑’ (darkness). Whether in China or in the West, a ‘window’ is an opening in the surface of a building or vehicle, fitted with glass or another material (for example oil paper in ancient China) in a frame to admit light or air and allow people to see out. As a part of a building, ‘窗儿’ (window) remains still in most cases. Additionally, the verb ‘守’ expresses the static state as discussed above. So line 15 (staying by the window) is the ground in this locative relation. As we have learnt that the speaker in the poem might be the poet herself, we might infer that the poet is the one who stays by the window. The other element ‘黑’(darkness) is defined by the previous character ‘得’ (Zhang 2014:266) which suggests the progressive property of the ‘darkness’ as in the sense of ‘the evening darkness coming over’. This describes the scenario with more detail in regard to the gradual change of the darkness. So the ‘coming darkness of the evening’ is not just a single-motion of being dark but a dynamic process of the daylight starting to dim from, perhaps, the late

afternoon to the point when there is no daylight at all in the evening. Thus, in the source text, ‘得黑’ (coming over darkness) is the figure. The ‘coming darkness of the evening’ is the trajector crossing over the poet who is ‘staying by the window’ as the landmark. As discussed earlier (5.3.3), the OVER image schema describes the locative relation of figure being above ground. The elaboration here is that the trajector, the darkness of the evening, moves from a starting point which is on one side of the landmark, the window, to a resting point which is on the other side of the landmark; and the trajector covers the landmark (Ungerer & Schmid 2006:171). So conceptual prominence is given to the process of getting dark from later afternoon to the evening, and by emphasising the path of the trajector, the scene is thus visualized. The three-dimensional effects bring the reader closer to the interpretation of the poem.

As mentioned above, the line 16 ‘独自怎生得黑!’ (how to bear the darkness coming over on my own!) explicitly expresses the hardship which is caused by facing the darkness of the coming evening without any interaction with others. The negativity of the effect, the poet’s fear, is increased by putting the cause, the darkness, in the prominent position. The image schema helps to raise the readers’ awareness of the unbearable experience described in the source text. Consequently, for readers, staying by the window as a terrifying experience is presented as a dynamic process including waiting for the darkness of the evening coming, resigning to the darkness hopelessly and being beaten by the darkness without any company.

5.3.6 ON, THROUGH image schemas

梧桐更兼细雨， 17

到黄昏, 18

点点滴滴。 19

The three lines describe an evening scene suggested by the time adverbial ‘到黄昏’ (till evening) containing ‘梧桐’ (Chinese parasol trees) and ‘细雨’ (gentle rain). They are connected with the term ‘更兼’, a conjunction meaning ‘even more with’. ‘梧桐’ (Chinese parasol trees) are associated with heart-shaped broad leaves, which depicts a scene of drizzle and trees with broad leaves. The line 19 ‘点点滴滴’ expresses the notion of the raindrops dripping consecutively. The first character ‘点’ means ‘small dot’ (Zhang 2014:282) and the second character ‘滴’ means ‘drip’ (Zhang 2014:271). This refers back to the raindrops in the line 17 with the effects of sound symbolism. The sound of these four Chinese characters generates the effect of sound symbolism relating to the intrinsic proposition they convey. Sound symbolism is a type of phonaesthesia (Firth 1957) which is ‘the study of the expressiveness of sound, particularly those sounds which are felt to be appropriate to the meaning of their lexeme’ (Wales 1990:352). Precisely, sound symbolism is used for cases where the phonetic structure might invoke a particular sound as Short explains:

There are various words in English where the phonetic make-up does appear to bear an intrinsic relation to the thing which the word refers to, and it is for this circumstance that we reserve the term *sound symbolism*.

(1996:115)

The effects of sound symbolism here are caused by the pitch variation created by the *Pinyin* of these four characters. As mentioned in 2.2 Chinese phonetic system, each Chinese character has a tone which refers to the pitch changes. In terms of *Pinyin*, the Chinese phonetic system, the initial of the first two characters is <d> and they are on the third tone, and the initial of the last two characters is

also <d> and they are on first tone (see 2.2 for more details). With the doubling of each character, the pitch variation generated with the sound pattern <d><d><d><d> contains the effect of sound symbolism for readers as they might be able to put readers in mind of the sound of the consecutive raindrops dripping.

On top of this, as discussed in 2.3 Chinese writing system, because Chinese is a language which uses pictograms and Chinese characters are individually formed with various components, the four dots at the bottom of the character ‘点’, the three dots on the left side and the three dots on the top component of the right side of character ‘滴’ also help to refer the water drops. Line 19 ‘点点滴滴’ offers the readers not only the onomatopoeic effect and effect of sound symbolism regarding the sound of the raindrops, but also the visual effect through the unique writing system of pictograms.

In this scene, there are two locative relations presented, the ON image schema and the THROUGH image schema. Both image schemas share the same elements of figure and ground. The ‘细雨’ (gentle rain) is the trajector while the ‘梧桐’ (Chinese parasol trees) are the landmark. When a raindrop falls naturally, it would either land on the tree leaves as a close-up scene (ON image schema) or it would go through the tree (THROUGH image schema) in a view from a distance. Without a specific indication regarding the locative relations mentioned in the source text, both image schemas are reasonable. The locative relation of the ON image schema expresses the process that the trajector moves onto the landmark (Jeffries & McIntyre 2010:137). For example, ‘Mao gets on the bus’ emphasizes the dynamic process that the trajector, Mao, gets onto the landmark, the bus. In the scene of the source text, the trajector, the ‘gentle rain’, moves onto the landmark, the ‘Chinese parasol trees’. So the drizzle attracts more attention than the Chinese parasol tree as a dynamic item. It thus creates a vivid depiction of the process of raindrops dripping. This seems to share some similarities with what the Imagism movement in English poetry aimed to do. In the

early 20th-century, the Imagism Movement was initiated with poetry that favoured precision of imagery, clear and sharp language. As Hughes comments, it has been described as the most influential movement in English poetry since the activity of the Pre-Raphaelites (1931: Preface). A characteristic feature of the imagists' poetry is the attempt to isolate a single image to reveal its essence. Take, for example, one of the American poet William Carlos Williams's poems:

The Nightingales:

My shoes as I lean
unlacing them
stand out upon
flat worsted flowers
nimble the shadows
of my fingers play
unlacing
over shoes and flowers

(Cited in Tomlinson 1972:82)

The items in this poem create imagery, such as shoe laces, worsted flowers and the shadows of my fingers. They are used in the description of two motions a) the shoes stand upon the flowers and b) the shadows cover over the shoes and the flower. To me, reading the poem seems to be an experience like one of the moments when watching a movie is abruptly switched to an image. The scene is displayed with extreme slow-motion; someone steps on a flat worsted flower, attempts to unlace their shoes and the shadows of the fingers which are unlacing the shoes cover over the shoes and the flowers being stepped on. With all the details, the process of these two motions generates a vivid depiction to English readers. It is not an easy task because the limitation of elements in a simple closed-up scene restrains the possibilities of building up adequate details for readers to gain

full interpretations. However, as Rosenfeld comments ‘it take a maturity as great as Williams’s to be able to put the finger on anything as unobvious and fine as the vision contained in *The Nightingales*’ (Tomlinson 1972:82). This is similar to the description of the process of the raindrops in the source text. Without the two image schemas, the description of the raindrop would be two dimensional and it might be difficult for the readers to perceive the prominence of the process of the raindrops’ motions. Consequently, any effects caused by this prominence could be delivered to the readers.

The locative relation of the THROUGH image schema conveys that the trajector initially moves from one side of the landmark toward the landmark in order to become a part of it; then the trajector move out of the landmark reaching a resting point on the other side of the landmark. So the mobile drizzle receives more conceptual prominence during the process of raindrops falling through the Chinese parasol trees. This contributes to enhancing the effects of sound symbolism ‘点点滴滴’ created, as a more detailed indication of the mobility of the raindrops is produced. Hence, the two image schemas presented emphasize the process of the raindrop dripping so the scene is clearly visualized to get closer to the readers’ interpretation. Linking the vivid raining scene with other sorrowful experiences in *Sheng Sheng Man* which have been discussed previously, such as the inadequate warmth to fight against the evening wind and the fear which is caused by the coming evening darkness, the raining scene here adds nothing but negativity to enhance the grief of all these sufferings.

5.3.7 IN image schema

这次第， 20

怎一个愁字了得！ 21

As the concluding sentence, it consists of two lines. The line 20 is the adverbial including the determiner ‘这’ meaning ‘this’ and the head-noun ‘次第’ meaning ‘situation’. The line 21 is an exclamative sentence ‘怎一个愁字了得!’ meaning ‘how inadequate the word sorrow is’. This conveys the exclamation that, in this situation, the word sorrow is inadequate to express all the grief. As the ending of the poem, this sentence brings the previous melancholy of the whole poem to a culmination as a conclusion. The instance of the IN image schema is presented in the adverbial ‘in this situation’. The figure/trajector is the one who suffers from all the struggles described in the poem and the ground is the adverbial, ‘this situation’. This sufferer could be the poet herself as mentioned earlier (5.2.2 First stanza). As a commonly used phrase, ‘in this situation’ seems nothing special. But it contains the application of the Container Metaphors defined by Lakoff & Johnson (1980:29-32) (see 3.3.1.3). In line 20 ‘in this situation’, the abstract concept ‘this situation’ is metaphorically seen as CONTAINER OBJECT with a boundary. Hence, the miserable experiences are seen as a territory that can be entered into or moved out. Lakoff and Johnson explains that ‘the metaphor is a natural one that emerges from the fact that, when you look at some territory (land, floor space, etc.), you field of vision defines a boundary of the territory, namely, the part that you can see’ (1980:30). This is how we conceptualize the abstract concept such as ‘situation’ as a space with boundary, which links with the application of the IN image schema. For this IN image schema, Stockwell explains this image schema as, ‘in this conceptual structure, the trajector creates a path from a starting point outside the landmark to an ending point in which the landmark contains the trajector’ (2002a:23). A simple example can be seen in ‘Mao came into the house’. The figure, ‘Mao’, moves from the outside of the landmark, ‘the house’ to the inside of the house and ‘the house’ contains ‘Mao’. So in this IN image schema, the trajector, the poet, follows the path from a starting point out of the landmark to a resting point in which the landmark, ‘this situation’, contains the trajector. The dynamic process of the sufferer moves into the ‘this situation’ which receives conceptual prominence. It seems different from the previous locative expression in the way that the

landmark here is an abstract domain, but Lakoff & Turner confirm its validity stating that ‘image schema can be used to structure both physical scenes and abstract domains’ (1989:98). As mentioned earlier, as the ending of the poem, this sentence seems to bring all the earlier attentions to a conclusion. Thus, ‘这次第’ (this situation) suggests the specific situation where all the sorrowful experiences the poet has previously experienced are included. Through this IN image schema, the prominence generated emphasizes the poet’s sorrowfulness. Together with the clause which expresses the exclamation that ‘一个愁字’ (one word sorrow) is far from being adequate to deliver the degree of grief, the significantly high degree of sorrow is delivered to Chinese readers.

5.4 Conclusion

I have analysed the source text with the cognitive stylistic theory of figure and ground. Table 5.1 below shows all the instances of image schema identified in the source text:

Table 5.1 Image Schema in the Source Text

Source text	Image schemas
Lines 4-5	OUT image schema
Lines 6-8	AGAINST image schema
Lines 9-11	OVER image schema
Lines 12-14	OVER image schema UP image schema UP image schema
Lines 15-16	OVER image schema
Lines 17-19	ON image schema THROUGH image schema

Lines 20-21	IN image schema
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As mentioned earlier (see 5.2 The ancient Chinese poem), one of the striking characteristics of the poet Qingzhao Li, is that *Sheng Sheng Man* expresses sorrow inexplicitly through these detailed descriptions of surroundings. Therefore I argue that a significant degree of awareness of grief is delivered to Chinese readers through the conceptual prominence generated by the dynamic processes in these image schemas. As I have discussed above, the effects of visualizing the text in three-dimensional scenes enables readers to get close to the interpretation of the poem. Stockwell believes ‘reading a literary text is a dynamic experience, involving a process of renewing attention to create and follow the relations between figure and ground’ (2002a:18). The figure presented in this poem changes from abstract concepts such as the abrupt warmth (line 4-5) and coming darkness (line 15-16) to physical objects such as the geese (lines 9-11) and yellow flowers (lines 12-14). Through these changes of figural elements in relation to their locative expressions, the poem seems to guide readers through a filmic process with emphases on various difficulties in each scene which are given conceptual prominence. As a result, the sorrow integrated in these scenes is greatly emphasized.

From the beginning of this chapter, I have presented the source text in the thesis, the ancient Chinese poem *Sheng Sheng Man*, in Chinese. The rather short biography of the poet Qingzhao Li might offer those who are unfamiliar with her poetry some background knowledge in relation to the particular poem I chose. Although there may be variations regarding the interpretations of certain aspects in the poem, my demonstration should be adequate to give English readers a reliable interpretation of the poem. The stylistic analysis conducted through the poem is in detail, including the form of the locative relationships and the effects generated by the presence of image schemas. As mentioned in a previous chapter (3.2.7, 3.3.1.2, 4.4.1), locative relations are universal for human beings. This means that both Chinese readers and English readers receive the same cognitive

process the locative expressions convey, despite linguistic or cultural differences. So using the stylistic analysis of the source text as the only reference, evaluating the faithfulness of the target text based on image schemas could be more objective than the intangible traditional notion, ‘poetic spirit’, can ever be. The outcome of the evaluation also should be falsifiable. In the next chapter, I will initiate the stylistic analyses of the six English translations and evaluate them by comparing them against the source text.

Chapter 6

Comparing the target texts against the source text

6.1 Introduction

In the previous chapter, I introduced the ancient Chinese poem *Sheng Sheng Man*; and I also carried out a stylistic analysis of the source text using the theory of figure and ground as a guide. In this chapter, I analyse the target texts with the theory of figure and ground and make evaluations of these translations under the criterion of faithfulness. This means that, in terms of image schemas, the translation with the most faithful duplications of the locative relations presented in the source text is the most faithful target text. I discuss the same locative expressions under one sub-section, but there might be cases where a few image schemas presented in one scene are gathered under one sub-section. In the analysis of each target text, first of all, I discuss all the locative relations presented. The discussion of each image schema in relation to the source text is evaluated on the basis of a), whether the linguistic realization of the image schema is faithful to the source text and b) whether the effect created by the image schema presented in the target text is faithful to that in the source text. There are instances of image schemas presented in the target text as new image schemas, which means they have no references in the source text. For those cases, I will demonstrate how these locative relations work and what effects they might generate. At the end of this chapter, the overall evaluation will be presented.

6.2 Cognitive stylistic analyses of the target texts by Chinese translators

6.2.1 “Slow Slow Song” by Yuanchong Xu

“Slow Slow Song”

I look for what I miss; 1

I know not what it is.

I feel so sad, so drear,

So lonely, without cheer.

How hard is it 5

To keep me fit

In this lingering cold!

Hardly warmed up

By cup on cup

Of wine so dry, 10

Oh, how could I

Endure at dusk the drift

Of wind so swift?

It breaks my heart, alas!

To see the wild geese pass, 15

For they are my acquaintances of old.

The ground is covered with yellow flowers

Faded and fallen in showers.

Who will pick them up now?

Sitting alone at the window, how 20

Could I but quicken

The pace of darkness that won't thicken?
 On plane's broad leaves a fine rain drizzles
 As twilight grizzles.
 Oh, what can I do with a grief 25
 Beyond belief!

6.2.1.1 UP image schema

In the scene illustrated in 5.3.2, the AGAINST image schema presented in the source text is absent in this target text, but a new locative relation UP image schema is presented. In order to avoid repetition of explaining the same scene twice, I will discuss the absence of the AGAINST image schema firstly. The poet as the wine drinker who is represented by a few cups of light wine in the source text is presented as the first person pronoun 'I' in this target text. The proposition that the light wine is not enough to warm the poet up in order to fight against the strong wind has been transferred in lines 8-13:

Hardly warmed up	8
By cup on cup	9
Of wine so dry,	10
Oh, how could I	11
Endure at dusk the drift	12
Of wind so swift?	13

The AGAINST image schema in the source text is not presented. As a consequence, the perceptual prominence given to the warmth gained by drinking a few cups of light wine as the trajector is missing in this target text, the prominence of the sorrowful message regarding the poet in the source

text is not delivered, which makes this translated text unfaithful to the source text in terms of the linguistic realization of image schemas and the related effects. Consequently, the degree of sorrowfulness readers receive in this target text is reduced by the absence of the conceptual prominence which is generated by the AGAINST image schema. Another noticeable difference in the target text is the choice of the verb ‘endure’ in the interrogative clause ‘how could I endure...’. This interrogative clause is used to express the hardship that the warmth gained from drinking the light wind is not adequate in the windy evening. However, the verb ‘endure’ suggests tolerance of the situation and resignation to it, which is different from what ‘*敌*’ (fight against) indicates. With the AGAINST image schema, readers are likely to be aware that there are actions taken for the sake of protection. In contrast, ‘endure’ suggests that there is no protection involved but only passive acceptance of the situation. In relation to the AGAINST image schema in the source text, the sorrow which is associated with the poet is thus more prominently viewed than that in this target text. Hence, the target text here expresses the hardship but fails to reach the same level of prominence.

However, in this translated text, there is a conceptual metaphor GOOD UP IS in line 8 as ‘warm up’ (see 3.3.1.2). This is one type of conceptual metaphor that Lakoff and Johnson note as an ‘orientational metaphor’ (1980:14). Jeffries & McIntyre explain that orientational metaphors ‘have their origins in a physical basis’ (2010:142). For example, the conceptual metaphor GOOD IS UP has a ‘physical basis for personal well-being: happiness, health, life and control—the things that principally characterized what is good for a person—are all up’ (Lakoff & Johnson 1980:16). Stockwell comments that ‘this is consistent with the cognitive science view which claims that human psychological processes all derive at some fundamental level from the embodied human condition’ (Stockwell 2002a:109). As introduced earlier (3.3.1.2), an image schema is a cognitive concept dealing with a locative expression of space or time, (Stockwell 2002a:16). Lakoff and Turner state that ‘we can use these elementary image schemas to structure abstract domains, as we

do in “in love” (1989:98). In conceptual metaphor, image schemas tend to act as the source domain. The spatial orientation in line 8 ‘warm up’ thus suggests that being warm is good. However, because of the negator ‘hardly’, the effect of positivity that conceptual metaphor generates works in completely the opposite way. So the negativity of not being able to warm up is emphasized. Both the AGAINST image schema and conceptual metaphor GOOD IS UP with the negator produce the effects of emphasizing the poets’ miserable experience through locative expressions, and they both increase the focus of the poet’s grief. However, in relation to the earlier discussion regarding the action expressed by ‘fight against’ in the source text, the negative acceptance suggested by ‘endure’ in the target text is unable to emphasise the clashing relation between the inadequate warmth and the windiness. So in the translated text lines 8-13 are unfaithful to the source text in terms of the image schema. Nevertheless it does produce the effect of raising awareness of the poet’s hardships.

6.2.1.2 OVER, DOWN, IN & UP image schemas

In the scene discussed in the source text (lines 12-4) (5.3.4), conceptual prominence is given to the trajector, the ‘yellow flowers’, which is in relation to ‘the ground’ as landmark in both the OVER and UP image schemas. This depicts a scene of a great number of chrysanthemums. The passive clause in line 17 (the ground is covered with...) in this target text shares similar qualities with the elaboration of the OVER image schema in the phrase ‘covered over’ as it indicates that the size of the trajector is the same as the size of the landmark. The expression ‘fallen in showers’ in line 18 fails to convey the locative relation of the UP image schema in the source text, but it contains two new image schemas, the IN image schema and the DOWN image schema. In both locative expressions, the ‘yellow flower’ is the figure/trajector and the sky is the ground/landmark. ‘Showers’ describes the cluster in which the flowers drop. The IN image schema here emphasizes that a great number of ‘yellow flowers’ are falling at the same time.

The DOWN image schema does not help to build up the scene with plenty of flowers either. The UP image schema (see 5.3.6 ON, THROUGH image schemas) implies that ‘the path of the trajector has a vertical direction; the landmark is only relevant as far as its vertical extension is concerned’. The trajector moves from a starting point to a higher position vertically with reference to the ground. As a pair of opposite directional indications, this is also applicable to the DOWN image schema, only with the opposite direction of movement. So we can infer that the DOWN image schema indicates a path where the trajector moves from an initial position to a lower position vertically with reference to the landmark. Returning to this target text, the two image schemas of the ‘yellow flower’, and the landmark: the sky, emphasise the process of a great number of yellow flowers falling from a high position to a low position. In contrast, the UP image schema in the source text focuses on the process of the flowers ascending from a low position to a high position, which emphasizes the thickness of the flowers. The directional indications generated from the image schemas in the source text are thus different from the target text. Although the image schemas in both source text (ABOVE, UP image schemas) and target text (DOWN, IN image schemas) serve the purpose of delivering the image that the flowers on the ground are in great quantity, the opposite directional indications affect readers’ interpretations.

First of all, in the source text, the ‘piling up’ path has no suggestion of the process of the flower falling and the prominent process here is that the flowers are being stacked up on the ground. The following notion ‘憔悴损’ (very withered) in the source text, suggests that the yellow flowers on the ground are all withered. If something is piled up on a ground, the bottom layer should be on the ground first then another layer added on top of it following with the repetition of adding layers. So the process of withered flowers being added up to a great quantity is prominent; the scene described here could be that many layers of the withered flowers overlap on top of each other. This leads to the interpretation that these withered flowers have been on the ground for a while over the piling up

process. In contrast, through the DOWN image schema in the target text, the process of the ‘faded’ flowers falling into the ground receives conceptual prominence. Because of gravity, the process of ‘falling into’ is a single-motion movement although the yellow flower is in great quantity, as suggested by ‘showers’. So by making this single-motion movement prominent, the readers of this target text might interpret the scene as follows, the ‘faded’ flowers falling simultaneously, rather than the repetitive process which is suggested by UP image schema presented in the source text. Hence, through different image schema, apart from the horizontal mass of the flowers being presented, the thickness of the flowers presented in the source text is not duplicated in this target text, nor is the time span of the flowers’ existence.

The second instance of the UP image schema presented in the source text focuses on the chrysanthemums pointing out that nobody has any interest in picking them up. In the target text, this UP image schema is presented in line 19 ‘Who will pick them up now?’ as a duplication of the source text. In this locative relation, ‘them’ referring to the ‘yellow flowers’ is the trajector. The effects generated here are the same as in the source text; namely that the poet is too sorrowful to consider picking them up even though they are in great quantity. Hence the degree of grief is deepened. This instance of the UP image schema is faithful to the source text for both the form of the locative relation and the effect it creates.

6.2.1.3 ON image schema

Yuanchong Xu, introduced earlier in 3.1.6 Current translation study in China, is an advocate of the translation proposition of rhyme-translation. He applies this proposition to his translation practices and this target text is no exception. The rain scene (lines 17-9) in the source text is transferred to lines 23-4:

On plane’s broad leaves a fine rain drizzles 23

In this target text, the predicate ‘drizzle’ is moved to the end of the line, which prioritizes the adverbial and also matches with the end-rhyme of ‘grizzle’ in the next line. The grammatical construction of the main clause fits in one of the major clause types as subject + verb + adverbial (Quirk 1985:721) shown below:

A fine rain drizzles on plane’s broad leaves.

subject predicate adverbial

The ON image schema (5.3.6) is duplicated in this translated text. In line 23, the subject ‘a fine rain’ is the trajector while the ‘plane’s broad leaves’ is the landmark. Although, the specific type of tree is not transferred, the feature of the Chinese parasol trees with broad leaves is expressed explicitly in this translated text. As the ON image schema suggests, perceptual prominence is given to the dynamic figure ‘a fine rain’ which is in contact with the static background, ‘plane’s broad leaves’. As the analysis of the source text shows, because of the ON image schema, the process of the raindrops dripping is made prominent. The prominence of the process helps the reader visualize the text and brings them closer to the interpretation of the poem. The other image schema, the THROUGH image schema, which is presented to create a similar effect of visualizing the rain scene is not duplicated here. Consequently, although readers are able to be aware of the prominence of the raindrops dripping, through the ON image schema, the mobility of the raindrops generated in this target text is as same as that in the source text. Another point which is worth making is the effect of the sound symbolism in the source text. The effects of sound symbolism generated by the pitch variations of the four characters ‘点点滴滴’(line 19) are able to invoke the sound of raindrops dripping for readers. Together with the conceptual prominence produced by the trajector ‘gentle rain’ and the sound effect of raindrops (imagine the process of water dropping), the scene can be interpreted with not only visually, but also aurally. This allows readers of the source text to

experience a real surrounding with various senses. However, because the duplication of the effects of the sound symbolism is missing, it is impossible to interpret this target text in the same way. So, it is a faithfully translated text in terms of the locative relation ON image schema, but it is neither able to express the same level of mobility regarding the raindrops because of the absence of the THROUGH image schema, nor invoke the sound of the raindrops dripping.

6.2.1.4 BEYOND image schema

As the ending of this target text, Yuanchong Xu uses an exclamative sentence in lines 25-6:

Oh, what can I do with a grief 25

Beyond belief! 26

As I discussed in 5.3.7 IN image schema, the conclusive ending brings the whole poem to a strong negative culmination in the source text. The exclamative structure in the target text could point out this force of culmination (Quirk 1985:833-5). In the source text, the IN image schema which involves the elements of the poet and ‘this situation’ is presented, but it appears that the specific image schema has no replication in this target text. The absence of the duplication of the image schema into the target text is caused by the fact that ‘这次第’ (in this situation, line 20) is not transferred into this target text. In this translated text, instead of the adverbial, ‘oh’ is used to attract the reader’s attention at the very beginning of line 25. So the exclamation the IN image schema generates in order to emphasize the poet’s sorrowfulness in the source text is, to some degree, expressed. However, a different image schema is presented in the target text. Just before the exclamation mark, ‘a grief beyond belief’ contains a locative relation of the BEYOND image schema. In terms of position in space, the preposition beyond means ‘on the farther side of’ (Oxford English Dictionary). In this BEYOND image schema, the figure, ‘a grief’, is ‘on the farther side of’

of the landmark, the ‘belief’. The conceptual metaphor EMOTION IS OBJECT applies here in the sense that the abstract concepts ‘grief’ and ‘belief’ are metaphorically seen as concrete objects in the case where one can be placed beyond the other. So, the figure ‘a grief’, which metaphorically moves from the ground ‘belief’ to somewhere far from ‘belief’, receives the prominent attention as a dynamic element. This is to say that the ‘grief’ is not in the range of the existence of faith. For the readers, the effect this process generates makes them aware that the experience is incredibly sorrowful as it is out of the existence of faith. Together with the emphasising effects created by the exclamative structure, the significance of the negativity can be delivered.

As mentioned earlier (3.2.5 Current translation study in China), Xu believes the aesthetic value of the target text can be higher than that of the source text. Based on that point, he also favours the point of view that ‘文学翻译是两种语言，甚至是两种文化之间的竞赛，看哪种文字能更好的表达原作的内容’ (literary translation is not just a competition between two languages, but also a competition between two cultures with the criterion of which one can express the content of the source text better) (Xu 2000:29). There might be creative input in the target text, but the competition is not between the languages or cultures which the source text and the target text are in. The comparability lies in the variations of the same linguistic or cultural system. Song also comments ‘两种语言和文化之间的竞赛并不存在’ (there is no competition between two languages and cultures) (Song 2000:38). It is possible to conduct a comparison of, say two versions of the same Chinese text, for the purpose of evaluating whether one is better than the other on the basis of a certain set of criteria. The linguistic variations between these two versions might be used as the reference to back up the evaluation. But the outcome of the evaluation might vary according to different sets of criteria. In the case of evaluating the target text against the source text on the basis of faithfulness, the source text is the only reference, not the two linguistic or cultural systems. For example, when we say the criterion is faithfulness regarding locative relations, the comparison

is based on whether the target text manages to duplicate the instances of figure and ground presented in the source text. This creates a reliable evaluation, as the understanding of the spatial structure which is based on human being's bodily experience is universal. If we set the criteria as other elements, say aesthetic value, it might become difficult or even impossible because the aesthetic value in the source text might not share similarities with that in the target text. This makes no reliable claim that the Chinese text is better than the English text in terms of aesthetic value as they are judged with different references.

Following Xu's point discussed earlier, the new image schemas, say the presence of the BEYOND image schema could be a competitor of the IN image schema in the competition between the source text and the target text. But they are not 'competitors' because the reference for the evaluation here is the source text under the criterion of faithfulness. Consequently, the target text is not faithful to the original text because of the absence of the image schema presented in the source text. At the same time, the presence of the new image schema manages to contribute to the readers' awareness of the grief. In the next section, I will analyse the target text "Sheng Sheng Man" by Zhongjie Xu.

6.2.2 "Sheng Sheng Man" by Zhongjie Xu

"Sheng Sheng Man"

I've a sense of something missing I must seek. 1

Everything about me looks dismal and bleak.

Nothing that gives me pleasure, I can find.

Even the weather has proved most unkind.

It is warm, but abruptly it turns cold again. 5

An unbroken rest—most difficult to obtain.
 Three cups of thin wine would utterly fail—
 To cope with the rising evening gale.
 Myself, into woe, a flight of wild geese has thrown.
 But with them, very familiar I have grown. 10
 Above the ground, chrysanthemums are bestrewn.
 Gathering into heaps—bruised—withering soon.
 With myself in utter misery and gloom,
 Who cares to save them from their approaching doom?
 Standing by the window—watching in anguish stark, 15
 Could I bear alone the sight until it is dark?
 Against the tung and plane trees, the wind rises high.
 The drizzle becomes trickles, as even draws nigh.
 How, in the word "Miserable", can one find—
 The total effects of all these on the mind! 20

6.2.2.1 OUT OF image schema

Even the weather has proved most unkind. 4
 It is warm, but abruptly it turns cold again. 5
 An unbroken rest—most difficult to obtain 6

Lines 4-6 suggest to readers that it is difficult to ‘obtain’ ‘an unbroken rest’ when the weather is ‘unkind’ because ‘it is warm, but abruptly it turns cold again’. In line 5, the weather being cold is an unexpected state; it turns to cold ‘abruptly’, which is foregrounded. What we expect is the weather

being warm as the norm indicated by ‘it is warm’ with the present tense. By being foregrounded, the weather being cold is out of the expectation of being warm in this target text. So this pair of specifications of the temperature variations presents a relational structure like the OUT OF image schema. In this image schema, the figure/trajector is the coldness and the ground/trajector is the warmth. The OUT OF image schema expresses the locative relation of ‘being exterior to a bounded space which is regarded as having an interior’ (Lakoff & Turner 1989:97). I have explained this image schema as in ‘Mao went out of the house’ in 5.3.1 OUT OF image schema, ‘Mao’ is the trajector moving from the inside of the landmark ‘the house’ to the outside. In this translated text, the cold weather foregrounds from the warm weather. The emphasis is on the cold weather because it is unexpected. Additionally, this prominent process is repetitive: ‘it turns cold again’. As a result, putting the unstable weather, ‘abruptly it turns to cold’, in the focal position, the difficulty to obtain ‘an unbroken rest’ is emphasised.

In the source text (5.3.1 OUT OF image schema), ‘最难将息’ (the most difficult to get enough rest, line 5) is transferred to line 6 ‘An unbroken rest—most difficult to obtain’. The highest degree of hardship is evoked by the superlative adjective ‘most difficult’. However, the adjective ‘unbroken’ which defines the noun ‘rest’ indicates there is no disturbance during the time of getting rest, which is a different difficulty from ‘getting enough rest’ in the source text. So the difference between ‘getting enough rest’ and ‘an unbroken rest’ lies in the quantity of the rest gained and the quality of the rest. With regard to the readers’ interpretation, this difference is subtle as they can both be understood as problematic sleep for both Chinese and English readers. Hence, this target text duplicates the effects generated by the OUT OF image schema in the source text. However, the figural element (coldness) and the ground element (warmth) presented in the target text are completely opposite in the source text, in that the warmth is the figure and the coldness is the ground. This reversed pair of temperature specifications in the target text leads the readers to

interpret the season described in the scene differently. In the source text, ‘乍暖还寒时候’ (at the season when the weather is still cold but abruptly warm)’ might indicate the early spring when the coldness of the winter carries on while the warmth from the spring turns up from time to time. However, from the description that ‘it is warm, but abruptly it turns cold again’, it is likely to be interpreted as early autumn as the ending of summer retains the warmth but the approaching autumn brings the temperature dropping down every now and then. So, apart from the different interpretation of the problematic sleep, this target text manages to make readers aware of the same effects caused by the OUT OF image schema. Therefore, it is faithful to the source text in terms of the locative relation. But because of the opposite indications of the temperature variations, this translated text fails to offer the opportunity to interpret the season presented in the source text accurately.

6.2.2.2 INTO image schema

There are four instances of the INTO image schema presented in “Sheng Sheng Man” by Zhongjie Xu. The first instance is presented in line 9 ‘Myself, into woe, a flight of wild geese has thrown’. As we can see both the object (myself) and the prepositional phrase (into woe) are moved to the beginning of the sentence leaving the subject and the predicate to the end of sentence. The standard order of this line is (Quirk 1985:721):

A flight of wild geese has thrown me (myself) into woe.

S P O A

Moving the object that normally follows the predicate to the front makes the object foregrounded. As a result, the object ‘myself’ receives more attention than in the conventional case where it is located after predicate. So the focus of line 9 lies in the object ‘myself’ but not the subject ‘a flight of wild geese’ because of the reversion. As mentioned earlier (4.3.1), Zhongjie Xu prefers the rhymed and metrical translation proposition. The other possible reason for this specific arrangement

of these sentence elements is to ensure that the last word of line 9 ‘thrown’ matches the end rhyme of the last word of the following line ‘grown’. So the phonetic appreciation of the ancient Chinese poetry might be shown to an English reader by using these end rhymes as Wu suggests:

中国古诗英译，虽然无法把原来的形式照搬过去，但是应该（也可能）在英诗格律之中找到一个比较适当的形式，以赋予译诗一个比较美丽的外形 (In the practice of translating ancient Chinese poetry into English, it might be impossible to duplicate the identical original form, but it should (if possible) search for appropriate metric approaches in English poetry in order to give the translated text a ‘beautiful form’).

(1992:96)

With the conventional order, one can clearly see the locative relation of the INTO schemas as ‘myself’ is ‘thrown’ into ‘woe’. In this relational structure, the object, ‘myself’, is the figure/trajector and the location in the adverbial ‘woe’ is the ground/landmark. The conceptual metaphor EMOTION IS A CONTAINER applies in the sense that the abstract concept ‘woe’ is metaphorically seen as a container where someone (myself) can be thrown into. Referring to the discussion regarding the earlier INTO image schema (5.3.7), this relational structure describes the trajector following a path starting from a position which is outside of the landmark to a position which is inside of the landmark, and the trajector becomes a part of the landmark as in ‘Mao came into the house’. The difference here is that the image schema is used in a metaphorical way, but, as the analysis of the source text shows, Lakoff & Turner confirms its validity stating ‘image schema can be used to structure both physical scenes and abstract domains’ (1989:98). So, in the scene, ‘myself’ starts getting close to ‘woe’ and ends up as a part of ‘woe’. Applying the prominence produced by the image schema to the propositional meaning, we can interpret this line as the scene in which ‘myself’, which might refer to the poet, if readers are aware of the poet’s experience of

corresponding with her husband via geese before he passed away (5.2 The ancient Chinese poem), is powerfully propelled into ultimate sorrowfulness because of the appearance of the flying wild geese. In this case, the forcefulness created by the prominent process of throwing the poet into ‘woe’ is expressed. Hence, the reversion of object and the prominence the image schema generates creates emphasis, thus ‘myself’ receives the most attention and the grief associated with ‘myself’ is well delivered to English readers.

The corresponding section of the first INTO image schema in the source text is presented in 5.3.3 OVER image schema. As I have discussed, in the source text, the OVER image schema helps to emphasize the sorrow with the figural element ‘雁’ (flying geese) and the normalization of the poet who is ‘正伤心’ ‘being heart-broken’ as the ground. Compared against the source text, the target text shares these similar effects of expressing grief with the source text. However, the prominence of seeing the ‘flying geese’ as the trigger to wake the poet’s memory of her husband is not the emphasis in this translation. The other issue regarding faithfulness is that, in the source text, the character ‘正’ which defines the adjective ‘伤心’ (heart-broken) suggests an on-going state. This means that before seeing the geese the poet was in sorrow already. By presenting the INTO image schema in the target text, the prominent process that ‘myself’ is ‘thrown’ into the ‘woe’ suggests that ‘myself’ was outside of the ‘woe’ until then. First of all, this difference makes the translated text unfaithful to the source text in terms of the form of image schema. Secondly, this difference is crucial in relation to the degree of the sorrow the target text is able to deliver. As a result, without transferring the indication of the poet’s mood being sad before the appearance of the geese to the translated text, the degree of expressing grief in the target text is as great as in the source text. Although the presence of this INTO image schema in the target text generates the effect of emphasising grief, the overall interpretation of this translated text is unfaithful to the source text.

The second instance of the INTO image schema appears in line 12 ‘Gathering into heaps—bruised—withering soon’. From the notion of the previous line ‘chrysanthemums are bestrewn’, we know what are ‘gathering into heaps’ are the flowers ‘chrysanthemums’. In addition to the suggestion of the ‘heaps’, which means an untidy collection of the chrysanthemums on top of each other, it offers an impression of a pyramid-like shape which is filled with yellow chrysanthemums. In this locative relation, the ‘chrysanthemums’ are the figure/trajector and the ‘heaps’ are the ground/landmark. The path which the trajector follows is the same as the first instance of the INTO image schema: the trajector gets close to the landmark and ends as a part of the landmark. So, in this scene, the process of these yellow chrysanthemums petals being assembled into a triangle-shaped collection receives conceptual prominence. When something is gathered into heaps, it requires a significant amount to build up the pyramid-like shape. Through the presence of this image schema, the impression that the prominent element, chrysanthemums, is in great quantity with certain thickness is delivered. In the source text (5.3.4), the same effect is produced by the UP image schema. Although the specific directional indication conveyed by the UP image schema is not deliberately duplicated in the target text, the image of the triangle-shaped collection of chrysanthemums, conveyed to some degree by ‘heaps’, suggests the rising direction in the source text ‘堆积’ (piling up). Hence, the locative relation presented in the source text is absent in this target text, which makes it an unfaithfully translated text from that point of view. However regarding the effects of the presence of this INTO image schema, by reading this translated text, it is possible to come up with the same interpretation of the thickness of the chrysanthemums.

If we see line 11 and line 12 as the description of the withering chrysanthemums in great quantity gathered on the ground, the next two lines 13 and 14, reveal the emotional notion when ‘myself’ faces these withering chrysanthemums. The third instance of the INTO schema is presented in line 13 ‘With myself in utter misery and gloom’. Line 13 and 14 suggest that even ‘myself’ who is in ‘utter misery and gloom’ is too miserable to ‘save’ the chrysanthemums from ‘their approaching

doom'. The abstract concepts 'misery' and 'gloom' are metaphorically treated as a container with bounded physical spaces which contains 'myself'. The INTO image schema works as the source domain of the conceptual metaphor SADDNESS IS CONTAINER. In this conceptual construction, 'myself' is the figure/trajector and 'utter misery and gloom' is the ground/landmark. The figure/trajector, 'myself', follows the path to become a part of 'utter misery and gloom' and receives conceptual prominence. Through this prominence, the notion that 'myself' is sorrowful is emphasized. However, line 13 has no origin in the source text. Referring to the source text (see 5.3.4 OVER, UP image schemas), line 13 '憔悴损' (very withered) is interpreted to suggest that the chrysanthemums are withered, which expresses no specific suggestions about whether anyone else (such as the poet) is 'withered' or not. From this point of view, in terms of faithfulness, line 13 of the target text is evaluated as an unfaithful translation.

However, as I have mentioned previously (3.2.5 Current translation study in China, 6.2.1.4 BEYOND image schema), Xu argued that the aesthetic value of the target text can be even higher than that of the source text (Xu 2003:62-70). We can see, in 5.3.4 OVER, UP image schemas, that the possible reason why the chrysanthemums are left on the ground without being plucked up is that the poet was too sorrowful to enjoy them. In this target text, Zhongjie Xu explicitly spells out this possible interpretation to English readers in line 13. As discussed earlier, the presence of the INTO image schema makes the poet who dynamically moves into in the metaphorical container of 'utter misery and gloom' prominent. Through this prominence, the emphasis on the poet who suffers from ultimate sorrow is well delivered. In cases like this, it is worth adding a possible interpretation that has no explicit origin in the source text to the target text as Zhou comments:

真正付责任的译者，一定要做很多“手脚” – 或是增删，或是剪裁，或是换例，甚至重写 (The responsible translator must do a lot of ‘tricks’ – they might need to add/delete things, or edit the text, or use other examples or even rewrite it).

(Xu 1998:60)

So the added line 13 is unfaithful to the source text, but it might offer English readers a chance to explore one of the possible interpretations of the source text.

The last instance of the INTO image schema is presented at the end of the translation in lines 19-20:

How, in the word "Miserable", can one find— 19

The total effects of all these on the mind! 20

As the ending of this translation, the ‘total effects of all these’ here refers to the totality of the effects of all the aspects regarding hardships described in the target text. This concludes the translation, bringing everything to a culmination with the final emphasis of the grief. In addition to this, the exclamation mark used at the end of this interrogative sentence suggests the emphasising effects. By locating the adverbial at the very beginning of this sentence, ‘in the word "Miserable"’ is placed in the focal position where it receives more attention than being located at the end of this sentence in the standard order:

How can one find the total effects of all these on the mind in the word "Miserable"!

So lines 19-20 express the grief by suggesting to readers that it is inadequate to include ‘the total effects of all these on the mind’ within the range of ‘the word "Miserable"’. First of all, the

conceptual metaphor EXPERIENCE IS SUBSTANCE applies. ‘The total effect of all these on the mind’ refers to the poet’s experience of what happened in these scenes described in the poem. This abstract concept is metaphorically seen as substance for which one can seek. On top of this, the conceptual metaphor SADNESS IS CONTAINER applies as well in the sense that the proposition of the negative adjective describing something dismal and depressing is metaphorically treated with the notions of bounded objects and bounded physical spaces. The INTO image schema is the source domain explaining the essential bodily experience. In this conceptual relational structure, the ‘total effects’ is the figure/trajector and ‘the word "Miserable"' is the ground/landmark. As we have seen in the discussion of the previous instances of the INTO image schema, the trajector moves closer to the landmark, becomes a part of the landmark and eventually receives conceptual prominence. Hence, the totality of the effects of all the aspects regarding hardships is prominent. Consequently, the proposition the figure/trajector expresses is emphasized. On the other side, through this image schema, the grief associated with the ground ‘the word "Miserable"' is normalized without attracting as much attention as the figure does. It seems to suggest that misery is what is expected, which builds a certain degree of negativity in the ground element in this locative relation. As a result, with the prominence of the figure, the degree of the inadequacy of embracing ‘the total effects of all these on the mind’ into the normalized misery is increased. The effects of the hardships conveyed in the target text are far beyond just being miserable. Comparing against the source text, the same form of IN image schema is presented in this target text, but the figural element and the ground element are different. The prominence given to the figure, the ‘sufferer’ (the poet) in the source text, is different from the emphasis given to the ‘total effect’ in the target text. This, consequently, makes this translated text unfaithful to the source text, although the same locative relation is presented. However, the effect the IN image schema generates in the source text is to deliver the poet’s sorrowfulness. Therefore, from the angle of the linguistic realization of image schema, this translated text is unfaithful to the source text, but, in terms of effects produced

by the locative expression, lines 19-20 are able to interpret the propositional notion of sorrow expressed in the source text.

6.2.2.3 ABOVE image schema

In the discussion of the second instance of the INTO image schema in the previous section, I have mentioned the scene in lines 11-12 which depicts features with plenty of chrysanthemums. In line 11 ‘Above the ground, chrysanthemums are bestrewn’, the adverbial is located at the front of the sentence, which is foregrounded. The standard order of this line runs with the structure subject + predicate + adverbial (Quirk 1985:721):

chrysanthemums are bestrewn above the ground.

subject	predicate	adverbial
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As I have discussed in the analysis of this first instance of the INTO image schema, one of the possible explanations for this arrangement is to match the end-rhyme of the last word ‘grown’ in the previous line 10 as it is a rhymed and metrical translation. Nevertheless, by doing so, the adverbial is foregrounded to emphasize that the location where the ‘chrysanthemums are bestrewn’ is ‘above the ground’ not anywhere else. This forms a relational structure as the ABOVE image schema. As the static element, the ‘ground’ is the landmark and the ‘chrysanthemums’ which are ‘bestrewn’ is the figure, as Stockwell concludes, one of the features of being the figure is that ‘it will be...above...the ground’ (2002a:15). This locative relation expresses that the trajector is on top of the landmark. The figure, chrysanthemums, thus, receives conceptual prominence. With the proposition of ‘bestrewn’ indicating being covered with pieces, this scene emphasizes that the chrysanthemums are spread out and cover the whole ground haphazardly. However, because the adverbial, ‘above the ground’ is placed at the beginning of line 11, the landmark ‘the ground’ is also focalized to some

degree, but not to the same extent as the figure. So the depiction of line 11 is visualized with focuses on both the chrysanthemums in great quantity and the ground on which the flowers are laid. In the source text, the OVER image schema presented in ‘满地’ (over the ground, line 12) generates similar effects (see 5.3.4 Section 4). In terms of relational structures in the source and target texts, in this case, the common ground of both the OVER image schema and the ABOVE image schema lies in the locative relation as the trajector is on top of the landmark and the trajector is the same size as the landmark. So the ABOVE image schema presented in the target text is unfaithful to the OVER image schema in terms of linguistic realization. However, sharing the same ground of both the OVER image schema in the source text and the ABOVE image schema in the target text, the effects generated by the verb phrase ‘bestrewn above’ in lines 11-12 are similar to the source text.

6.2.2.4 FROM image schema

As part of the scene where the ground is covered with withering chrysanthemums, line 14 ‘Who cares to save them from their approaching doom?’ suggests that no one cares to ‘save’ them. The conceptual relational structure presented in line 14 is the FROM image schema with ‘them’ referring to the chrysanthemums as the figure/trajector and ‘their approaching doom’ referring to the state of being withered as the ground/landmark. The path that the trajector follows in relation to the landmark is the process of stopping the chrysanthemums from withering. In the scene, the conceptual prominence is given to the process of stopping the figure, the chrysanthemums, from withering. As a consequence, the cruelty of letting the chrysanthemums become withered is emphasized. In the source text, the UP image schema is presented in line 14 ‘如今有谁堪摘!’ (who would pluck them up now). The conceptual prominence generated in the UP image schema lies in the process of the flowers being plucked up. With this prominence, the negativity and disappointment that nobody cares to pluck the flowers up is emphasized. Comparing the target text against the source text, the process of stopping the flower from becoming withered is different to

the process of plucking the flowers up because they are withered already. The attempt of ‘saving’ the flowers from ‘their approaching doom’ suggests they can be enjoyed before it is too late. Consequently, the notion that no one is bothered to pick them up does not deliver that suggestion explicitly. Therefore, the presence of the image schema presented in the target text is unfaithful to the source text.

However, as the discussion in 5.3.4 OVER, UP image schemas shows, in the source text, presumably the chrysanthemums could be picked and appreciated before they are withered, but a possible interpretation of the reason that no one is interested in picking them up is because the poet was too sorrowful to enjoy the flowers. This assumption echoes the emphasis of the FROM image schema in the target text. The presumption of the poet being sorrowful has no explicit origin in the source text. It is one of the possible interpretations. But by adding line 13 into this translation, this potential interpretation is revealed to readers of the target language explicitly (see discussion of the third instance of INTO image schema in 6.2.2.2 INTO image schema). Thus, although lines 13-4 are unfaithful to the source text, it is possible to offer one of the possible interpretations from the translator’s point of view.

6.2.2.5 AGAINST image schema

In the source text, the instance of the AGAINST image schema is presented with the locative relation as that the warmth gained from drinking the wine defends against the windiness of the strong evening wind (5.3.2 AGAINST image schema). However, in this target text, the instance of the AGAINST image schema is not duplicated to build up the same scene as in the source text. It is presented in line 17 ‘Against the tung and plane trees, the wind rises high’. The ‘tung and plane trees’ as perennial plants rooted in the ground remain static as their natural characteristic, and the ‘wind’ with natural mobility, which ‘rises high’, is the figural element. Referring to the discussion

regarding the AGAINST image schema earlier, the AGAINST image schema expresses the locative relation as ‘the trajectory traces a path up to the landmark, finishing adjacent to it and blocking it’ (Stockwell 2002a:23). In the scene line 16 depicts, the trajector, the wind, traces a path up to the landmark, the ‘tung and plane trees’, and eventually ‘blocks’ the landmark. Through this locative relation, the process the figure/trajector, the wind, moves towards the ground/landmark, the trees, and receives conceptual prominence. As a result, the conceptual prominence helps readers visualize the wind hitting the trees on the leaves or on the branches. The strength of the windiness might also be suggested by the dynamic movement in a three-dimensional mode. In addition with the directional indication of going up in ‘rise high’, it seems, to me, that the leaves of the tree are blown up during the process of the wind rising high. The next line, ‘the drizzle becomes trickles, as even draws nigh’, indicates the light rain ‘drizzle’ becomes slightly heavier ‘trickles’, which suggest rainwater flows in a small stream. Putting lines 17-18 together into one description is very likely to be interpreted as a stormy scene. This is not the same scene the source text describes. In the corresponding source text (5.3.6 ON, THROUGH image schemas), the ON image schema and the THROUGH image schema are presented to emphasize the vision of the raindrops dripping. However, there is no mention of the scene described in the target text that the wind rises high against the trees. So the AGAINST image schema is the translator’s interpretation of the source text without corresponding text in source poem.

In terms of the effects, the raining scene (lines 17-19) in the source text adds nothing but negativity to enhance the grief from which the poet suffers. In that sense, the effects produced by the AGAINST image is similar to those produced by the ON image schema and the THROUGH image schema in the source text. The stormy scene plays a role as the background for the hardship, including all sorts of aspects from the problematic sleep (line 5) to the inadequate warmth from drinking ‘thin wine’ (lines 7-8). This helps to add the emphasis of the sorrowfulness. However, the vision in the source text presented by these locative relations between the drizzles and leaves of

Chinese parasol trees is not presented in this target text because of the absence of duplicating the same image schemas. The other feature presented in the source text is the effect of sound symbolism caused by the phonetic pattern <d><d><d><d>. This evokes the sound of raindrops dripping, which helps readers to interpret the image schema presented in the source text with not only the visual effect but also the sound effect. Without duplicating the effect of sound symbolism into this target text, the sound effect is missing in this translation. Therefore, by presenting AGAINST image schema in the target text, the stormy scene with wind rising up and heavier rain cannot depict the same scene presented in the source text. Maybe in terms of the effects produced through the AGAINST image schema, this target text, to some degree, manages to create some effects which are similar to those in the source text. But with the presence of a different schema describing a different scene, this translated text is unfaithful to the source text. In the follow section, I will analyse the third translation “Slow Slow Tune” by another Chinese translator Yutang Lin.

6.2.3 “Slow Slow Tune” by Yutang Lin

“Slow Slow Tune”

So dim, so dark 1

So dense, so dull,

So damp, so dank,

So dead!

The weather, now warm, now cold, 5

Makes it harder

Than ever to forget!

How can a few cups of thin wine

Bring warmth against	
The chilly winds of sunset?	10
I recognize the geese flying overhead:	
My old friends,	
Bring not the old memories back!	
Let fallen flowers lie where they fall.	
To what purpose	15
And for whom should one decorate?	
By the window shut,	
Guarding it alone,	
To see the sky has turned so black!	
And the drizzle on the kola nut	20
Keep on droning	
Pit-a-pat, pit-a-pat!	
Is this the kind of mood and moment	
To be expressed	
By one word “sad”?	25

6.2.3.1 AGAINST image schema

In the source text, the AGAINST image schema presented in 5.3.2 emphasizes the hardship that the warmth gained by drinking light wine is inadequate to fight against the windiness of the swift evening wind (lines 6-8). In this translated text, the same locative relation is presented in lines 8-10:

How can a few cups of thin wine	8
Bring warmth against	9

In the scene, the ‘warmth’ ‘a few cups of thin wine’ brings is used to fight against the ‘the chilly winds of sunset’. The abstract concept coldness of the evening wind is metaphorically treated as being hostile through the conceptual metaphor EVENING WIND IS ENEMY. The hostility of the source domain is mapped into the target domain the ‘chilly winds of sunset’ so the coldness is able to attack the wine drinker. This is faithful to the source text in term of the application of conceptual metaphor. Referring to the discussion of the source text, Stockwell describes the AGAINST image schema as ‘the trajectory traces a path up to the landmark, finishing adjacent to it and blocking it’ (2002a:23). So we understand the scene in the way that the figure/trajector, the ‘warmth’ follows the path towards the ground/landmark ‘chilly winds’ and eventually be ‘adjacent’ to and ‘blocking’ the landmark. The prominence lies in the figure and the process it moves. The ‘warmth’ and its process of defending the drinker against ‘the chilly winds of sunset’ are prominent in the scene. With the notion of the inadequacy of the alcohol expressed by the interrogative sentence ‘how can...’, the difficulty of staying warm by drinking alcohol is emphasized through the presence of the image schema. This is faithful to the source text. Although the same locative relation presented in the source text is replicated into the target text, the ground elements presented in the target text is different. In the source text, the ground element is the windiness expressed by the line ‘晚来风急’ (the swift evening wind, line 8). ‘Windiness’ here suggests that the speed of the wind is relatively high. In the source text of these four Chinese characters, the notion of coldness is not explicitly pointed out. It might be inferred by the notion of windiness, as it feels cooler when the air moves faster. The ground element in the target text is ‘the chilly winds of sunset’. With this explicit notion of coldness conveyed by the adjective ‘chilly’, the target text expresses the inference of the source text instead of duplicating the original propositional notion. So the difference this makes in terms of interpretation is that readers in target language is unaware of the high speed of the wind presented through the AGAINST image schema in the source text. The reason that the source text has no

specific indication for the notion of coldness might be because poetry writing in ancient China favours image creating which leaves readers some room to interpret with their own imagination, as Tang comments, building up images on top of images is one of the characteristics of ancient Chinese poetry (2010:172). So, by presenting the image of windiness, it is likely that readers will come up with the notion of coldness themselves. Based on the philosophy of image building up, Li comments,

汉诗讲究的是义蕴和内涵，忌讳一语道破，尽量将情谊含蓄委婉地传递，曲美为上

(The essence of ancient Chinese poetry writing is that one should try to avoid using explicit notions but keep the expression as implicit as possible. The priority lies on the beauty of indirectness)

(2009:111).

So when the image of the windy evening described in the source text is transferred into English, revealing the inference, the coldness, might be a possible way for readers to interpret the inferred notion of the source text. But, at the same time, the cost of this is the sacrifice of the original propositional notion. This is also applicable to line 9 ‘bring warmth against’ as the notion of warmth is inferred from the description of a few cups of wine in the source text. Therefore, apart from explicitly expressing the inferences of the source text in lines 9-10, the presence of the image schema and the effect it produces in the target text is faithful to the source text.

6.2.3.2 OVER image schema

By using the colon at the end of line 11 ‘I recognize the geese flying overhead:’ the notion of bemoaning the impossibility of ‘bringing the old memories back’ (line 13) is addressed to the geese,

‘my old friends’ (line 12). It creates two levels of interaction, one between the reader and the translator and the other one between ‘I’ and the ‘geese’. These three lines 11-13 depict a scene where ‘I’ identifies the geese flying overhead and the sorrow that the old memory is not returnable. By the adverb ‘overhead’, the OVER image schema is presented in line 11. As the discussion in 5.3.3 OVER image schema demonstrates, the figural element is the ‘geese’ who fly overhead and ‘I’, who recognizes the geese, remains static as the ground. The OVER image schema ‘consists of a trajector moving along a path that is above that landmark and goes from one end of the landmark to the other and beyond’ (Ungerer & Schmid 2006:168). So in the scene described in this target text, the path the trajector, the geese, follows is above the landmark, ‘I’, and goes from one side to the other side of the landmark. With the presence of this image schema, the figure and the dynamic process of its movement receive conceptual prominence. Lines 12-13 suggest to readers that the recognition of the geese triggers the grief because the appearance of the geese reminds the poet of memories from the old time that are not returnable. Consequently, the grief is emphasized because of the prominence given to the figure. Comparing against the source text, the OVER image schema is faithful in terms of the locative relation, but the difference between the presences of these two image schemas lie in the ground elements. Referring to the source text, the ground element is the poet who is ‘正伤心’ (being heart-broken). Because of the indication of the on-going state by the character ‘正’, the ground element, the poet is already in a state of ‘being heart-broken’. As a result, the negativity associated with the poet ‘being heart-broken’ is normalized, and this normalization helps to increase the degree of the grief emphasized by the presence of the image schema even further. However, in this target text, the ground element is transferred as ‘I’ without further demonstration regarding the state in which ‘I’ is when I ‘recognize[s] the geese flying overhead’. So this translated text contains no suggestion of the sorrowful mood ‘I’ is already in before the appearance of the geese. Accordingly, the grief expressed by the image schema in the target text is not be as great as that in the source text.

It is worth mentioning that line 13 ‘Bring not the old memories back!’ have no origin in the source text. In the source text, ‘却是旧时相识’ (but they are the old acquaintances) indicates that the poet seems able to recognize these geese flying overhead because they are her ‘old acquaintances’. This is conveyed by line 12 ‘my friends’. But, as mentioned at the beginning, what line 13 suggests is the notion of bemoaning the impossibility of ‘bringing the old memories back’. As an addition, line 13 might be the translator’s interpretation of the source text based on the poet’s biography. As I have introduced in 5.2 The ancient Chinese poem, the poet used to correspond with her husband via geese, using them like messenger pigeons. But then her husband passed away, and this old time is not returnable. So line 13 ‘bring not the old memories back’ could be a possible interpretation of the source text. Hence, comparing this target text against the source text, it is a faithful translation in terms of the presence of the OVER image schema, but the degree of the sorrow conveyed by the image schema is interpreted differently. Although the addition is unfaithful to the source text, it offers readers in target language a chance to interpret the source text from the translator’s angle possibly based on the poet’s biography.

6.2.3.3 DOWN image schema

In the source text, there are two image schemas, the OVER image schema and the UP image schema presented to emphasize the scene where plenty of yellow chrysanthemums are over the ground and plied up (5.3.4 OVER, UP image schemas). In line 14 ‘let fallen flowers lie where they fall’, the scene is described with the presence of the DOWN image schema that expresses the completely opposite directional indication to the UP image schema. The ‘flowers’ that move from a high position to a low position are the dynamic element as the figure/trajector. The ground/landmark, which is not specifically named but referred to as a location where the ‘fallen flowers lie’, remains static. As discussed in the DOWN image schema presented in “Slow Slow

Song” by Yuanchong Xu (6.2.1.2 OVER, DOWN, IN & UP image schemas), this DOWN image schema indicates the path where the trajector, the flower, moves vertically from an initial position to a resting position which is lower than the initial position towards the landmark. Through this image schema, it makes the figure/trajector, the flowers and the process by which they fall down prominent. The prominence emphasizes the effect of visualizing the process that the flowers fall somewhere and lie on the place where they fall.

Compared against the source text, the DOWN image schema is an unfaithful duplication of the OVER image schema and UP image schema presented in the source text. Additionally, the effects produced by the DOWN image schema are also unfaithful to the source text. First of all, in the source text, ‘*地*’ meaning ‘ground’ is specifically expressed as the ground element, but the ground element is not explicitly named in the target text. With the notion of the ‘ground’, readers are able to interpret the source text with a specific location, which helps to set up the scene with plenty of yellow flowers. Secondly, the OVER image schema and UP image schema emphasize the horizontal mass and the vertical thickness of the chrysanthemums. Whereas, the DOWN image schema focuses on the process of the flowers falling but not the quantity of the fallen flowers. In addition to this, the grammatical construction of ‘let + subject + predicate’ used in the target text only focuses on granting permission, not on describing the great number of flowers and how they are set. Consequently, the perceptual prominence of the dynamic process of how the ‘*黄花*’ (yellow flowers) are spread ‘*满地*’ (over the ground) and ‘*堆积*’ (piled up) is missing. The emphasis of the flowers being in great quantity conveyed by these two image schemas is not be delivered in the target text. Finally, the choice of ‘flowers’ in the target text is a term which is too general, lacking specifics regarding details such as the shape or colour of the ‘*黄花*’ (yellow flower) referring to chrysanthemums. So the presence of the DOWN image schema cannot faithfully transfer the source text as Hu’s comment on various translations of ‘*堆积*’ (piled up) shows:

所以“堆积”二字译为“fallen”或“litter”都不太符合事实，唯有“mass”写出丛丛菊花的花团锦簇 (so it is unfaithful to translate the two characters ‘堆积’ (piled up) as “fallen” or “litter”, only “mass” expresses the great quantity of the chrysanthemums) (2009:44).

Hu’s suggestion of ‘mass’ as a faithful translated text, reaffirms the importance of transferring the notion of great quantity to the target text. Therefore, line 14 is an unfaithful translation of the source text both in terms of the locative relation and the effect of emphasizing the great quantity of the chrysanthemums. By reading lines 14-16, the interpretation of the scene depicted in the source text is different. However, the repetitive expressions of the directional indication ‘down’ in line 14 ‘let the fallen flower lie where they fall’ contribute to enhancing the negativity conveyed by those three lines through the conceptual metaphor BAD IS DOWN. As discussed in 3.3.1.3, ‘drooping posture typically goes along with sadness and depress (Lakoff & Johnson 1980:15) and image schemas are often seen as the source domain of the conceptual metaphor (Jeffries & McIntyre 2010:143), so the fallen flowers fall on the ground are metaphorically mapped to some kind of indications for sadness and negativity.

As mentioned at the beginning of this section, the notions of the locative relations presented in the source text regarding the trajector, the chrysanthemum, and the landmark, the ground, create a vibrant imaginary scene where the process of these flowers in great quantity being grouped on the ground is visualized. This builds up the next proposition ‘如今有谁堪摘’ (who would care to pluck them up now) that the poet is too sad to pluck any of these flowers up for the sake of enjoyment, even when a huge amount of them are available on the ground, which results in deepening the grief. Another UP image schema presented in the source text is missing in line 15-16:

To what purpose

15

And for whom should one decorate? 16

Without presenting the UP image schema here, the prominence of the process of plucking the flowers up is not duplicated into the target text. So the grief expressed by the shame that no one is interested in picking up the chrysanthemums is not emphasized in the target text. Instead, the translated text suggests the pointlessness of using the ‘fallen’ flowers as an ornament in lines 15-16. As introduced in 5.2, the poet used to pluck the flowers up for the sake of decoration. Based on that, one of the possible interpretations of the original proposition ‘如今有谁堪摘’ (who cares to pick them up now) is that there is no point in plucking the chrysanthemums now for the sake of decoration. Lines 15-16 are unfaithful to the source text because of the absence of the UP image schema, but delivering the translator’s interpretation of the source text enables readers to interpret the source text from the translator’s point of view. It is worth mentioning that it also sacrifices the opportunity of expressing the original proposition to readers in target language.

6.2.3.4 ON image schema

A vivid scene of raindrops dripping on and through the Chinese parasol trees is depicted in the source text to enhance the sorrowful atmosphere (5.3.6 Section 6). The type of trees in the source text is named ‘梧桐’ which means ‘Chinese parasol tree’. This type of tree is associated with the image of heart-shape broad leaves. It is popular in ancient Chinese poetry writing as it ‘is a favourite of Chinese poets, ...with tall noble stem and great dark leaves glaucous underneath and a profusion of flowers whiter than hawthorn in springtime’ (Turner 1976:326). In this translated text, the notion of the Chinese parasol trees is transferred as ‘kola nut’ in line 20 ‘and the drizzle on the kola nut’. It is an unfaithful translation as the kola nut does not even convey the notion of tree.

However, the notion of ‘kola nut’ expresses the image of a star-shaped nut which is ‘the fruit of kola tree an evergreen plant growing up to 20 meters tall with glossy ovoid leaves up to 30 cm long’ (Duke 2001:110). The Chinese parasol trees are mainly located in China and parts of Taiwan and Vietnam, so readers are unfamiliar with the stereotypical impression of the broad leaves associated with it. In that sense, the notion of ‘kola nut’ might be used to invoke the kola trees and then bridge the link between the kola trees, which also feature with broad leaves, like the Chinese parasol trees. The exact notion that is used in the target text is unfaithful to the source text, but ‘kola nut’ might be able to invoke the scene of trees with broad leaves from reading the target text.

Apart from that, in line 20, the ON image schema is presented with the figural element, ‘the drizzle’, and the ground element, ‘the kola nut’. As discussed in 5.3.6 ON, THROUGH image schemas, the ON image schema is an elaboration of the essential ONTO image schema, which expresses the path by which the trajector moves onto the landmark. In relation to the scene described in this target text, the process of the trajector, ‘the drizzle’, dripping from the sky and land onto the landmark, ‘the kola nut’ receives conceptual prominence. In the source text, the ON image schema and the THROUGH image schema are presented to emphasize the raining scene with the figure ‘细雨’ (gentle rain) and the ground ‘梧桐’ (Chinese parasol tree). Presuming the image of the trees with broad leaves might be interpreted as both ‘Chinese parasol tree’ and ‘kola nut’, the ON schema which is presented in the source text is duplicated into the target text. So line 20 faithfully duplicates the image schema presented in the source text, and the same effect of emphasizing the raindrops dripping is generated.

One of the characteristics of Qingzhao Li’s poetry is sound effects and she is also in particular favour of the method of doubling the characters as Li comments:

李清照词十分强调音乐性。而这种音乐性在很大程度上首先得益于叠词的成功运用

(Sound effect plays a very important part in Qiangzhao Li's Metrical Lyrics. These sound effects heavily rely on the successful application of doubling the characters).

(2009:90)

For example, the two characters ‘萧萧’ in line ‘小风疏雨萧萧地’ meaning ‘gentle wind and fine rain’ which is extracted from Qingzhao Li's 《孤雁儿》 (“A Lonely Swan”) are the doubling of the same character ‘萧’ (the title is translated by Yuanchong Xu) (Xu 2003:495). The *Pinyin* of the character ‘萧’ is <xiao> in the first tone (Xin Hua Dictionary 1992:498). In the line quoted above, the doubling of ‘萧’ generates the effect of sound symbolism because it seems able to invoke the natural sound of the wind, which helps to bring readers closer to the scene with the effect of sound symbolism. When cases like these are transferred into English, it is difficult to duplicate the effects of sound symbolism. For instance, Yuanchong Xu translates the extraction in “A Lonely Swan” as:

A grizzling wind and drizzling rain

(Xu 2003:495)

In this translated text, an attempt is made to express the effects of sound symbolism by ‘grizzling’ and ‘drizzling’. The feature of doubling the sound of the same character in the source text might be conveyed by the end-rhyme between ‘grizzling’ and ‘drizzling’, but, apart from the proposition of ‘drizzling’ emphasizing the notion of ‘rain’, readers are unlikely to be reminded of the sound of the nature wind by reading this translated text. Another translation by Rexroth & Chung presents the sound of the Chinese characters with the Wade-Giles Romanization system for Mandarin Chinese (Giles 1931) without transferring them to English:

Small wind, fine rain, hsiao, hsiao

(Rexroth & Chung 1979:51)

Although the actual sound of the Chinese characters in the source text is presented in the target text, it is also almost impossible for readers in target language to interpret ‘hsiao, hsiao’ with the sound of the wind as two foreign words. It is undeniable that this is a difficult task, but it might not be an impossible task, as Li argues, there are some expressions in English, such as ‘tick-tack’ or ‘drip-drop’, which could convey some effects of the sound symbolism in the ancient Chinese poetry (2009:91). In this translated text of Sheng Sheng Man, line 22 ‘pit-a-pat, pit-a-pat!’ is one of them.

As I have analysed earlier (5.3.6), the last line ‘点点滴滴’ meaning ‘drop by drop’ refers back to the raindrops in the first line with the effects of sound symbolism. This is because the pitch variation generated with the sound pattern <d><d><d><d> invokes the sound of raindrops dripping. In this target text, the adverb ‘pit-a-pat’ is repeated twice in line 22, which replicates the doubling of ‘点滴’ in the source text. The quadruple repetition of the consonant /p/ in line 22 ‘pit-a-pat, pit-a-pat!’ constructs a full alliteration (Short 1996:109). Leech agrees ‘it is very likely that alliteration...play(s) an important part in’ the ‘musical’ property of poetry (1969:93). It might be impossible to duplicate the pitch variations of the source text into the target text as English is not a tonal language, but the full alliterative pattern enhances the effect of the raindrops dripping with the parallel phonetic structure. Additionally, the adverb ‘pit-a-pat’ suggests ‘with a series of rapidly alternating or repeated light sounds’ (Oxford English Dictionary), so creates a similar effect of the sound of water dropping to the notion of ‘drizzle’ in line 20. Hence, line 22 is a faithful translation to the source text.

Although the THROUGH image schema is not replicated in the target text, the effect of emphasizing the raindrops dripping can be created by the presence of the ON image schema. With the duplicating of the effects of the sound symbolism, this translated text is faithful to the source text. The time adverbial ‘到黄昏’ (till evening) is missing in lines 20-22. However, this is conveyed by line 19 ‘To see the sky has turned so black!’. The conjunction ‘and’ at the beginning of line 20 indicates the parallel relationship between line 19 and line 20, so the time adverbial suggested in line 19 is also applied to line 20. Therefore, the target text ought to be reliably evaluated as being faithful to the source text despite the absence of the THROUGH image schema.

At this point, I completed the cognitive stylistic analyses of three translations by native Chinese translators. In the next section, I will analyse two translations by team translators combining a native Chinese speaker and a native English speaker.

6.3 Cognitive stylistic analyses of the target texts by team-work translators

6.3.1 “A Weary Song To A Slow Sad Tune” by Kenneth Rexroth & Ling Chung

“A Weary Song To A Slow Sad Tune”

Search. Search. Seek. Seek 1

Cold. Cold. Clear. Clear.

Sorrow. Sorrow. Pain. Pain.

Hot flashes. Sudden chills.

Stabbing pains. Slow agonies. 5

I can find no peace.
 I drink two cups, then three bowls
 Of clear wine until I can't
 Stand up against a gust of wind.
 Wild geese fly overhead. 10
 They wrench my heart.
 They were our friends in the old days.
 Gold chrysanthemums litter
 The ground, pile up, faded, dead.
 This season I could not bear 15
 To pick them. All alone,
 Motionless at my window,
 I watch the gathering shadows.
 Fine rain sifts through the wu-t'ung trees,
 And drips, drop by drop, through the dusk. 20
 What can I ever do now?
 How can I drive off this word –
 Hopelessness?

6.3.1.1 OUT OF image schema

I introduced earlier that the most known extraction of the source text is the first fourteen characters featuring the doubling of each character twice (see 5.2). Rexroth and Chung apply a similar method of doubling two verbs (search and seek), two adjectives (cold and clear) and two nouns (sorrow and pain) in the first three lines in order to replicate the syntactic deviation of the source text into this target text. Following that, lines 4-5 are in a parallel structure with the pattern adjective + noun:

Hot flashes. Sudden chills 4

Stabbing pains. Slow agonies 5

There are two instances of OUT OF image schema presented here. The first instance of OUT OF image schema is presented in line 4. Pre-modified by the adjective ‘sudden’ that indicates that ‘actions, events or conditions are happening or coming without warning or premonition’ (Oxford English Dictionary), the ‘chills’ are unexpected. ‘Hot flashes’ and ‘sudden chills’ are related by the parallel structure. In the scene, the ‘hot flash’ is expected and the ‘sudden chills’ are out of expectation. Thus, this pair of specifications of the temperature variation presents a relational structure as the OUT OF image schema. The unexpected ‘sudden chills’ are the figure/trajector and the expectable ‘hot flashes’ are the ground/landmark. As discussed earlier (5.3.1 OUT OF image schema), the OUT OF image schema expresses the locative relation of being exterior to a bounded space which is regarded as having an interior. So the ‘sudden chills’ come out of the expectation of ‘hot flashes’ and the figure/trajector, the ‘chills,’ receive conceptual prominence.

The second instance of OUT OF image schema is presented in line 5. According to the Oxford English Dictionary, the adjective ‘stabbing’ describes the ‘sharp and sudden pain which is characterized by twinges comparable to the effect of a stab’. This means that the ‘pains’ in line 15 are also unexpected because of the suddenness understood by the adjective ‘stabbing’. In the other half of line 15, the adjective ‘slow’ indicates ‘lacking in promptness’ (Oxford English Dictionary), which suggests ‘agonies’ is an expectable state without any urgency involved. Connected by the parallel structure, it seems to suggest to readers that the ‘stabbing pain’ is out of the expectation of ‘slow agonies’. So the ‘stabbing pain’ is the figure/trajector and the ‘slow agonies’ are the ground/landmark. As same as the first instance of OUT OF image schema, the trajector, the ‘stabbing pains’, unexpectedly comes out of ‘the slow agonies’. The conceptual prominence is

given to the figure/trajector ‘stabbing pain’ and the movement of coming out of. Following that, line 6, ‘I can find no peace’, expresses the difficulty of staying peaceful. The unstable temperature or the sudden ‘pains’ out of the expectable ‘agonies’ might cause this difficulty. By presenting these two OUT OF image schemas, the conceptual prominences generated emphasize the difficulty of staying at peace. Particularly in the second instance of image schema, because of the negativity included in the ground element ‘agonies’, the emphasis on the difficulties is even greater. However, comparing against the source text, the emphasis of staying peaceful is unfaithful.

The presence of the OUT OF image schema in the source text (5.3.1) helps emphasize the hardship of getting enough rest because of the unstable weather. In this target text, the unstable weather is transferred into line 4, but the specifications of the temperature stated in the target text are opposite to that in the source text. As I have demonstrated in the analysis of “Sheng Sheng Man” by Zhongjie Xu (6.2.2.1 OUT OF image schema), it is possible to lead readers to interpret the season described in the scene differently in the target text because of the reversed pair of temperature specifications. Specified by ‘乍暖还寒时候’ (the time when the weather is still cold but abruptly warm), the source text conveys the notion that unexpected warmth turns up when the weather is still cold. This temperature variation suggests the season of early spring when the coldness of the winter carries on while the warmth from the spring turns up from time to time. Reversing this pair of temperature specifications is likely to suggest the season of early autumn as the ending of summer retains the warmth but the approaching autumn brings the temperature down every now and then. Hence, the first instance of OUT OF image schema is faithful to the source text in the locative relation and the effect of emphasizing the unstable weather, but unfaithful in terms of the figural element and ground element. As for the second instance of the OUT OF image schema, it is a creative addition of the interpretation by Rexroth and Chung; there is no origin of this image schema in the source text at all. So it is clear that the second OUT OF image schema is an unfaithful translation of the source text.

In the source text, the difficulty, which is emphasized by the presence of the OUT OF image schema, is getting enough sleep. This struggle is transferred into this target text as the difficulty of staying peaceful. First of all, this is unfaithful to the propositional notion of the source text. Getting enough sleep focuses on the physical condition, but remaining peaceful suggests more on the state of mind. Secondly, the difficulty of getting enough sleep in the source text is indicated as being superlative by ‘最难’ (most difficult). Without duplicating the superlative state in line 6 ‘I can find no peace’, the extreme degree of difficulty presented in the source text is not delivered. Consequently, readers of the target text might interpret the level of hardship differently. Therefore, apart from the notion of the unstable weather, lines 4-6 are evaluated as being unfaithful to the source text and the absence of the extreme level of difficulty results in weakening the hardship conveyed in the source text.

6.3.1.2 AGAINST image schema

The notion that alcohol consuming carries on until the moment ‘I’ lose the capacity of standing up to fight against ‘a gust of wind’ is expressed in lines 7-9:

I drink two cups, then three bowls 7

Of clear wine until I can’t 8

Stand up against a gust of wind. 9

In the clause after the conjunction ‘until’, the verb + adverbial ‘can’t stand up against’ indicates the ‘against’ condition between ‘I’ and ‘a gust of wind’. Through the conceptual metaphor WIND IS ENEMY, the natural phenomenon of wind is metaphorically seen as the enemy which is hostile to the speaker so she needs to be ‘against’ it. The hostility of the source domain ‘enemy’ is mapped

into the target domain the ‘a gust of wind’. It seems that the force associated with the wind is the attack which is too strong so the speaker cannot even defend herself by standing up. With the mobility the action ‘stand up’ carries, ‘I’ is the figure/trajector and the windiness caused by ‘a gust of wind’ is the ground/landmark in this AGAINST image schema. Referring back to discussion in 5.3.2 AGAINST image schema, the trajector, ‘I’, traces a path up to the landmark, the windiness caused by ‘a gust of wind’, finishing adjacent to it and blocking it. The figure/trajector ‘I’ is prominent in this dynamic process. With the negator ‘can’t’, the prominence produced by this AGAINST image schema emphasizes the speaker’s incapability of remaining sober and standing up against the windiness. In the corresponding section of the source text, the AGAINST image schema is presented to emphasize the hardship that the warmth gained by drinking light wine is inadequate to fight against the windiness the swift evening wind brings. Comparing with the source text, although the application of the conceptual metaphor and the form of the AGAINST image schema are faithfully presented, the effect it creates is different from the source text.

Linked by the subordinating conjunction ‘until’, the first clause (lines 7-8) is determined by the second clause as a condition. It seems to say that before ‘I’ am still sober enough to ‘stand up against a guest of wind’ and ‘I’ would keep drinking ‘clear wine’, which points out the soberness. But, in the source text, the figural element is the warmth gained by drinking ‘三杯两盏淡酒’ (three or two cups of light wine). Although the wind is metaphorically treated as the speaker’s enemy in both the texts through the conceptual metaphor WIND IS ENEMY, the clashing relationship between warmth and windiness in the source text focuses on the hardship caused by the inadequate amount of alcohol to keep the wine drinker warm enough. This suggests the matter of shortage of alcohol. But the relationship between the soberness and the windiness in the target text implies a scenario where there is plenty of alcohol available to be consumed to the time when no more is required. Contrary to the source text, this suggests that there is no limit of alcohol. As a result, the difficulty presented in the target text is that the drinker is too drunk to stand up against the

windiness, while the source text suggests to readers that the wine is too light to keep the drinker warm. Hence, although the same image schema is presented, this target text is unfaithful to the source text in relation to the effect the locative expression creates. On top of this, there are also two propositional notions expressed in the source text missing in this translation text.

First of all, the emphasis produced by the locative relation presented in the main clause ‘怎敌他’ (how to fight against) in the source text is not duplicated into this translated text. As mentioned earlier, because of the subordinating conjunction ‘until’, the clause ‘I can’t stand up against a gust of wind’ functions as an adverbial to the main clause ‘I drink two cups, then three bowls of clear wine’. As an adverbial, it is the ‘most peripheral’ element of the clause (Quirk 1985:50). Accordingly, the emphasis generated by the relational structure presented in this adverbial is not as great as that in the source text where it is the main clause. So, readers have less chance to interpret the same degree of emphasis by reading this translated text. Secondly, the time adverbial ‘evening’ indicated by ‘晚来’ (the evening) is not presented in the target text. This time specification could suggest the level of coldness, as the temperature of the evening is generally lower than the daytime. Accordingly, this helps emphasize the coldness in the windy scene in the source text. However, in this target text, because the soberness is transferred in the target text instead of warmth, it might not be crucial to duplicate the time adverbial into this translated text. Nevertheless, this is still unfaithful to the source text. Therefore, overall, apart from presenting the same form of locative relation and using the same conceptual metaphor, lines 7-9 are evaluated as an unfaithful translation.

6.3.1.3 OVER image schema

There are two instances of OVER image schema presented in this target text. The first instance is presented in the scene lines 10-13 depict:

Wild geese fly overhead.	10
They wrench my heart.	11
They were our friends in the old days.	12

In this scene, when ‘I’ sees the ‘wild geese flying overhead’ which were ‘our friends’ in the past, ‘my heart’ is ‘wrenched’. The locative relation is indicated by the adverb ‘overhead’ in line 10. The flying wild geese are the figure/trajector and ‘my heart’ to ‘I’ is the ground/landmark. As in the analysis of the OVER schema (previously illustrated in 5.3.3), the dynamic process created by this image schema consists of the trajector, the ‘wild geese’ flying along a path that is above the landmark, ‘I’, and goes from one end of the landmark to the other and beyond. The figure/trajector, the wild geese, and the path it follows receive conceptual prominence. On the propositional level, line 11 conveys that ‘they’ referring to the wild geese ‘wrenches’ my heart. This suggests that seeing the geese makes me heart-broken. Through the ontological metaphor EMOTION IS ENTITY, the previous experience related with the geese is metaphorically treated as the reason which reminds the speaker of the current state that she is a heart-broken widow. So the prominence given to the wild geese emphasizes the sad mood. In the source text, the same locative expression is presented, but the ground element is not exactly the same. As the analysis of the source text demonstrates, because the first character ‘正’ in the line ‘正伤心’ (being heart-broken) functions as the ‘-ing’ participle in English to indicate the on-going state, this line suggests that before seeing the geese the heart-broken mood already exists and the appearance of the geese in the scene increases the degree of sadness. So the notion of the sadness being increased is transferred into the target text differently as the sadness is only triggered by the appearance of the wild geese. This difference might make the grief emphasized by the image schema presented in the target text not as great as that presented in the source text.

In the source text, the line ‘却是旧时相识’ (but they are the old acquaintances) explains the reason why seeing the flying geese increases the degree of the poet’s grief, which is because the geese remind the poet of her past. As introduced in 5.2, a possible interpretation of the ‘old acquaintances’ is that the poet used to correspond with her husband via geese used as messenger pigeons. That old time was a happy memory the poet had with her husband before he passed away. In the target text, the propositional notion ‘but they are old acquaintances’ is transferred into line 12 ‘They were our friends in the old days.’ It is a faithful translated text as it conveys a similar notion to the source text that ‘I’ recognizes these wild geese as old friends. However, as a dependent sentence, line 12 is not related to the previous two lines. Referring to the analysis of the source text, ‘雁过也’ (geese flying over) and ‘正伤心’ (being heart-broken)’ are connected with ‘却是旧时相识’ (but they are the old acquaintances) by the subordinating conjunction ‘却’ meaning ‘but’. In this sentence, the subordinating conjunction expresses the relationship between the main clause and the subordinating clause as ‘otherwise the case is not shown’ (Oxford English Dictionary). So the subordinating relation suggests the relation as if the geese were not old friends, seeing them flying over would not increase the sadness. Without connecting line 12 with the previous lines by the subordinating conjunction, this relation presented in the source text is not expressed in the target text. From this perspective, the target text is unfaithful to the source text. The other unfaithful expression in line 12 is ‘our friends in the old days’. The source text only conveys the notion that the geese are ‘old acquaintances’ without pointing out the specific possessive pronoun ‘our’. Hence, ‘our friends’ is the translators’ interpretation of the source text. With this possessive pronoun, it indicates that seeing the geese reminds ‘me’ of ‘our old days’ because the ‘wild geese’ were ‘our friends’. This interpretation of ‘our old days’ matches the possible interpretation mentioned above. So the addition might be used as a hint to reveal this possible interpretation of the poet’s happy time with her husband. Therefore, lines 10-12 are faithful to the source text in terms of the forms of image schemas, but the effect of emphasizing the sadness is not as great as in the source text. Even though

the possessive pronoun is unfaithful to the source text, it might offer English readers a chance of exploring more interpretations of the source text.

The second instance of the OVER image schema here is not invoked by a preposition explicitly but by the intrinsic proposition of the verb ‘litter’ in lines 13-14

Gold chrysanthemums litter 13

The ground, pile up, faded, dead. 14

From the angle of syntactic structure, we can tell that ‘litter’ functions as the predicate because it connects the subject ‘gold chrysanthemums’ and the object ‘the ground’. When ‘litter’ is used as a verb in this case, it means ‘to scatter in disorder about, on, over’ as shown in the example ‘a room...which we found full of soldiers asleep littered over the floor’ (1883 *Ld. R. Gower My Reminiscence* I. xviii. 358 cited in *Oxford English Dictionary*). Hence, the predicate ‘litter’ suggests the relational structure that the figure/trajectory, the ‘golden chrysanthemums’, are over the ground/landmark, ‘the ground’. As discussed in the source text (5.3.4 OVER, UP image schemas), the elaboration of the OVER image schema here expresses that the trajector, the ‘golden chrysanthemums’ is in contact with the landmark and the size of the trajector is the same as the landmark, ‘the ground’. The conceptual prominence lies on the ‘golden chrysanthemums’ and the dynamic process through which they scatter over the ground. Through this prominence, the scene that the golden chrysanthemums are over all the ground is visualized. This vivid scene suggests to readers that the chrysanthemums are all over the ground in great quantity. Compared with the source text, this is a faithfully translated text as the same effect of emphasizing the quantity of the flowers is generated even though the locative relation is not presented explicitly with the preposition ‘over’. Apart from the OVER image schema, another locative relation UP image schema is presented in line 14.

6.3.1.4 UP image schema

The UP image schema emphasizes the process of the ‘gold chrysanthemums’ overlapping each other in order to emphasize the thickness of the flowers. The locative relation is formed between the figure/trajector, ‘golden chrysanthemums’, and the ground/landmark, ‘the ground’. Referring to the analysis of the source text (5.3.4), the UP image schema implies that ‘the path of the trajector has a vertical direction; the landmark is only relevant as far as its vertical is concerned (Ungerer & Schmid 2006:169). So this image schema emphasizes the dynamic process that the chrysanthemums are vertically piled up and the ground is used as a reference. Consequently, the thickness of the flower is focalized and the great quantity of the flower is emphasized. This is faithful to the source text in terms of the image schema and the relevant effect created by it.

In the source text, with the presence of the OVER image schema and the UP image schema, the great quantity of the ‘黄花’ (yellow flower) referring to the chrysanthemums is emphasized. Lines 13-14 in 5.3.4 OVER, UP image schemas, ‘憔悴损’ (very withered) and ‘如今有谁堪摘’ (who would pluck them up now), suggest to readers that the ‘yellow followers’ are now too withered to be picked up. The focus on the quantity of the flowers helps emphasize the negativity coming from the shame that nobody is interested in picking up the flowers. Another UP image schema is presented in the latter line to emphasize the process of plucking the flowers up. Back to this target text, the notion of the flowers being withered is expressed by the adjectives ‘faded’ and ‘dead’ in line 14. This is faithful to the source text. The shame that no one is interested in plucking them up is transferred in lines 15-16:

This season I could not bear 15

To pick them. All alone, 16

A noticeable difference between the source text and the target text is ‘all alone’. Similar to the case I discussed earlier, line 5 is an addition, the translator’s interpretation of the source text. Similar to that, ‘all alone’ here is also an addition without any origin of explicit proposition in the source text. In the discussion of the source text I mentioned that presuming that the flowers could be picked up before they become withered, the reason why they are not picked up might be because the poet who suffers from loneliness is too sorrowful to pick them up after her husband died. So the additional notion, ‘all alone’, helps readers of the target text to interpret the loneliness, which is a possible interpretation of the source text.

As mentioned above, another UP image schema is presented in the source text. This locative expression is not duplicated into the target text. The scene depicted in lines 13-14 of plenty of chrysanthemums piled up over the ground demonstrates that the flowers are located on the ground. In line 16, ‘pick’ means ‘to separate by pulling repeatedly with the fingers’ (Oxford English Dictionary). It faithfully expresses the notion of plucking the flowers. However, without constructing the locative relation, it is impossible to deliver the effect of emphasizing the process of picking the flowers up. Consequently, the sorrow invoked by the shame that nobody is interested in picking the flowers up even though they are in great quantity on the ground is not emphasized in the target text. Comparing against the source text, although lines 13-16 convey the original propositional notions of picking the flowers, it is evaluated as being unfaithful in terms of linguistic realization of image schema and the related effects.

6.3.1.5 THROUGH image schema

A raining scene is described by lines 19-20:

Fine rain sifts through the wu-t'ung trees, 19

And drips, drop by drop, through the dusk. 20

The Chinese parasol tree in the source text is transferred as 'wu-t'ung trees' in line 19. The term 'wu-t'ung' seems to be the pronunciation of the Chinese characters '梧' (<wu>, the second tone) and '桐' (<tong>, the second tone) presented in the Wade-Giles Romanization system for Mandarin Chinese (another example of this is 'hisao' in 6.2.3.4 ON image schema). But, clearly, presenting an alphabetic representation of the sounds of these Chinese characters cannot make English readers interpret the type of trees presented in the source text correctly. Thus, the image of the heart-shaped broad leaves of the Chinese parasol trees cannot be delivered by this translated text. However, the THROUGH image schema presented in the source text emphasizing the raindrops dripping is duplicated in line 19. 'Fine rain' is the figure/trajector and the 'wu-t'ung trees' is the ground/landmark. As shown in 5.3.6, this image schema conveys that the trajector, the 'fine rain' initially moves toward the landmark in order to become a part of it; then the trajector moves out of the landmark reaching a resting point on the other side of the landmark, the 'wut'ung trees'. The movement and the 'fine rain' receive the conceptual prominence. Accordingly, the effect of raindrops going through the trees is emphasized by this prominence. Hence, this locative expression is faithful to the source text regarding both the form of the locative relation and the effect it creates.

Apart from the faithful presence of the image schema discussed above, there is another instance of the THROUGH image schema presented in line 20. The second locative setting keeps the same trajector the 'fine rain' but with a different landmark 'the dusk'. The conceptual prominence still lands on the figure/trajector, the 'fine rain'. The conceptual metaphor TIME IS SPACE applies. The time span to which 'the dusk' refers is metaphorically treated as a space with boundaries where the 'fine rain' drips through. So, it seems to suggest that the rain drips not only through the trees but

also through the-dusk-space. This emphasizes that the rain might last a long time, potentially the whole evening, in an unusual way as Carter & Nash state:

Language use in literature is therefore different because it makes strange, disturbs, upsets our routinized normal view of things, and thus generates new or renewed perceptions.

(1990:31)

This construction is different from using an adverbial such as ‘till evening’ to indicate the time span, through this image schema, the time length of the raining process is emphasized in an unusual way: the concrete raindrops drip through the abstract conception of time. Although there is no corresponding presence of this image schema in the source text, translators transfer the time adverbial ‘到黄昏’ (till evening) in their own way. Hence, this THROUGH image schema is unfaithful to the source text in terms of the locative relation, but it expresses the time span with the translators’ interpretation.

As illustrated in the analysis of the source text, the effect of sound symbolism is produced by pitch variation generated with <d><d><d><d> by ‘点点滴滴’. Particularly in the raining scene, it is likely to invoke the sound of the raindrops dripping by this sound pattern. In this target text, the interjection ‘drop by drop’ in line 20 echoes the figure ‘fine rain’, which is an attempt to replicate the effect of sound symbolism. It is not an easy task to replicate the effect of sound symbolism as I have discussed in the analysis of “Slow Slow Tune” by Yutang Lin (see 6.2.3). But Lin’s ‘Pit-a-pat, pit-a-pat!’ is a good replication of the source text containing similar sound symbolism. Here, ‘drop by drop’ is another. First of all, the word ‘drop’ is repeated twice, which replicates the effect of doubling the characters ‘点’ and ‘滴’ in the source text. Secondly, the alliteration of ‘drip’, ‘drop’ and ‘drop’ generates a similar effect of enhancing the scene by the phonetic parallel structure.

Additionally, the intrinsic meaning of ‘drop’ suggests ‘the smallest quantity of liquid that falls or detaches itself’ (Oxford Dictionary), which might help readers linking the target text with the image of raindrops. This is, of course, different from the way the source text invokes the image of the raindrops by the pictographic method, but it might have some potential to enhance the vision of the raining scene. Therefore, as a faithful translated text, the process of raindrops dripping through the trees till evening is emphasized. By reading this translation, it is possible for English readers to experience a similar locative setting to that in the source text and also to be aware of the similar effects of sound symbolism. So far, I analysed the “A Weary Song To A Slow Sad Tune” by a team translator. In the next section, I will analyse “*Sheng Sheng Man*” by the other team translator Xianyi Yang and Gladys Yang.

6.3.2 “Sheng Sheng Man” by Xianyi Yang & Gladys Yang

“Sheng Sheng Man”

Seeking, seeking, 1

Chilly and quiet,

Desolate, painful and miserable.

Even when it's warmer there is still a chill,

It is most difficult to keep well. 5

Three or two cups of light wine,

How can they ward off the strong morning wind?

Wild geese fly past,

while I'm broken-hearted;

But I recognize they are my old friends. 10

Fallen chrysanthemums piled up on the ground,

So withered,

Who would pluck them up now?
 Leaning on the window,
 How can I pass the time till night alone? 15
 The drizzle falls on the wutong trees,
 Raindrops drip down at dusk.
 At a time like this,
 What immense sorrow I must bear!

6.3.2.1 DOWN & UP image schema

As I have illustrated in the previous analyses regarding the scene of chrysanthemums, the key point is to ensure that the scene of the flowers in great quantity can be delivered (see 5.3.4, 6.2.2.2 and 6.2.2.3). In this target text, the chrysanthemums scene is described in lines 11-13:

Fallen chrysanthemums piled up on the ground, 11
 So withered, 12
 Who would pluck them up now? 13

The adjective ‘fallen’ in the noun phrase ‘fallen chrysanthemums’ in line 11 constructs the first locative relation as the DOWN image schema. For this particular scene, the same image schema is presented in the translation by Yuanchong Xu (6.2.1.2 OVER, DOWN, IN & UP image schemas) and the translation by Yutang Lin (6.2.3.3 DOWN image schema). According to the previous discussion, the DOWN image schema indicates a path where the trajector, ‘chrysanthemums’, moves vertically from an initial position to a resting position, which is lower than the initial position with the reference to the landmark, ‘the ground’. This image schema makes the ‘chrysanthemum’ and their movement prominent. As a result, the effect of visualizing the process that the

‘chrysanthemums’ fall on ‘the ground’ is emphasized. However, this image schema is not helpful for describing the scene of plenty of chrysanthemums, which is presented in the source text. In the source text, the OVER image schema makes the size of the trajector, ‘黄花’ (yellow flowers), become the same as the ground, ‘地’ (ground) (5.3.4 OVER, UP image schemas); it emphasizes that the ground is filled with yellow flowers. In contrast, as I have illustrated in 6.2.3.3, the prominence of the DOWN image schema lies only on the process of the ‘chrysanthemums’ moving towards a lower position vertically such as falling on ‘the ground’. This process with specific directional indication contains no suggestion regarding the quantity of the figure, the ‘chrysanthemums’. Consequently, with the absence of the OVER image schema, the scene that the flowers are all over the floor with the emphasis on the great quantity is not delivered by the presence of the DOWN image schema. So this image schema is unfaithful to the source text in relation to the form of the locative expression and the effects it creates.

Although the first locative expression is unfaithful to the source text, the following two locative expressions presented in line 11 and line 13 by the verb phrases ‘piled up’ and ‘pluck up’ are faithful duplications of the image schemas presented in the source text. From the previous DOWN image schema, we have learnt that what are ‘piled up’ on the ground are these chrysanthemums, which have fallen down. As for the first UP image schema, the figure/trajector is the ‘fallen chrysanthemum’ and the ground/landmark is ‘the ground’. With a specific directional indication, the UP image schema implies that the path of the trajector, the ‘fallen chrysanthemums’, moves from a starting point to a higher point vertically with the reference to the landmark, ‘the ground’ (5.3.4 OVER, UP image schemas). The attention is drawn to the dynamic process of the ‘fallen chrysanthemums’ being piled up. Accordingly, through this prominence, the thickness of the ‘fallen chrysanthemums’ on the ground is emphasized. Hence, the UP image schema is faithful to the source text. By reading line 11, it is possible to interpret, firstly, the chrysanthemums are fallen and,

secondly, the fallen chrysanthemums are stacked up with certain level of thickness. Presented with the OVER image schema and the UP image schema, the source text emphasizes the great quantity of chrysanthemums in both aspects of horizontal mass and vertical thickness. Comparing against the source text, it is clear that the thickness of the chrysanthemums is duplicated into the target text by the presence of the UP image schema, but the horizontal mass of the chrysanthemums is not conveyed because of the absence of the OVER image schema.

The reason that nobody is interested in plucking the chrysanthemums up now, in the source text, is because the chrysanthemums are ‘憔悴损’ (very withered). Another instance of the UP image schema is presented here to emphasize the process of plucking the flowers up. With the scene of plenty of chrysanthemums, the shame that they have no chance to be appreciated before they become withered is worsened. In the corresponding section of this target text, line 12 ‘so withered’ faithfully duplicates the propositional notion of ‘憔悴损’ into this translation. In the following line ‘who would pluck them up now’, the second instance of the UP image schema is presented by the verb phrase ‘pluck up’. This locative relation shares the same figural element and ground element as the first instance of the UP image schema discussed above. The effect here is to emphasize the shame that nobody is interested in plucking the chrysanthemums up because they are withered. This is faithful to the source text. Additionally, the verb phrase ‘pluck up’ is appropriate to transfer the verb ‘摘’ (Zhang 2014:1891) in the source text. This action means to hold something then detach it from its place especially for the cases of picking flowers or fruits from their trees. The verb phrase ‘pluck up’ faithfully duplicates the action and the locative relation presented in the source text. Therefore, apart from the presence of the DOWN image schema, this translated text of the chrysanthemums scene is evaluated as being faithful to the source text in terms of the form of image schemas and the effect they produce.

6.3.2.2 ON & DOWN image schema

Approaching the end of the source text, with the ON image schema and the THROUGH image schema (see 5.3.6), the raining scene is described with details such as how heavy the rain is, the specific type of trees the raindrops hit and the time adverbial referring to the evening. In this target text, the raining scene is transferred into lines 16-17:

The drizzle falls on the wutong trees, 16

Raindrops drip down at dusk. 17

The ON image schema is duplicated into the translated text in line 16. In this locative expression, ‘the drizzle’ is the figure/trajector and ‘the wutong trees’ is the ground/landmark. Because of the directional indication suggested by the verb ‘fall’, the figure/trajector, ‘the drizzle’ and the process the rain coming from the sky landing on the ‘the wutong trees’ receives the conceptual prominence. As mentioned in the analysis of the source text, it thus creates a vivid depiction of the process of raindrops dripping. The figural element ‘细雨’ (gentle rain) in the source text is transferred as ‘the drizzle’ which conveys how heavy the rain is. However, the interpretation of the ground element in this target text is unable to faithfully convey the propositional notion of the source text. In this translation, the Chinese parasol tree is translated as ‘wutong trees’ in which ‘wutong’ is the Pinyin of the two Chinese characters ‘梧桐’ (Zhang 2014:1567). Similar to the term ‘wu-t’ung’ used in “A weary song to a slow sad tune” by Rexroth and Chung, ‘wutong’ is a foreign word for English readers. Without a further explanation regarding what the ‘wutong tree’ is, English readers might guess this as a type of tree, but it might not be easy for them to be aware of the image of broad leaves, which is associated with the Chinese parasol trees. Although it is confusing to figure out what ‘wutong tree’ is, the ON image schema and the emphasis of the process of the gentle rain landing on the trees generated by this locative relation is faithful to the source text. Apart from the

ON image schema, the other locative relation presented in this scene is the DOWN image schema in line 17. For this locative relation, the figural element is clearly presented as the ‘raindrops’, but the ground element is not specified. Referring to the discussion of the DOWN image schema in “Slow Slow Song” by Yuanchong Xu, for UP/DOWN image schema (6.2.1.2 OVER, DOWN, IN & UP image schema), the path of the trajector has a vertical direction and the landmark is only relevant as far as its vertical extension is concerned. In this raining scene, the emphasis lies on the raindrops and the process of them ‘dripping’. It might not be necessary to specify the places the raindrops land on, such as the trees or other locations. So the prominence this image schema creates is the trajector, the ‘raindrops’, and the vertical movement they follow. The landmark might not have to be specified to construct this relational structure. As Ungerer & Schmid comment ‘this rather abstract notion of landmark may be more difficult to grasp and to accept than other types of landmarks, but it makes it easier to imagine that the landmark is unspecified, as in sentences like ‘The rocket went up’ (2006:169). So, without the specified landmark in this DOWN image schema, the effect of the raindrop falling is still enhanced through the prominence generated by the trajector, the ‘raindrops’, and it also contributes to visualizing the raining scene. It is worth mentioning that the time adverbial ‘at dusk’ does not deliver the same message as the original one ‘到黄昏’ (till evening) does. The prepositional phrase ‘till evening’ suggested a time span which covered from a starting point during the day till evening. By stating the prepositional phrase ‘at dusk’, which indicates the relatively shorter time range of just the evening rather than the long time span starting before the evening, readers of the target language are unable to make the interpretation of the long torturous time. Similar to the instance of the second INTO image schema presented in the translation by Zhongjie Xu (6.2.2.2), the presence of the DOWN image schema in this target text is evaluated as being unfaithful to the source text but it creates similar effects.

On top of the first ON image schema presented in the raining scene, there is a second presence of this locative expression in line 14, which is the adverbial of the interrogative sentence in line 15:

Leaning on the window, 14

How can I pass the time till night alone? 15

These two lines express the loneliness of ‘passing the time till night’ when ‘I’ am ‘leaning on the window’. As introduced earlier (5.3.6), the ON image schema expresses the process by which the trajector moves onto the landmark. In the scene described in this target text, the process that ‘I’ incline onto ‘the window’ receives conceptual prominence. Accordingly, this prominence emphasizes ‘my loneliness’ expressed in line 15 as ‘I’ is the figure/trajector. In the source text, this scene is described with the notions of ‘守着窗儿’ (staying by the window) and ‘独自怎生得黑’ (how to bear the darkness coming over on my own) (5.3.5 OVER image schema). The presence of the OVER image schema emphasizes the undesirable experience of waiting for the darkness alone.

The absence of this OVER image schema makes this target text unfaithful to the source text. First of all, as I have discussed in 5.3.5 OVER image schema, the verb ‘守’ contains many different meanings. In this context, it means ‘staying somewhere without moving’. With the explicit suggestion of movement, ‘leaning on the window’ is not a faithful interpretation. To express the action of ‘leaning’, another verb in Chinese ‘靠’ (<kao>, the fourth tone) meaning ‘lean’ (Xinhua Dictionary 1992:251) might be more appropriate than ‘守’. Secondly, the locative relation presented in ‘coming over darkness’ in the source text is omitted in line 15. ‘How to bear the darkness coming over on my own’ expresses the experience of resigning to the darkness without support from others. With the prominence generated by the image schema, the unpleasant experience is emphasized. By contrast, in the target text, ‘how can I pass the time till night alone’ suggests the process of killing time till night without company. By reading this, English readers could interpret the loneliness but not the resignation to the darkness. Therefore, without the locative relation and effect it generates,

lines 14-15 are unfaithful to the source text. After the analyses of translations by native Chinese translators and the team work translators, I will initiate the analysis of “Sorrow” by a native English John Turner in the following section.

6.4 “Sorrow” by John Turner

“Sorrow”

I pine and peak 1

And questless seek

Groping and moping to linger and languish

Anon to wander and wonder, glare, stare and start

Flesh Chill’d 5

Ghost thrilled

With grim dart

And keen canker of rankling anguish.

Sudden a gleam

Of fair weather felt 10

But fled as fast—and the ice-cold season stays.

How hard to have these days

In rest or respite, pace or truce.

Sip upon sip of tasteless wine

Is of slight use 15

To counter or quell

The fierce lash of the evening blast.

The wild geese—see—

Fly overhead

Ah, there's the grief 20

That's the chief—grief beyond bearing,

Wild fowl far faring

In days of old you sped

Bearing my true love's tender thought to me.

Lo, how my lawn is rife with golden blooms 25

Of bunched chrysanthemums—

Weary their heads they bow.

Who cares to pluck them now?

While I the casement keep

Lone, waiting, waiting for night 30

And, as the shades fall

Upon broad leaves, sparse rain-drops drip.

Ah, such a plight

Of grief—grief unbearable, unthinkable

6.4.1 OUT OF image schema

One of the hardships described in the source text is the difficulty of getting enough rest because the weather changes unexpectedly (5.3.1 OUT OF image schema). The presence of the OUT OF image schema emphasizes the unstable weather, which helps enhance the effect of the difficulty. In this translated text, the propositional notion of the unstable weather is transferred in line 9-11:

Sudden a gleam

Of fair weather felt	10
But fled as fast—and the ice-cold season stays.	11

In the scene described above, the ‘fair weather’ is not expected because the adjective ‘sudden’ acting as adverb, which means ‘occurring or done quickly and unexpectedly or without warning’ (Oxford English Dictionary). What can be expected is the ‘ice-cold season’ which ‘stays’. So the notion of the ‘fair weather’ stands out from the ‘ice-cold season’ which is normalized as the background. They construct a relational structure as the OUT OF image schema. The foregrounded ‘fair weather’ is the figure/trajector and the ‘ice-cold season’ is the ground/landmark. As the discussion of the source text demonstrates, ‘the basic meaning of “out” is being exterior to a bounded space which is regarded as having an interior’ (Lakoff & Turner 1989:97). In relation to this OUT image schema, the figure/trajector, the ‘fair weather’, follows the path from an initial point which is inside of the landmark, ‘the ice-cold season’ to a resting point which is outside of the landmark. As a dynamic process, the path and the moving element, the ‘fair weather’, receives the conceptual prominence. Consequently, we read the notion of the unstable weather with more attention and the unstable temperature presented in the scene is emphasized. As mentioned earlier, the image schema in the source text generates a similar emphasis in the target text. Hence, lines 9-11 are faithful to the source text in terms of the locative relation and the effects produced.

In the source text, the unexpected temperature change is the cause of the hardship of getting enough rest. This difficulty is transferred as in lines 12-13:

How hard to have these days	12
In rest or respite, pace or truce.	13

Presented as an exclamative structure ‘how + adjective’ (Quirk 1985:833), an attempt is made to emphasize the struggle of ‘having these days in rest or respite, pace or truce’. However, comparing this target text against the source text, it is unable to express the highest level of the hardship delivered by ‘最’ (most) ‘难’ (difficult) in the source text. With the superlative indicator, it suggests to readers that there is nothing more difficult than this at all. The exclamative structure, in this target text, helps generate emphasis on the difficulty, but the level of hardship expressed in the source text is greater compared with this translated text. So readers of the target text are unable to interpret the extreme degree of the struggle by reading line 12-3. Therefore, the OUT OF image schema presented in this target text is faithful to the source text, but the total effect of enhancing the extreme level of the struggle is less great due to the lack of superlative description.

6.4.2 AGAINST image schema

The AGAINST schema presented in the source text indicates the clashing effect between the inadequate warmth gained by drinking the light wine and the severe windiness caused by the swift evening wind (5.3.2). In the previous discussions, such as the analysis of the translation by Yutang Lin (6.2.3.1 AGAINST image schema), this clashing effect is presented by the preposition ‘against’ explicitly as Lakoff & Turner comment:

‘When we understand a scene, we naturally structure it in terms of such elementary image-schemas. Prepositions are the means English has for expressing these schematic spatial relations’

(1989:97)

However, in this target text, the locative relation is not explicitly expressed by the preposition, but by the intrinsic proposition of the verb ‘counter’.

Sip upon sip of tasteless wine	14
Is of slight use	15
To counter or quell	16
The fierce lash of the evening blast.	17

In line 16 ‘To counter or quell’, introduced by the infinitive article ‘to’, ‘counter’ here is used as a verb, which means ‘to act or speak in opposition to’ (Oxford English Dictionary). ‘Against’ means ‘expressing motion or action in opposition to someone or something’ (Oxford English Dictionary). So ‘to counter’ and ‘against’ share some common qualities suggesting the action is in opposition to someone or something. The clashing relation formed by ‘counter’ replicates the AGAINST image schema presented in the source text. The natural phenomenon the evening wind is metaphorically seen as the enemy through the conceptual metaphor EVENING WIND IS ENEMY. The hostility of the source domain ‘enemy’ is mapped into the target domain the ‘the fierce lash of the evening blast’ so the windiness is able to attack the wine drinker. The application of conceptual metaphor in this translation is faithful to the source texts (see 5.3.2). Hence, the drinker of the ‘tasteless wine’ attempts to counter or quell the ‘fierce lash of the evening blast’. In this translated text, line 14 ‘Sip upon sip of tasteless wine’ and line 17 ‘The fierce lash of the evening blast’ are the figural element and the ground element of the locative relation. Precisely, the figure/trajector, the warmth gained by drinking the ‘tasteless wine’ ‘sip upon sip’ is against the ground/landmark, the windiness coming from the ‘the fierce lash of the evening blast’. In this locative relation, as Stockwell states, the trajector, the warmth, traces a path up to the landmark, the windiness, ‘finishing adjacent to it and blocking it’ (2002a:23). The same as the AGAINST image schema in the source text, the figure receives the conceptual prominence and the process of gaining warmth is emphasized. Line 15 ‘is of slight use’ suggests the inadequacy of the ‘tasteless wine’ in the situation of the windy evening. So the hardship caused by the little wine in the windy evening is emphasised through the prominence

generated by the relational structure in this target text. Additionally, in line 16, the verb ‘quell’ which means ‘put an end to’ (Oxford English Dictionary) is on the other side of the coordinating conjunction ‘or’. It often associates with the use of force, which adds a sense of power to the clash between the warmth and the coldness. Therefore, the emphasis regarding the sense of conflict in the source text created by the presence of the image schema is duplicated into this translation and this can be reliably evaluated as a faithful translated text based on the evidence I have pointed out above.

6.4.3 OVER image schema

The last scene of the first stanza in the source text suggests to readers that the appearance of the geese makes the heart-broken poet, who is in a sad mood already, even worse. This is because the poet used to correspond with her husband before he passed away, and seeing the geese triggers her sorrow (5.3.3 OVER image schema, 5.2 The ancient Chinese poem). The presence of the OVER image schema in the source text helps to emphasize that the poet misses the past which is not returnable. This scene is transferred as line 18-24 in the target text:

The wild geese—see—	18
Fly overhead	19
Ah, there’s the grief	20
That’s the chief—grief beyond bearing,	21
Wild fowl far faring	22
In days of old you sped	23
Bearing my true love’s tender thought to me.	24

In the source text, the propositional notion of the geese flying over is delivered by the line ‘雁过也’ (geese flying over) without offering any other indications. So the insertion ‘—see—’ in line 18 has no origin in the source text, but it seems able to pause the process of reading and arise the readers’ attention on the following line 19. It creates the effect of pointing out the following movement the wild geese are engaged in. Moving to next line, the movement is revealed as the wild geese ‘fly overhead’, which presents the OVER image schema. The mobile ‘wild geese’ here are the figure/trajector and the person who is under the flying wild geese is the ground/landmark. As discussed in the analysis of the source text, the OVER image schema describes the process that the figure/trajector, the geese, move along ‘a path that is above the landmark and goes from one end of the landmark to the other and beyond’ (Ungerer & Schmid 2006:168). So conceptual prominence is given to the figure/trajector, the ‘wild geese’. From the possessive pronoun ‘my’ in line 24, we can learn that, in this scene, the person who sees the geese is ‘I’. So the notion of the sorrow expressed in line 20-21 can be inferred to be ‘mine’. This means, as the ground of this image schema, the negativity associated with ‘my grief’ is normalized as the static element. Furthermore, as line 21 conveys, ‘my grief’ here is not ordinary grief but a ‘grief beyond bearing’, which suggests that the degree of ‘my grief’ is outside of the range of being bearable. Hence, the ground element in this OVER image schema contains significant sorrowfulness.

Lines 23-24 suggest to readers that, ‘in days of old’, the ‘wild fowl’, referring to the ‘wild geese’, carried ‘my true love’s tender thought to me’. So seeing the ‘wild geese’ reminds ‘me’ of the memory in the past. This makes ‘my unbearable grief’ even worse because my ‘true love’s tender thought’ are gone in the past. With the prominence generated by the image schema, the sorrowfulness caused by the appearance of the geese is emphasized. In addition to that, the grief integrated in the ground element adds even more emphasis to the sorrow on top of the effect generated by the image schema. But, similar to “Slow Slow Tune” by Yutang Lin (6.2.3.2), one of the possible interpretations of the source text is explicitly transferred into the translated text without

duplicating the propositional notion of the source text. So the notion that ‘I’ used to receive the ‘true love’s tender thought’ from the geese expressed in lines 23-24 is an alteration of the source text based on the translator’s interpretation. As discussed in 5.2, the poet used to correspond with her husband by geese practicing used as messenger pigeons. This interpretation might be inspired by this detail of the poet’s biography. These correspondences are poetically interpreted as ‘true love’s tender thought’. However, by doing so, the propositional notion expressed by ‘却是旧时相识’ (but the geese are the old acquaintances) in the source text is delivered as one of the interpretative possibilities rather than the original notion in the source text. Comparing against the source text, this target text is faithful to the source text in relation to the presence of image schema and the effect it produces. But the added line 24 is unable to make English readers aware of the original proposition, even though it offers an interpretation based on the background of the poet.

Similar to the AGAINST image schema discussed earlier, the second OVER image schema is not presented explicitly with a preposition but with the adjective ‘rife’ in line 25. In the scene where the ground is covered over by piled up chrysanthemums in the source text, the OVER image schema and UP image schemas help depict a vivid scene where a great number of yellow flowers have been spread on the ground (5.3.4). This scene is used to emphasize the grief from the following notion that, despite the fact that the chrysanthemums are in great quantity, nobody is interested in plucking the flowers up. To duplicate the effects created by the OVER image schema, the adjective ‘rife’ which suggests the condition of being widespread is used (Oxford English Dictionary). In this target text, line 25 ‘my lawn is rife with golden blooms’, expresses the scene that the ‘golden blooms’ are widespread over ‘my lawn’, which constructs the relational structure of the OVER image schema. The ‘golden blooms’ which are widespread are the figure/trajector and the static ‘my lawn’ is the ground/landmark. So the prominence helps to emphasize the process that the flowers are spread over the lawn. This creates a similar effect to the OVER image schema in the source text, highlighting the horizontal mass of the flowers in great quantity. Although there is no explicit

preposition ‘over’ presented in line 25, the effect of emphasizing the quantity of the flowers is faithful to that created by the OVER image schema presented in the source text.

Another locative relation presented in the source text in order to convey the great quantity of the yellow flowers is the UP image schema emphasizing the thickness of the piled up flowers. In line 26, the adjective ‘bunched’ that defines the ‘chrysanthemums’ indicates the state that a number of same things are grouped together (Oxford English Dictionary). It is unable to deliver the locative relation of moving vertically from bottom to top in the process of flowers being ‘堆积’ (piled up) expressed in the source text, but it conveys some sense of the thickness of the flowers being ‘bunched’ on top of being ‘widespread’, which also emphasizes the great quantity of the flowers. Following that, lines 27-28 express the shame that nobody is interested in ‘plucking them now’ because ‘their heads are weary’ when ‘they bow’. In the source text, this is emphasized by the presence of the other UP image schema. Without constructing the locative relation, it cannot deliver the effect of emphasizing the process of picking the flowers up. Accordingly, the shame that no one would pluck the flowers up now is not emphasized. Without duplicating the same image schema, lines 27-28 are unable to deliver the emphasizing effect of the shame conveyed in the source text. Therefore, because there are no explicit prepositions presented in lines 25-26, it is unfaithful to the source text in terms of the linguistic realization of the image schema. But the effects created by ‘rife’ and ‘bunch’ in lines 25-26 are similar to the source text. The propositional notion of line 28 is faithful to that of the source text, but in terms of the linguistic realization of image schema and the effect, it is unfaithful because of the absence.

6.4.4 UPON image schema

Line 31-2 describes an evening raining scene when ‘the shades fall upon broad leaves’ with ‘sparse rain-drops dripping’:

And, as the shades fall 31

Upon broad leaves, sparse rain-drops drip. 32

The relational structure presented here is constructed with the figure/trajector, ‘the shades’, and the ground/landmark, ‘broad leaves’, as an UPON image schema. As mentioned in 5.3.6, the trajector follows the path that it moves onto the ground. In this scene, with the directional indication ‘moving down’ suggested by ‘fall’, ‘the shades’ move from a high position to a low position on the ‘broad leaves’. Through this locative expression, the figure, ‘the shades’, and the dynamic movement receive the conceptual prominence. The movement ‘the shades fall’ here refers to the evening approaching, due to the time indication ‘night’ presented in the previous line 30. This prominence emphasizes the image of the gradually approaching darkness coming onto the broad leaves. The effect, consequently, is to draw attention to the evening coming. However, in the source text, the presence of the ON image schema creates emphasis on the process of raindrops dripping but not the evening coming (5.3.6 ON, THROUGH image schemas). As the analysis of the source text demonstrates, the ON image schema and the THROUGH image schema are presented to emphasize the ‘*细雨*’ (gentle rain) and the process of the raindrops landing on or running through the broad leaves of ‘*梧桐*’ (the Chinese parasol trees)’. It helps readers visualize the scene three-dimensionally, which brings them closer to the interpretation of the source text. The effect produced by this is that a raining background combines all the aspects of hardship described previously in the source text in order to emphasize the sorrow. By emphasizing the evening coming, the presence of the ON image schema in this target text is unfaithful to the source text. The propositional notion of the rain in the source text is transferred onto the target text as the main clause ‘sparse rain-drops drip’. By reading this main clause, it is possible to interpret the proposition of the gentle rain scene

the source text expresses, but, without the conceptual prominence created by the locative expressions, the effect of emphasizing the process and visualizing the scene is missing.

The time adverbial ‘到黄昏’ (till evening) in the source text is transferred into the target text with the presence of the ON image schema, which emphasizes the time adverbial. However, the main clause in the source text forming two locative relations emphasizing the raining scene is expressed in the target text without replicating any locative expressions. Hence, reading lines 31-32, readers are unable to make the same interpretation of the scene presented in the source text. Therefore, the UPON image schema is unfaithful to the source text and the effect it generates is also unfaithful.

In the source text, apart from visualizing the scene by the presence of the image schemas, the effect of sound symbolism is also created by the sound patten <d><d><d><d>. Although it is difficult to replicate the same effect of sound symbolism into the target text, it might be possible to convey the effect of doubling each character in the source text. As I have demonstrated in the translation by Yutang Lin (6.2.3.4 ON image schema), doubling the sound of certain characters is one of the characteristics of the poet Qingzhao Li in order to enhance the musical appreciation of her poetry. As for this target text, the alliteration of /dr/ in ‘drops’ and ‘drip’, to some degree, might make readers aware of the effect of doubling the characters ‘点’ and ‘滴’ as ‘点点滴滴’ by repeating /dr/ twice in this full alliterative pattern. However, with the absences of the ON image schema and the THROUGH image schema, the effect of this alliteration on enhancing the raining scene is very limited.

So far, I have analyzed the six translations by various translators, in the next section, I will make initiate evaluating these target texts against the source text under the criterion of faithfulness using the cognitive stylistic evidences identified as references.

6.5 Evaluating the target texts against the source text

Following the analyses of the six target texts in the previous discussion, I present the outcome of evaluating the target texts against the source on the basis of faithfulness with reference to image schema presented in the source text in Table 6.1 shown below:

S.E. = Similar effect

OUT OF = OUT OF image schema

TT 1= Target text 1 (“Slow Slow Song” by Yuanchong Xu)

TT 2= Target text 2 (“Sheng Sheng Man” by Zhongjie Xu)

TT 3= Target text 3 (“Slow Slow Tune” by Yutang Lin)

TT 4= Target text 4 (“Sorrow” by John Turner)

TT 5= Target text 5 (“A Weary Song To A Slow Sad Tune” by Kenneth Rexroth & Ling Chung)

TT 6= Target text 6 (“Sheng Sheng Man” by Xianyi Yang & Gladys Yang)

If an image schema presented in the source text is faithful to the source text in term of locative expression and the related effect, it is highlighted in red. If a similar effect is generated without presenting the same locative expression, it is highlighted in blue

Table 6.1 Summary of image schemas in target texts schema

Source text	Image schema in ST	Image schema in TT6	Image schema in TT3	Image schema in TT2	Image schema in TT1	Image schema in TT4	Image schema in TT5
Lines 4-5	OUT OF	Absence	Absence	OUT OF	Absence	OUT OF	OUT OF
Lines 6-8	AGAINST	Absence	AGAINST	Absence	Absence	AGAINST	AGAINST
Lines 9-11	OVER	Absence	OVER	Absence	Absence	OVER	OVER
Lines 12-14	OVER UP UP	Absence UP UP	Absence Absence Absence	S. E. S. E Absence	OVER Absence UP	OVER Absence Absence	OVER UP Absence
Lines 15-16	OVER	Absence	Absence	Absence	Absence	Absence	Absence
Lines 17-19	ON THROUGH	ON Absence	ON Absence	Absence Absence	Absence ON	ON Absence	Absence THROUGH
Lines 20-21	IN	Absence	Absence	S. E.	S. E.	Absence	Absence

Table 6.1 above shows that there is a significant difference between the faithful duplications of image schemas in “Sheng Sheng Man” by Xianyi Yang & Gladys Yang (3 instances) and “A Weary Song To A Slow Sad Tune” by Kenneth Rexroth & Ling Chung (6 instances). They are evaluated as the least faithful and the most faithful translations among the 6 target texts. Interestingly, they are both translated by team work including a native Chinese speaking translator and a native English speaker. Yutang Lin’s “Slow Slow Tune” managed to transfer the effect of sound symbolism into the target text, but it is not evaluated as as faithful as “Sheng Sheng Man” by Zhongjie Xu in terms of constructing the scenes described in the source text faithfully. Between Yuanchong Xu and John Turner, Turner’s “Sorrow” is slightly more faithful to the source text than Xu’s “Slow Slow Song” due to the difference of one more instance of faithful duplication.

As a noted husband and wife translation team, the Chinese translator Yang Xianyi and his British wife Gladys Yang devoted themselves to introducing Chinese literature to the English-speaking world after returning to China in the 1940s from Britain. Their translations include ancient Chinese poems, and Chinese classics such as *Dream of the Red Chamber*. Apart from the three faithful duplications of the image schema, the new image schemas presented in this target text, such as the DOWN image schema (6.3.2.1 DOWN & UP image schema) are not helpful for setting up the scene described in the source text. However the other instance of the DOWN image schema (6.3.2.2 ON & DOWN image schema) is able to enhance the effect of raindrops dripping, which is emphasized in the source by the ON image and the THROUGH image schemas. Because of the absence of the image schemas, the relevant emphases created in the source text are missing. Overall, in terms of the image schemas and the effects they produce, the translation by Xianyi Yang and Gladys Yang is evaluated as the least faithful target text to the source text among these six English versions of the ancient Chinese poem “*Sheng Sheng Man*”. However, because most of the propositional notions of this target text are faithful to the source text, it might be evaluated as faithful target text with a different perspective as the evaluating criteria.

In “A Weary Song To A Slow Sad Tune”, there are 8 instances of image schemas presented in total. Among these 8 image schemas, there are 6 faithful duplications of the image schemas presented in the source text, which makes this target text the most faithful one among all the target texts analysed in this research. Even these instances which I have classified as new image schemas are not completely new as different locative expressions; they all share the same image schemas with these faithful duplications in a relevant scene.

As Chung comments ‘Rexroth often alters or omits the propositional notions in the source text randomly’ (1985:60). In this target text, we can see the alteration/addition based on the translator’s interpretations without origins in the source text, such as the second instance of the OUT OF image

schema (6.3.1.2) and the second instance of the THROUGH image schema (6.3.1.6). But they are not just additions because they are also in a parallel relation with the faithful duplications of the locative expressions presented in the source text. Take the pair of OUT OF image schemas (6.3.1.2) as an example, the effect (emphasizing the difficulty of getting rest) caused by, for example, the first OUT OF image schema (unstable weather), is also enhanced by the parallel relation with the other same image schema (unexpected pains). The instance of alteration occurs with the presence of the AGAINST image schema (6.3.1.3). The inadequate warmth gained by drinking light wine defending against the windiness is transferred as the difficulty of staying sober because of the unlimited availability of ‘clear wine’. It is clear that there are alterations in this target text, such as the two additions discussed above, Chung (one of the translators) even comments that Rexroth might not prioritize faithfulness in the translation:

Literal exactness had never been Rexroth’s goal, the source text by and large only serve as a departure point from which his imagination soars freely. The power and the beauty of his translations often lie in the passages which he rendered most freely and which bear little resemblance to the Chinese texts.

(1985:308)

Rexroth might not favour ‘literal exactness’ as the priority in translating ancient Chinese poetry into English, but an advantage of team work translation is that the understanding of the source text by a native Chinese speaker, Chung, is able to ensure that interpretations of the source are accurate. With these faithful interpretations of the source text, Rexroth’s sufficient knowledge of the target language could enable him to faithfully set up the scenes described in the ancient Chinese poem 《声声慢》 (Sheng Sheng Man) in “A Weary Song To A Slow Sad Tune”. My analysis also backs this up because half of the image schemas presented in the source text are faithfully transferred into

this target text and it is, so far, the most faithful translation to the source text in terms of image schema.

6.6 Conclusion

In this chapter, I analysed the six English translations of the ancient Chinese poem 《声声慢》 (*Sheng Sheng Man*) by the female poet Qingzhao Li. This poem was written around the poet's 50s after she lost her husband. Her poems written during that period of time contain much sensitivity, as Rexroth & Chung comment 'instead of explicitly crying out her grief, she expressed it in the form of crystal imagery' (1979:90). Hence, there are plenty of scenes described in this poem with spatial details, which form the locative relations. Conducting the stylistic analyses of the target texts enables me to evaluate the translation quality under the criterion of faithfulness, with reference to the presence of image schema in the source text. I have argued in chapter 3, that translation evaluation in China is subjective because of the traditional intangible notion of 'poetic spirit'. Without a reliable reference and a falsifiable procedure, it is difficult to make valid evaluations, such as Gu's claim that the average percentage of similarities between source text and target text out of all percentages at various linguistic levels is the average value of this translation (see 3.2.5). However, incorporating the stylistic theory of figure and ground might be a solution for objective evaluation because the cognition of spatial relations is universal. Hence, comparing the locative relations presented in each target text against the source text is a way to make a fair judgement with a reliable reference and a replicable procedure. The outcome of this comparison shows that "A Weary Song To A Slow Sad Tune" by Kenneth Rexroth & Ling Chung is the most faithful to the source text with 6 faithful duplications out of 10 image schemas presented in the source text. By contrast, the least faithful target text, "*Sheng Sheng Man*" by Xianyi Yang & Gladys Yang, contains three instances of faithful duplications of the 10 image schemas presented in the source text. This means that readers might be able to faithfully visualise significantly more of the scenes described in

the source text from reading the former translation rather than the latter. Readers could also, consequently, interpret the source text more faithfully with reference to the original poem. Using the image schema in the source text as a reliable reference, this evaluation is objective under the criterion of faithfulness with the reference to image schema. With the methods set for this evaluation, it is also replicable. Therefore, this comparison backs up my argument that by incorporating stylistics with translation evaluation, it might be possible to make an objective judgement. In the next chapter, I will compare the target texts against each other based on the foregrounding features under the criterion how well they can deliver the sad tone set in the source text.

Chapter 7

Comparing the target texts against each other

7.1 Introduction

In the previous chapter, I evaluated the target texts against the source text based on the criterion of faithfulness using the cognitive stylistic theory of figure and ground. Discussed in Chapter 4, it might be difficult to test faithfulness by employing foregrounding theory, but it is possible to make objective evaluation by comparing target texts against each other. In this chapter, I carry out a stylistic analysis of the target texts using the theory of foregrounding. As I introduced earlier (4.4.2), for the purpose of evaluation, only the foregrounding instances with similar function are presented. After discussing the selected foregrounding instances, an evaluation is offered on the basis that the linguistic deviation and parallelism work to create effects on reader's interpretation. In the next section, although there are six target texts, I will explain the foregrounding features in five target texts as there are no selected foregrounding features observed in "*Sheng Sheng Man*" by Xianyi Yang and Gladys Yang.

7.2 Selection of foregrounding features

As I noted in the section 5.2, the tone, which is defined as 'the particular attitude by a writer's style' (Verdonk 2013:25), in the source text is negative. The poet Qingzhao Li expresses her sorrow by 'crystal imagery' (Rexroth & Chung 1979:90). Transferring the tone of the ancient Chinese poem into the target text is of great importance. Based on this, I select foregrounding instances enhancing

the negativity in each target text and discuss how the foregrounding features enhance the sense of sorrow.

7.2.1 “Slow Slow Song” by Yuanchong Xu

Tune: “Slow Slow Song”

I look for what I miss;	1
I know not what it is.	
I feel so sad, so drear,	
So lonely, without cheer.	
How hard is it	5
To keep me fit	
In this lingering cold!	
Hardly warmed up	
By cup on cup	
Of wine so dry,	10
Oh, how could I	
Endure at dusk the drift	
Of wind so swift?	
It breaks my heart, alas!	
To see the wild geese pass,	15
For they are my acquaintances of old.	
 The ground is covered with yellow flowers	
Faded and fallen in showers.	

Who will pick them up now?

Sitting alone at the window, how 20

Could I but quicken

The pace of darkness that won't thicken?

On plane's broad leaves a fine rain drizzles

As twilight grizzles.

Oh, what can I do with a grief 25

Beyond belief!

Regarding the meaning in poetry, Leech (1969) explains that 'cognitive meaning', 'logical meanings' or 'denotative meanings' are meanings that are defined by dictionary (1996:39-40). On top of this narrow sense of meaning, Leech (1969) defines that 'total significance' of a piece of language might refer to everything that is communicated by it, and 'the (cognitive) meaning of an utterance or texts is a part of its total significance' (1969:40). This is to say that 'dictionary meaning' might not cover the whole range of possibilities of a piece of language in relation to its meaning, but it expresses a part of it. In lines 3-4, three adjectives 'sad', 'drear', 'lonely' are pre-modified by the same adverb 'so', which is an instance of syntactic parallelism (Leech 1996). As introduced earlier (3.3.2.2), in parallelism, '...parallel structure can prompt readers to infer parallel meanings between those structures' (Short 1996:63). This means that readers might infer the parallel meanings among these three adjectives. The adjective 'sad' and 'drear' express the sense of sadness (Oxford English Dictionary). As a result of the parallel structure, readers might link the 'sadness' associated with the first two adjectives with the third 'lonely', which means 'lack of company' without explicitly referring to a sense of sorrow (Oxford English Dictionary). Another foregrounding feature here is that, conventionally, the coordinating conjunction 'and' is inserted between the last and the penultimate linguistic items in this case, so the absence of the conjunction makes it stand out as an instance of syntactic deviation. Jeffries comments 'the ubiquitous three–

part list seems to imply completeness, without being comprehensive' (2010:73). This suggests the three adjective phrases seem to conclude all the sensations the speaker experiences at that moment, but without the coordinating conjunction 'and', the list seems also left open for adding any other sensations. The effect of this syntactic deviation is that there are more items that could be added into the list. Because of the parallel structure, it is likely that possible sensations are added on associated with a sense of sorrow. Consequently, by using the syntactic parallelism and syntactic deviation, the negativity coming from the first two adjectives is enhanced.

Apart from the instance of syntactic parallelism in lines 3-4 discussed above, there is another one observed in lines 1-4. This parallel structure is created by the pattern of the first-person subject 'I' followed by the verb in present tense and the object:

I look for what I miss;	1
I know not what it is.	2
I feel so sad, so drear,	3
So lonely, without cheer.	4

The first two parallel elements (lines 1-2) seem to suggest the uncertainty of what the speaker is looking for. However, connected with the last parallel element, lines 3-4, it seems that reader might infer the uncertainty not just being uncertain, but also containing the sense of sorrow in the process of clueless searching. Hence, the first 4 lines of "Slow Slow Song" express a strong sense of sorrow because of the syntactic deviation and syntactic parallelism.

Moving to line 10 'of wine so dry,' and line 13 'of wind so swift?', the ellipses of the relative pronoun and its predicate which connect the subjects ('wine' and 'wind') and the complements ('so dry' and 'so swift') are observed. The ellipsis is a method of constructing a sentence without including the obviously predictable element(s) and 'it is most frequent in informal and spoken

language style' (Jeffries 2006:186). The ellipses here thus deviate against the norm that formal and written language does not contain frequently ellipses. The complete grammatical version of those two could be: of wine which is so dry; of wind which is so swift, but this is not set in stone as the relative pronoun might be replaced by 'that' and the predicate might be replaced by others too. The relative clause is mainly used to define nouns as a post-modifier. By omitting the relative pronoun (which functions as the subject in the clause) and the predicate in these SPC clauses, the complements are visually closer to the noun that they modify. The shortened distance would push readers to increase the awareness of the modifying relation between the nouns and the complements. This awareness emphasizes the condition of wine being 'so dry' and wind being 'so swift', which makes the hardship of 'hardly warmed up' and 'endure' evening more noticeable. As a result, the unpleasant experience the speaker undergoes is emphasized.

In line 21 'could I but quicken', the coordinating conjunction 'but' is inserted between the subject 'I' and the predicate 'quicken'. This deviates from the norm that the coordinating conjunction is used to join two or more linguistic elements of a similar kind. Subject and predicator are two different linguistic elements in a sentence. Among the three lines from lines 20-2, there are a non-finite clause (sitting...) and an interrogative clause (how could I...). They are separated by a comma. The coordinating conjunction 'but' should conventionally be placed between these two clauses as in 'sitting alone at the window, but how...'. It seems to be a shorthand way of expressing 'How could I do anything except...'. In this target text, the whole sentence seems implying that the speaker has already been sitting along by the window waiting for the evening for a while, what else the speaker could possibly do to make time pass faster. By inserting the conjunction 'but' before the main verb in the interrogative clause, the action 'quicken' attracts more attention. This attention helps emphasizing the unbearable evening the speaker is experiencing.

The last sentence from line 25 to 26 is an interrogative sentence that ends with an exclamation mark. As mentioned earlier in the analysis of the second half of the first stanza, there are other two instances of changing conventional question marks to exclamation marks in this translated text. The occurrence that exclamation marks are used instead of question marks makes it syntactically deviant from the norm that a question mark is used at the end of an interrogative sentence. An exclamation mark is conventionally used at the end of an exclamatory sentence where no subject-predicate inversion is required. The syntactic form of both sentences thus features the interrogative structure as the verbs come before the subjects. In line 9 ‘Oh, what can I do with a grief!’, the modal auxiliary verb ‘can’ stands before the subject ‘I’. Although the syntactic structure suggests them as being interrogative, they are different from the conventional questions that require either simple answers ‘yes/no’ or more specific answers (in the cases of wh-questions). As mentioned in the section 5.2.3 Interpretation of second stanza, they are rhetorical questions where there is no answer to be expected. Similar to line 21 in the source text (5.2.3), the content of this question is more like a conversation the poet is having with herself and there is no answer to be responded as a rhetorical question has ‘forces of a strong assertion’ (Quirk 1985:825). The use of an exclamation mark tends to express exclamation serving the purpose of emphasis. Thus, the message which is conveyed by the nature of the characteristic of this question type is enhanced by ending this rhetorical question with an exclamation mark.

7.2.2 “*Sheng Sheng Man*” by Zhongjie Xu

“*Sheng Sheng Man*”

I've a sense of something missing I must seek.

1

Everything about me looks dismal and bleak.

Nothing that gives me pleasure, I can find.

Even the weather has proved most unkind.
 It is warm, but abruptly it turns cold again. 5
 An unbroken rest—most difficult to obtain.
 Three cups of thin wine would utterly fail—
 To cope with the rising evening gale.
 Myself, into woe, a flight of wild geese has thrown.
 But with them, very familiar I have grown. 10
 Above the ground, chrysanthemums are bestrewn.
 Gathering into heaps—bruised—withering soon.
 With myself in utter misery and gloom,
 Who cares to save them from their approaching doom?
 Standing by the window—watching in anguish stark, 15
 Could I bear alone the sight until it is dark?
 Against the tung and plane trees, the wind rises high.
 The drizzle becomes trickles, as even draws nigh.
 How, in the word "Miserable", can one find—
 The total effects of all these on the mind! 20

In lines 1-3, each line includes an indefinite pronoun which is in bold shown below.

I've a sense of **something** missing I must seek. 1
Everything about me looks dismal and bleak. 2
Nothing that gives me pleasure, I can find. 3

These three indefinite pronouns are an instance of lexical parallelism. The first indefinite pronoun ‘something’ suggests a condition which is unspecified or unknown (Oxford English Dictionary). Defined by the adjective ‘missing’, this opens the poem with the vague sense that something is lost to some extent. The second indefinite pronoun ‘everything’ which is the substitute of all things (Oxford English Dictionary) is the head noun of the subject of line 2. This points out that all the aspects of ‘me’ are ‘dismal and bleak’. The sense of pessimism created by the complement ‘dismal’ thus describes not just a part, but all aspects of the speaker being negative. As the last parallel element, the indefinite pronoun ‘nothing’ works opposite to ‘everything’ suggesting no aspect at all which ‘gives me pleasure’ (Oxford English Dictionary). Line 3 emphasizes the sense of negativity that it is impossible to be pleasant because not anything can bring ‘me’ pleasure. Structured with the parallel relation, it is likely to infer the sense of negativity associated with the indefinite pronouns ‘everything’ and ‘nothing’ to the ‘something’. Hence, reading these three lines, the sorrow starts with the sense of losing something first, and then it moves on to the pessimism that all aspects are negative. Finishing with the negative pronoun ‘nothing’, it reaches a culmination that no matter what the speaker might find, pleasure cannot be found. The sense of sorrow is enhanced by the lexical parallelism.

I can find nothing that gives me pleasure.

The object element consists of a head noun (nothing) and an attributive clause (that gives me pleasure) as post-modifier. As mentioned earlier (3.2.6), Zhongjie Xu prefers rhymed and metrical translation proposition. The target text “*Sheng Sheng Man*” applies end-rhyme scheme aa/bb/cc..., which means the last words of two adjacent lines rhyme. Based on that, one of the possible reasons of this inversion is that the last word of the next line ‘unkind’ does not rhyme with the last word in the conventional order of this sentence ‘pleasure’. Moving the object element to the very front, it keeps the end-rhyme of two adjacent lines. But, more importantly, by inverting the position of object and predicate, the object is focalized. As discussed in the case of lexical parallelism, line 3 seems to bring a culmination of the sense of negativity of the first three lines. By the syntactic deviation, the strong sense of negativity associated with the object ‘nothing that gives me pleasure’ is focalized and the degree of negativity is consequently increased.

Apart from line 3, another inversion occurs at line 9. The object of line 6 (myself) is moved to the beginning of the sentence and the prepositional phrase (into woe) is also moved to the front. The rearrangement of the adverbial is also an instance of syntactic deviation as Quirk points out ‘...it is usually desirable to put adverbials realized relatively long structures (such as clauses) at the end...’ (1985:649). The conventional order of line 9 as SPOA (Quirk 1985:721) would be shown as below:

A flight of wild geese has thrown myself (me) into woe.

S P O A

This line expresses that the appearance of wild geese flying invokes the speaker’s sorrowfulness. Inversion, as a means of ‘violating the surface structure’, has no ‘fundamental effect on the way in

which a sentence is understood' (Leech 1969:45). One should not struggle to understand the sentence, but what has changed through rearranging the position of object and the adverbial is the focus of the sentence. In line 9, placing at the front of the sentence, the object 'myself' and the adverbial 'into woe' attracts more attention than the subject and the verb. By doing so, the subject 'a flight of wild geese' and the verb 'has thrown' are less important in this sentence. This focalization emphasizes the object 'myself' as the action receiver and condition 'into woe' which the object is in. The sense of negativity integrated with 'woe' which refers to 'a condition of misery' (Oxford English Dictionary) is thus put in the focal position, and the negative experience the speaker undergoes with the appearance of wild geese flying is emphasized.

Moving to Line 15, an instance of lexical deviation occurs at prepositional phrase 'in anguish stark'. In a prepositional phrase, the element after the preposition is called the prepositional complement; in the most general terms, a prepositional complement would be a noun phrase (Quirk 1985:657). Following the preposition 'in', the last two words in line 15 should be a noun phrase. Looking at these two words closely, the first word 'anguish' is a noun indicates 'distress with severe pain or grief' and 'stark' is an adjective describes being harsh or severe (Oxford English Dictionary). They both express sense of negativity with the intrinsic meanings. In order to fit in the grammatical function which this prepositional complement takes in the prepositional phrase, both of 'anguish' and 'stark' would be grammatically converted to word classes they do not conventionally belong to. As a two-word noun phrase, the possibility of word class allocation is limited. One of these two words needs to be the head noun and the other word would serve as either its pre-modifier or post-modifier. Because 'adjectives are attributive when they pre-modify the head noun of a noun phrase' (Quirk 1985:417), first word 'anguish' functions as the pre-modifier and the second word 'stark' would be the head noun. This means that, in this prepositional phrase, the word class of 'anguish' is converted from noun to adjective and the word of class of 'stark' is converted from adjective to noun. Despite the fact that there is already an adjective 'anguished' which is derived

from the noun 'anguish', Zhongxie Xu's unexpected lexical choices attract attention. Lines 15-6 describe the scene that it is unbearable to spend the evening without company when the speaker who is standing by the window staring at the 'distressed severity'. By using 'anguish' as an adjective, it adds description of the movement which might not be associated with the adjective 'anguished' to the noun phrase. Converting the adjective 'stark' to function as a noun, the extent of the description is wider because of the descriptive characteristic of adjective. Hence, by the lexical deviation, the unexpected change of word class is emphasized, and, consequently, the sense of negativity integrated with the adverbial is enhanced. It is worth pointing out that, similar to the syntactic deviation in line 3, one possible explanation of converting the word classes is to ensure the last word 'stark' in line 15 rhymes with 'dark' at the end of line 16.

The word 'miserable', placed in the middle of line 19, is capitalized (Miserable). As discussion of Crow's First Lesson by Ted Hughes shows (4.5.2), the norm in English is that apart from the first letter of the word being capitalized to start a sentence, the rest of the sentence should be in lower case. Applying capitalization to a general adjective in the middle of line 19 thus stands out as an instance of graphological deviation. The unusual capitalization is a signal to prolong the length of time of saying it. Reading line 19, it is likely to lead readers to articulate the word 'miserable' by saying it more slowly with 'a wide pitch span' (Short 1996:55). More importantly, the unexpected capitalization attracts emphasis to it. The target text guides the readers through various difficulties the speaker experiences. Towards the end of the translation, it seems that all the sense of sorrow is drawn to the capitalized 'Miserable' with significant emphasis.

7.2.3 “Slow Slow Tune” by Yutang Lin

“Slow Slow Tune”

So dim, so dark,	1
So dense, so dull,	
So damp, so dank,	
So dead!	
The weather, now warm, now cold,	5
Makes it harder	
Than ever to forget!	
How can a few cups of thin wine	
Bring warmth against	
The chilly winds of sunset?	10
I recognize the geese flying overhead:	
My old friends,	
Bring not the old memories back!	
Let fallen flowers lie where they fall.	
To what purpose	15
And for whom should one decorate?	
By the window shut,	
Guarding it alone,	
To see the sky has turned so black!	
And the drizzle on the kola nut	20
Keep on droning	
Pit-a-pat, pit-a-pat!	

Is this the kind of mood and moment

To be expressed

By one word “sad”?

25

An instance of internal lexical deviation occurs at line 4 with the adjective ‘dead’. The first six adjectives (dim, dark, dense, dull, damp, and dank) are gradable adjectives, for example, something can be dimmer or darker. However, the last adjective ‘dead’ does not fit in that category as ‘dead’ is not gradable. The choice of the adjective ‘dead’ thus deviates not from the convention of English but the internal norm (see 3.3.2.2) which is set by the rest of adjectives being gradable in this sentence. Consisting of seven adjective phrases with a strong negative sensation associated with the adjective ‘dead’, lines 1-4 leave readers with the impression of a miserable journey from the beginning of the poem. Because the first six adjectives are comparable, the negativity they could convey then is in a changeable state with the potential of being weaker or greater. However, the last adjective ‘dead’, with the nature of being incomparable, is able to draw to a stable and solid conclusion with stronger negativity and the sense of sorrow could be enhanced.

The seven adjective phrases that set up an internal norm for the lexical deviation are also an instance of syntactic parallelism. The 7 adjective phrases share the same structure as the adverb ‘so’ + adjective. Lin uses adjectives describing the lighting of the space, ‘dim’ and ‘dark’; the adjective describing texture, ‘dense’; and the adjectives describing the humidity of the space, ‘damp’ and ‘dank’; the last element of the parallel structure is drawn with the adjective ‘dead’. The first 6 gradable adjectives offer descriptions of environment without particularly delivering the sense of sorrow. However, parallel structure is either equivalent or opposite (Leech 1969:62-9), and, in this target text, the syntactic parallelism makes the parallel elements equivalent. So, because of the

parallelism, the negativity integrated with the adjective ‘dead’ seems to be added on the extent of description of these neutral adjectives. Thus, the sense of sorrow is enhanced as each adjective phrase expresses negativity.

7.2.4 “Sorrow” by John Turner

“Sorrow”

I pine and peak 1

And questless seek

Groping and moping to linger and languish

Anon to wander and wonder, glare, stare and start

Flesh Chill’d 5

Ghost thrilled

With grim dart

And keen canker of rankling anguish.

Sudden a gleam

Of fair weather felt 10

But fled as fast—and the ice-cold season stays.

How hard to have these days

In rest or respite, pace or truce.

Sip upon sip of tasteless wine

Is of slight use 15

To counter or quell

The fierce lash of the evening blast.

The wild geese—see—
 Fly overhead
 Ah, there's the grief 20
 That's the chief—grief beyond bearing,
 Wild fowl far faring
 In days of old you sped
 Bearing my true love's tender thought to me.
 Lo, how my lawn is rife with golden blooms 25
 Of bunched chrysanthemums—
 Weary their heads they bow.
 Who cares to pluck them now?
 While I the casement keep
 Lone, waiting, waiting for night 30
 And, as the shades fall
 Upon broad leaves, sparse rain-drops drip.
 Ah, such a plight
 Of grief—grief unbearable, unthinkable

In line 2, the word 'questless' is placed between the coordinating conjunction 'and' and the verb 'seek' functioning as an adverb. It is a word which did not exist according to Oxford English Dictionary, and 'this this usually called neologism' (Short 1996:45). The neologism 'questless' stands out against the norm of the ordinary English vocabulary as an instance of lexical deviation. Here, the free morpheme is the noun 'quest' which means a long difficult search. The suffix '-less' is added to nouns to indicate the state of absence. So the new compound word 'questless' denotes the situation without a long difficult search. Placed before the verb 'seek', it functions as the pre-

modifier to define the action of ‘seeking’. The effect of this neologism is to emphasize that the speaker has no clue what to look for. The uncertainty opened the poem with some sense of negativity reflecting the title of the target text “Sorrow”.

The grammatical function of the first word in line 27 ‘weary’ is ambiguous because of the incomplete grammatical construction, which is an instance of semantic deviation. Conventionally, the word ‘weary’ belongs to two word classes: adjective and verb. As an adjective, it describes ‘having the feeling of loss of strength’; and, as a verb, it refers ‘To become tired’ (Oxford English Dictionary). Syntactically, when ‘weary’ is used as either an adjective or a verb, it normally comes after the subject ‘their heads’. Based on the fact that the next element ‘their heads’ refer to the chrysanthemums’ heads, line 27 can be rearranged as ‘their head which they bow are weary’ in the case that ‘weary’ is used as an adjective. If ‘weary’ is used as a verb, the clause can be ‘the chrysanthemums weary and bow their head’. The semantic difference between these two interpretations is that the former focuses on the state of ‘their heads’ while the latter is concerned with the sense of action. By placing the word ‘weary’ in an ambiguous position, it seems that both adjectival and verbal perspectives are applicable, which increase the degree of tiredness. As a consequence, the sense of negativity integrated with ‘weary’ is enhanced.

Line 27 ‘weary their heads they bow’ works as the post-modifier to define the noun ‘chrysanthemums’ in the previous line. Following by the pronoun ‘they’ as the subject, ‘bow’ is seen as the predicate that describes the action of someone bending one’s head forward and looking down. This is conventionally used on human beings. So this is an instance of semantic deviation. The pronoun ‘they’ could refer to either the abstract noun ‘bloom’ or ‘chrysanthemums’ which is a plant, but not humans. Hence the expression ‘chrysanthemums bow’ stands out as an instance of personification. The benefit of personifying the flower of chrysanthemum with the action of

bending the head down is to strengthen the vividness of the image that these chrysanthemums have lost their spirit. Working together with the description of 'weary', the scene of withered petals scattered over the ground creates dramatically contrasting effects with the previous notion of 'golden blooms'. Line 28 questions 'who cares to pluck them now'. Thus, the focus on the withering chrysanthemums and the shame that no one appreciates the chrysanthemums anymore create the sense of negativity.

An instance of inversion (see 8.2.2) is observed at lines 29-30. The first person pronoun 'I' and the noun phrase 'the casement' are placed next to each other before the predicate 'keep'. If both the subjective pronoun that indicates the speaker and the noun that indicates a particular type of window were meant to be the subject, there should be a coordinating conjunction to reveal the parallel relation. However, the coordinating conjunction is not observed. Looking closely at the predicate, the verb 'keep' is in the form of present tense. Based on the fact that the absence of the s-inflection that indicates the third person singular as subject in this present tense verb 'keep', the reasonable interpretation of these two lines is that the object 'casement' is placed before the predicate 'keep', which deviates from the norm of English grammar that object conventionally comes after predicate (Quirk 1985:726). Thus the grammatical order of these two lines should be 'while I keep the casement lone, waiting, waiting for night'. The source text which these two lines correspond is '守着窗儿，独自怎生得黑！' (Staying by the window, how can I [bear] the darkness coming over on my own!). The rearrangement of line 29 agrees with the original message. The elemental effect of inversion is to put a certain element of a clause into a more focal position with more emphasis. By moving the object to the position of subject, it is to say that not only 'I', the action giver, keep lone, but also 'the casement', the action receiver, is lone. The degree of the sorrow this specific scene depicts is then deepened.

7.2.5 “A Weary Song To A Slow Sad Tune” by Kenneth Rexroth & Ling Chung

“A Weary Song To A Slow Sad Tune”

Search. Search. Seek. Seek

Cold.Cold. Clear. Clear.

Sorrow.Sorrow.Pain.Pain.

Hot flashes. Sudden chills.

Stabbing pains. Slow agonies.

5

I can find no peace.

I drink two cups, then three bowls

Of clear wine until I can't

Stand up against a gust of wind.

Wild geese fly overhead.

10

They wrench my heart.

They were our friends in the old days.

Gold chrysanthemums litter

The ground, pile up, faded, dead.

This season I could not bear

15

To pick them. All alone,

Motionless at my window,

I watch the gathering shadows.

Fine rain sifts through the wu-t'ung trees,

And drips, drop by drop, through the dusk.

20

What can I ever do now?

How can I drive off this word –

Hopelessness?

From line 4 to line 5, Rexroth and Chung use four nouns phrases that share the same syntactic structure. These four noun phrases all consist of as noun as head noun (single-underlined) and an adjective as pre-modified (double-underlined). On top of that, they are all ended with full stops. This repetition is an instance of syntactic parallelism.

<u>Hot</u>	<u>flashes.</u>	<u>Sudden</u>	<u>chills.</u>
adjective	noun	adjective	noun
<u>Stabbing</u>	<u>pains.</u>	<u>Slow</u>	<u>agonies.</u>
adjective	noun	adjective	noun

The first two noun phrases describe the temperature as being hot and cold, which correspond to the source text ‘乍暖还寒时候’ (the weather is cold but with some episodes of abrupt warmth). Despite the fact that the description of the weather in this target text is opposite to the source text, these specific indications of temperature describe the variations of weather but not to carry any sense of negativity. But the last two noun phrases express feelings as ‘stabbing pains’ and ‘slow agonies’, which contains a strong sense of negativity. Connected with the parallel structure, readers tend to seek the semantic relation among the paralleled items (Short 1996:65). So the variations of temperature are also inclined with these negative feelings in a way that ‘hot flashes’ are like ‘slow agonies’ and ‘sudden chills’ are like ‘stabbing pain’. The effect of this syntactic parallelism is that the sense of negativity would be doubled.

Moving to lines 13-4, an instance of syntactic deviation is observed. There are three commas that divide the whole sentence into four parts. Apart from the first clause (golden chrysanthemums litter the ground), the other three components are a verb phrase (pile up) and two adjectives (faded and dead). An ellipsis of subject ‘golden chrysanthemums’ is used on the verb phrase ‘pile up’. However, without proper connections, the last two adjectives ‘faded’ and ‘dead’ are difficult to fit in the ellipsis scheme because an auxiliary verb is required. This deviates from what is expected as an ordinary grammatical English sentence. Lines 13-6 correspond to the beginning of the second stanza in the original Chinese poem ‘满地黄花堆积。憔悴损，如今有谁堪摘!’ which describes the scene that chrysanthemums which are scattered over the floor and piled up become withered and nobody is interesting in plucking them up now. Based on the source text, the grammatical version of this sentence could be:

Gold chrysanthemums litter the ground (and) pile up, (and then they become) faded (and) dead.

Comparing the grammatical complete version shown above with lines 13-4, the two commas which are used to separate the parallel elements of predicate (‘litter’ and ‘pile up’) and the parallel elements of complement (‘faded’ and ‘dead’) are replaced with two coordinating conjunctions ‘and’. The subject ‘they’ indicating ‘gold chrysanthemums’ and the predicate ‘become’ indicating the process of withering are added to turn these two adjectives to a grammatically complete clause which is connected with the first clause by the conjunction ‘and then’. With the ellipses, readers would still be able to interpret these lines without much misunderstanding. By breaking the general rules of English grammar, lines 13-4 are foregrounded. Separated by commas without any further demonstrations regarding the relations among them, the four components are in some sort of parallel relationship. The verb pair ‘pile up’ and ‘litter’ is paralleled with the adjective pair ‘faded’

and ‘dead’. Because of the parallel relation, the dynamic character of the actions expressed by the verbs is transferred to the adjectives, and the extent of their descriptions is broadened. In a similar way, the descriptive sense coming with the adjectives is added to the actions of ‘littering’ and ‘piling up’, and the scene they set up is thus more vivid than without the ‘borrowed’ descriptive character. Lines 15-6 conveys the shame that ‘I could not bear’ to pick the ‘faded and dead’ ‘golden chrysanthemums’ ‘all alone’. The attention on the scene that the golden chrysanthemums are ‘faded and dead’ emphasizes this shame.

7.3 Evaluating the target text against each other

In the previous sections, I discussed the instances of foregrounding features that enhance the sense of sorrow observed in 5 target texts. There are instances of linguistic deviation and parallelism at various linguistic levels observed in these 5 target texts enhancing the sense of negativity. Although these instances vary, they also share some similarities. For example, syntactic parallelism of the structure adverb + adjective is observed in both “Slow Slow Song” Yuanchong Xu and “Slow Slow Tune” by Yutang Lin; syntactic deviation of inversion is also observed in “*Sheng Sheng Man*” by Zhongjie Xu and “Sorrow” by John Turner. These foregrounding instances are summarized in Table 7.1 Summary of foregrounding features:

Syntactic deviation = an instance of syntactic deviation

TT1 = “Slow Slow Song” by Yuanchong Xu

TT2 = “*Sheng Sheng Man*” by Zhongjie Xu

TT3 = “Sorrow” by John Turner

TT4 = “Slow Slow Tune” by Yutang Lin

TT5 = “A Weary Song To A Slow Sad Tune” by Kenneth Rexroth & Ling Chung

Table 7.1 Summary of foregrounding features

TT1	TT2	TT3	TT4	TT5
Syntactic parallelism	Lexical parallelism	Lexical deviation	Lexical deviation	Syntactic parallelism
Syntactic parallelism	Syntactic deviation	Semantic deviation	Syntactic deviation	Syntactic deviation
Syntactic deviation	Syntactic deviation	Semantic deviation		
Syntactic deviation	Lexical deviation	Syntactic deviation		
Syntactic deviation	Graphological deviation			

From the table above, it is clear that the instances of foregrounding features enhancing the sense of negativity occurred in the target text 4 and 5 are evidently less than that in the target text 1, 2 and 3. When reading these target texts, the foregrounded linguistic usages attract readers' attention. This means that significantly more attention would be drawn to the aspects of sorrow through the unexpected linguistic occurrences in target text 1, 2 and 3. Despite whether the target texts 1,2 and 3 can faithfully transfer the source text, it is more likely for readers to be aware of the general attitude of the source text because of the effect of enhancing negativity through these linguistic deviations and parallelisms. Hence, based on the criterion of using linguistic foregrounding features to emphasize the tone of the source text, the first three target text in table above are evaluated as more efficient translations than the last two target text.

7.4 Conclusion

In this chapter, using the linguistic stylistic theory of foregrounding, I analysed the selected instances of linguistic deviation and parallelism in 5 target texts. These instances of foregrounding features are used as reference to evaluate these translations on the basis of how efficiently the unusual linguistic usage can enhance the sense of negativity, which is the tone of the source text. In Chapter 3, I argue that, in China, the translation criticism is subjective due to the influence of the traditional ‘spirit’-oriented intangible notions. It is difficult to make valid evaluation without a reliable criterion. However, by using the occurrences of foregrounding features as a reference, the outcome of the evaluation (7.3) is relatively objective. Following the method of evaluating (4.4.2), my aim is that the evaluation also ought to be replicable. Hence, the comparison among the target texts supports my argument that it is possible to make objective evaluation by integrating stylistics into translation criticism. In the next chapter, I will summarize the thesis. I will also discuss the strengths and the limitations of the thesis and the direction for future research.

Chapter 8

Conclusion

8.1 Summary of the thesis

This thesis has examined the translation into English of ancient Chinese poems, concentrating specifically on how insights from cognitive stylistics and foregrounding theory can inform an objective evaluation of the target texts.

Chapter 1 outlined the argument and the overall structure of the thesis. As I explained, the evaluation of poetry translation in China has been subjective because of using indefinable and intangible spirit-related notions as criteria. In order to improve poetry translation evaluation, this thesis argued that by incorporating stylistics with poetry translation from ancient Chinese to English it is possible to make an objective evaluation of the target texts. Based on this argument, three research questions were set out in section 1.2. The three research questions are restated as below:

RQ 1: Is it possible to evaluate the quality of English translation of an ancient Chinese poem objectively?

RQ 2: If objectivity is possible, how can the quality of English translations of an ancient Chinese poem be evaluated with special references to image schema and foregrounding?

RQ 3: Can a framework be made for objectively evaluating poetry translation from a stylistic perspective?

By answering these questions, the purpose of this research was to fill a gap in the study of translation criticism from ancient Chinese to English. The objectives behind this research can be summarised as follows:

Objective 1. Use stylistic approaches to make objective evaluations on the basis of linguistic descriptions;

Objective 2. Establish a systematic and retrievable analytical framework for qualitative research on evaluating translations of this specific area;

Objective 3. Make suggestions about how to improve translation techniques based on the objective evaluations.

Chapter 2 introduced the Chinese language and was aimed at helping readers with no knowledge of Chinese to understand the Chinese-related sections more easily. The first half of Chapter 3 then reviewed how poetry translation criticism has been subjective in China; the second half answered RQ 1 by explaining how linguistics has influenced translation study and what impact style has had on translation in the West. The first part of Chapter 3 pointed out that, from the peak of *sutra* translation, faithfulness was the standard for translation evaluation in China (see 3.2.1) This tradition carried on to the time when Yan brought out the first translation theory, specified as the ‘three difficulties’ of translation; namely ‘faithfulness’, ‘expressiveness’ and ‘elegance’ (Yan 1897). According to Ma (2006:44), Yan’s ‘three difficulties’ is seen as a milestone in China’s translation history and has had great impact on the development of translation in China. Since then, faithfulness, which is seen as the first difficulty and the most important factor in Fu Yan’s translation proposition, remains the priority with great influence in the field of translation in China even now. In this research, I also set faithfulness as one of the criteria by which to make objective evaluations of poetry translation.

However, reviewed in 3.2.4, around the 1920s in poetry translation, Mao (1921) brought out a new concept called ‘神韵’ (poetic spirit) in order to support his translation approach of 意译 (liberal translation). Mao (1922) explains that liberty lies in not only adding or deleting original content in order to ensure the readability of the translation but also in maximizing the chances of retaining the ‘poetic spirit’. However, Mao offered little specific explanation as to what the so-called ‘poetic spirit’ is and how it can be applied practically in evaluating translation. Following Mao, many spirit-oriented notions were made with various subjective foci (see 3.2.4). The review of translation study in China during that period of time demonstrated the focus on subjective evaluation that was initiated nearly a century ago.

I also pointed out that, during that period of time, ‘form’ and ‘content’ were also two important factors in poetry translation criticism. Based on these three key notions in translation, the ‘Similarity’ theory under the standard of faithfulness became popular (see 3.2.4). The standard of ‘Spirit Similarity’ was seen as the highest standard (Xu 2003:85). However, this highest standard cannot ever be objectively evaluated because it is impossible to set up reliable criteria by which it would be possible to identify ‘poetic spirit’. Developed from the ‘Similarity’ theory, Gu’s (2010) framework of ‘degrees of similarity’ seemed to offer more detail than the traditional one. But it is still a subjective approach that works by making evaluation by means of a supposed mathematic quantification of average value. As I commented in 3.2.5, the issue these mathematic measurements raise is how to quantify the similarity at one linguistic level of a translation by percentage. It would be difficult in the extreme to claim an objective judgement and it is almost impossible to make it replicable because of a lack of convincing criteria. Hence, my review of current translation study in China suggested that the problem of subjective evaluation of poetry translation remained unresolved over a century on.

Based on these historical factors regarding the development of translation studies in China, I pointed out that faithfulness is the ultimate constant throughout the development of translation and that the evaluation of this is almost entirely subjective. I also pointed out that, apart from various notions of how to evaluate poetry translation, there was little effort made to build a framework to guide translators in making the most faithful translation possible. My review of translation study in China confirmed my point that poetry translation in China is subjective. Based on this, I set the argument that it ought to be possible to improve the practice of translation by making it more objective, and that this might be achieved by integrating stylistics with translation evaluation.

Following that, I introduced the three mainstream propositions of translating ancient Chinese poetry into English as a part of the review of sinological translation. In order to solve the issue of subjectivity in evaluating the translation of ancient Chinese poetry, I review the linguistic impacts on translation studies and the how I can use stylistic theories to make relatively objective evaluation (see 3.2.7). Graham pointed out (1981:23) that a significant problem that troubled the development of translation theory was that very little systematic theoretical investigation had been done. This is also a problem that remains unresolved for of translation study in China. However, Chomsky's *Syntactic Structure* (1957) and Nida's *Towards a Science of Translating* (1964), made a significant impact on the course of translation theory. Nida, as a Bible translator, made a revolutionary contribution towards this practice-oriented translation, developing it to a new stage where theoretical importance was recognized in translation study. Nida's 'Equivalence' theory (1969) was theoretically supported by Chomsky's notion of deep-structure from a linguistic perspective. From then on, linguistics opened a new door to translation study. I also noted that stylistics, the study of linguistic style in texts, has only become a recognized and established discipline since the 1960s (Wales 2001:269). It is worth mentioning that stylistics, as a discipline, first acknowledged the relationship between form and content, noting that style creates meaning. The review pointed out that, for the recent study of translation from a stylistic perspective, the main focus centres on issues

of ‘universality’, ‘relativity’ and ‘literariness’ because they are closely associated with the question of what can be translated (Boase-Beier 2006b:12). In relation to the question of which aspects of style are universal and how these aspects are linked with a particular language, I reviewed Roman Jakobson’s work. With his interest in what made texts literary, Jakobson (1978) preferred to work with poetry because the essential nature of literature can be seen through the observable link between form and content. Jakobson (2000:118) also explains that translation might not be possible in the strictest sense, but ‘creative transposition’ is possible as ‘cognitive experience’ is universal. My review pointed out that translatable ‘cognitive values’ make translation possible with theoretical investigation. I mentioned various aspects of the ‘cognitive values’ in language. For example, Boase-Beier (1987) suggested that figures such as metaphor, iconicity or ambiguity are universal and van Peer (1993:73) suggests foregrounding is a universal stylistic feature of literature from a stylistic point. This led to my proposed solution of making objective evaluation based on the stylistic features observed in the text itself rather than on the intangible notion of ‘poetic spirit’. So, my review answered the first RQ 1 from a theoretical perspective: it *is* possible to make objective evaluations by integrating stylistics in poetry translation evaluation. RQ 2 then focused on the practical aspects of this; namely, *how* to make objective evaluations. To this end, Chapter 4 introduced the data for my study and demonstrated two approaches to carrying out stylistic analysis for the purpose of making objective evaluations of English translations of ancient Chinese poetry.

As I noted in section 4.3, the ancient Chinese poem selected for this research was 《声声慢》 (“*Sheng Sheng Man*”) written by the poet Qingzhao Li. I also explained that, because I intended to use image schemas presented in the source text as a reliable reference to make objective translations under the criterion of faithfulness, “*Sheng Sheng Man*” was an appropriate choice as the source text for this research as it contains many locative relations. For the target texts, based on the three main translation propositions for the specific area of translating ancient Chinese poetry to English summarized in 3.2.6, they included rhymed and metrical translation, free style translation and

imitation translation (see 4.3). For the sake of making objective evaluations, translations with any one of these propositions should not be ruled out as the criteria would be based on the stylistic analysis but not the translation methods. So the selection of the six English translations of the ancient Chinese poem by various translators covered translations by all these three translation approaches. In this research, for the purpose of making objective evaluations of poetry translation, I designed two approaches which employed different stylistic theories (see 4.4). In Chapter 4, I answered the second research question through a discussion data and two methods to make evaluation of the quality of poetry translation from ancient Chinese to English.

RQ 3 concerns the possibility of making a framework for the objective evaluation of poetry translation from a stylistic perspective. This question is answered by the two approaches designed in this research. The first approach was designed to make objective evaluation of poetry translation quality by comparing the target texts against the source text. Based on the theoretical investigation of universality, the validity of the first approach was supported by the cognitive stylistic theory of figure and ground (see 4.5.1) and the fact that the cognition of physical locative relations is universal. By setting locative relations presented in the source text as the reliable reference for the evaluation, I was able to objectively evaluate the faithfulness of the target text by comparing locative relations presented in the target texts against a reliable reference point.

Chapter 5 revealed my interpretations of the ancient Chinese poem “*Sheng Sheng Man*” and the locative relations presented in the source text. The six target texts were analysed using the cognitive stylistic theory of figure and ground in Chapters 6. Chapter 6 included the cognitive stylistic analyses of the target texts by native Chinese-speaking translators, by team-work translators and by native English-speaking translator. The evaluation of the faithfulness of all six target texts was made on the basis that the more cognitive stylistic features in the target text duplicating the cognitive stylistic features presented in source text, the more faithful a target text is. This answers

the third question; namely that a framework can be made for the objective evaluation of poetry translation from a stylistic perspective. According to the evidence found in the cognitive stylistic analysis (see 8.3), the outcome of the evaluation with the first approach is that “A Weary Song To A Slow Sad Tune” by Kenneth Rexroth & Ling Chung was the most faithful translation and “*Sheng Sheng Man*” by Xianyi Yang & Gladys Yang was evaluated as the least faithful translation in terms of the locative relations and related effects (see 6.5).

RQ 3 is further answered by the second approach designed in this research. The second approach was designed to compare the target texts against each other for the purpose of making objective evaluations of poetry translation. Although van Peer (1993:73) agrees that foregrounding is a stylistic feature which can be observed in different languages because it is universal, I argued (see 4.4.2) that foregrounding might be inappropriate in evaluating faithfulness of the target text because the linguistic system of the source language might not be the same as that of the target text. However, based on the linguistic system of the target language as a reference, I was able to make objective evaluations by comparing the target texts, which share the same source text, against each other. Chapter 7, thus, discussed how the foregrounding features observed in the target text enhanced negativity, which is the tone of the source text (see 5.2). Based on the linguistic foregrounding features occurring in the target texts, I made evaluations on the basis of how this linguistic evidence, via deviation and parallelism, was able to convey the negative tone of the source text. The result (see 7.3) showed that, between these target texts, “Slow Slow Song” by Yuanchong Xu, “*Sheng Sheng Man*” by Zhongjie Xu and “Sorrow” by John Turner were evaluated as more efficient translation than “Slow Slow Tune” by Yutang Lin and “A Weary Song To A Slow Sad Tune” by Kenneth Rexroth & Ling Chung – in terms of how foregrounding features make readers aware of the general attitude of the source text. With the methodology described in Chapter 4 and the data analyses in Chapter 5-7, the third research question was answered.

The frameworks based on the two research designs conducted in this thesis can be summarized as below:

The analytical framework for making evaluation of poetry translation from ancient Chinese into English from a cognitive stylistic perspective includes three parts.

Part One. Analyse the source text (ancient Chinese poetry in this thesis)

1. Note down any locative relation(s) you can find in the source text
2. Identify whether the locative relation(s) contains image schema(s) and what image schema(s) they are (for example, IN image schema, OUT image schema, or UP image schema).
3. For those who contain image schema(s), explain how the figure moves in the contrast of the ground
4. Explain what conceptual prominence(s) the moving process can produce
5. Further explain how the conceptual prominence might influence the reader's interpretation of the source text
6. Summarize the analyses of the presence(s) of image schema(s) and the stylistic effect(s) observed in the source text

Part Two. Analyse the target text (English translation in this thesis)

1. Apply the same analytical procedure demonstrated in Part One to the target text
2. Repeat the same analysis to each target text if more than one
3. Summarize the analyses of the presence(s) of image schema(s) and the stylistic effect(s) observed in the target text(s)

Part Three. Set the criteria of evaluation

1. Set the particular aspect of the evaluation (for example, how faithful the target text is to the source text in this thesis)
2. Once the aim of the evaluation is decided, explain the detailed criteria (for example, under the criteria of faithfulness, the evaluation of this thesis was based on two elements: the form and the effect of the image schema)
3. Use the summary of Part One as comparison references for the evaluation
4. Make the evaluation by comparing the summary of the target text(s) (Part Two) against the summary of the source text (Part One)

The analytical framework for making evaluation of poetry translation from a linguistic stylistic perspective includes three parts.

Part One. Analyse the target texts (English translations in this thesis)

1. Analyse each target text by using the checksheet offered by Short (1996:34)
2. Summarize the foregrounding features observed in the target texts

Part Two Set the evaluation criteria

1. Set one or more aspects regarding the source text on which the evaluation is based (for example, whether the target text is able to convey the negative tone of the source text in this thesis)
2. Explain the details of the criteria (for example, only those foregrounding features who are associated with the negative tone are counted for the evaluation)

Part Three Make the evaluation

1. In the summary of the foregrounding features for each target text, make a selection based on the evaluation criteria set in Part Two

2. Make the evaluation by comparing the selected linguistic stylistic evidences observed in each target text

The above recapitulation shows that this study has succeeded in answering the research questions. By answering these questions, objectives 1 and 2 are thereby achieved. Based on the objective evaluations made in this research, objective 3 is achieved by making the following suggestions:

1. Under the criterion of faithfulness, duplicating the cognitive stylistic features of image schema presented in the source text enables readers of target language to faithfully interpret the source text and receive the same cognition of reading the source text as readers of the source language do.
2. Under the criterion of expressing the tone of the source text, using the linguist stylistic features of foregrounding in translated text enables readers of target language aware of the general attitude of the source text more efficiently.

In the next section, I will discuss the original contribution this thesis makes to our knowledge of poetry translation evaluation.

8.2 Strengths of the research

This research contributes to improving the subjective evaluation of poetry translation in China by incorporating stylistics. The contribution is made on two perspectives: theoretical significance, and methodological significance.

8.2.1 Theoretical significance

This thesis challenges the existing problems and theories regarding evaluating poetry translation from ancient Chinese to English. As the literature review showed, subjective criteria have been used to make evaluations of poetry translation in China for nearly a century. However, due to the absence of systematic theoretical investigations of translation study, the subjective issues are not improved. Thus, this research was aimed at proving the possibility of making objective evaluation of poetry translation from ancient Chinese into English. The problematic issues of the traditional evaluation in China are centred on spirit-related criteria which are indefinable. Under these ambiguous criteria, evaluations are consequently subjective. This unilateral development has led Chinese translators to believe that the ‘Spirit Similarity’ is the highest standard they can achieve though they cannot explain what that is. To improve on this, this thesis has integrated stylistics with translation evaluation. By doing so, I have been able to point out the stylistic features in the source text and the target texts by carrying out stylistic analyses using two stylistic theories. These stylistic features based on the texts themselves were referred as evidence for the purpose of evaluation. The outcomes of the evaluation based on the stylistic evidence were objective in comparison with the traditional belief of ‘poetic spirit’ due to its systematic investigation and detailed explanation (see Short & van Peer 1999). Hence, the theoretical significance of this research suggests that, incorporating stylistics with evaluation of poetry translation from ancient Chinese into English, it is possible to make objective judgements which are supported by reliable evidence.

8.2.2 Methodological significance

I would contend that one of the strengths of this thesis lies in its empirical approach. It has integrated the review of translation in China and in the West, the recent development of stylistics, and the evaluation of poetry translation into one research project. There are various studies concerning the developments of translation in China and in the West, such as Zhang (2004) and

Gentzler (2001). But this research pointed out the problematic issues of translation studies in China from a historical perspective. It also made a comparison between translation development between China and the West and pointed out the possible solutions for these issues from a Western perspective on translation study. The previous studies, such as Boase-Beier (2006), focus on evaluating Western languages by stylistic approaches. This research explored a new approach to making evaluations of poetry translation of ancient Chinese into English from a stylistic perspective. The target texts selected for this research covered translations by three different translation propositions relating to the practice of translating ancient Chinese poetry into English, rather than narrowing the range of the target texts into one of these three approaches. The selection of the target texts also included translations by native Chinese-speaking translators, native English-speaking translators and team work translators. By so doing, this research does not rule out one particular type of translation and offers a method of evaluation which is applicable for all translations. The frameworks in this thesis were designed on the basis of the cognitive stylistic theory of figure and ground, one of the latest development in stylistics, and the pre-eminent linguistic stylistic theory of foregrounding. Based on the analytical frameworks employed, this research made the evaluations of the poems not only by comparing the target texts against the source text, but also by comparing the target texts against each other.

8.3 Limitations

In the previous section, I discussed the strengths of the research and the original contributions this thesis makes to the field of evaluating poetry translation from ancient Chinese to English. Despite the merits, it should be noted that, due to constraints of existing resources, there are limitations of the research that warrant consideration. Objective evaluation is a rarely explored area in the evaluation of poetry translation from ancient Chinese into English. Due to the existing theories and

beliefs that have been practised in China for nearly a century, it has not been easy to find relevant resources to assist the purpose of this research. But since the research is the first to break new ground in the area, it needs to be viewed as preliminary and exploratory. Further efforts are needed to revise and improve different aspects of this research.

The first drawback of this research lies in the scope of the data it has covered. As a qualitative project, the data for this research is relatively small consisting of one ancient Chinese poem and its six English translations. As mentioned in section 4.4, the poem selected for this research belongs to a specific type of ancient Chinese poetry, namely ‘Lyric Meters’ (Liu 1966:30). The particular choice of Lyric Meters “*Sheng Sheng Man*” was appropriate for the purpose of this research. However, it does not rule out the possibility of using other type of ancient Chinese poetry such as ‘Regulated Verse’ (Liu 1966:26)’, which I discussed in Chapter 2, or ‘Dramatic Verse’ (Liu 1966:32) as the source text to make evaluations of their English translations. Due to the limitation of the research scope, this thesis is only able to explore the evaluation of English translations of one type of ancient Chinese poetry, and therefore only able to make specific claims about this sub-genre. As an exploratory piece of research, the selection of the target texts in this thesis tried to include translations by all possible approaches, such as various translators and various translation directions. But the outcome of the evaluation made of the six translations in this thesis cannot represent all the translations of the ancient Chinese poem “*Sheng Sheng Man*”. For instance, there might be other translations that might be evaluated as being more faithful than the target texts examined in this thesis.

The second drawback is the objectivity of the research. Completely objectivity is impossible in stylistic analysis, as even prominent stylisticians point out (see, for example, Short, M. and Van Peer, W. (1999). To maximize objectivity, this research has structurally followed the frameworks

designed in Chapter 4 to ensure the examinations were carried out using a reliable procedure. But the stylistic features in both the source text and the target texts were selected by me as the only researcher of this thesis. This could be improved if more than one researcher was involved in a similar research project in future. Being a bilingual researcher has facilitated me in every stage of the research process from literature review to data analysis. I was able to translate Chinese resources including the source text and quotations in Chinese into English without much difficulty. However, for interpretations of the English translations, it would be ideal if native speakers of English were involved in the process of interpreting the target texts to avoid any chance of misinterpretation.

The third drawback concerns the limitations of the theories applied in this research. The cognitive stylistic theory of figure and ground focuses on the presences of locative relations in texts. Based on the fact that physical locative relations are universal, this research was able to objectively evaluate the English translations of an ancient Chinese poem, which contains adequate locative relations, under the criterion of faithfulness. The specific reference to image schema might narrow the feasibility of making the evaluation to poems that include adequate locative relations only. The linguistic stylistic theory of foregrounding might be applicable to a wider range of translations, but, as discussed in Chapter 4, it might be difficult to be used to judge the faithfulness of a target text to the source text. To sum up, the limited time, manpower, available relevant resources and the exploratory nature of the research have caused some shortcomings and weakness of this project. These limitations, however, offer valuable perspectives for future directions.

8.4 Directions for future research

Objective evaluation is a highly relevant topic in today's translation study. The past negligence of it in China has resulted in a scarcity of studies and knowledge about it. This has opened up avenues for many research opportunities into the field. Some of them might involve following up this initial research to expand our horizons concerning this area. From the experience of this research, three directions are identified for further research endeavours to broaden and deepen the investigation into the field of making objective evaluations of poetry translation. They can be summarized as follows:

1. Expanding the scope of the data

As mentioned in the previous section, the data in this thesis is limited to one particular ancient Chinese poem and its six English translations. Due to the limited resources, it is not the aim of this thesis to claim that the research models conducted in this research are applicable on data drawn from various Chinese genres dating from various periods. But similar studies (for example, evaluation based on image schemas or foregrounding features) could be carried out to evaluate other genres of ancient Chinese poetry with potential wider ranges of English translations for further research. The frameworks designed in this research could possibly be applicable to make evaluations of poetry translations between other languages too; for example, French translations of Japanese poetry. Other than poetry, it might be also feasible to evaluate translations of various other genres, such as prose or fiction between various languages. These research areas could potentially benefit from the framework summarized in this thesis.

2. Expanding the scope of comparison

Employing two stylistic theories, this research made evaluations of poetry translation from two particular stylistic perspectives. As mentioned, they both have limitations in terms of making

objective evaluations. Further research could explore the possibilities of making objective evaluations from other stylistic perspectives. For instance, it ought to be possible for research to evaluate poetry translation by making comparisons of other universal features from a stylistic perspective.

3. Improving translation techniques

The third objective of this thesis is to make suggestions about how to improve translation techniques based on the objective evaluations provided. I have summarized two points based on this research into this task. For studies of translating ancient Chinese poetry to English in future, based on the outcome of the evaluations, it might be possible to further suggest more translation techniques to improve translation quality.

The suggestions above are by no means an exhaustive list. The research potentials of this rarely explored field are numerous. This thesis aims to motivate further and on-going research for the purpose of cultivating and broadening this culturally important area of study.

Appendix 1

Pronunciation of initials

Pinyin IPA Explanation

b [p] Unaspirated **p**, as in **spit**

p [p^h] strongly aspirated **p**, as in **pit**

m [m] as in English **mummy**

f [f] as in English **fun**

d [t] Unaspirated **t**, as in **stop**

t [t^h] strongly aspirated **t**, as in **top**

n [n] as in English **nit**

l [l] as in English **love**

g [k] Unaspirated **k**, as in **skill**

k [k^h] strongly aspirated **k**, as in **kill**

h [x] like the English **h** if followed by "a". It is pronounced roughly like the Scots**ch** and Russian **x** (Cyrillic "kha").

No equivalent in English. Like *q*, but unaspirated. Not the **j** in **jingle**. Not the **s** in *j* [tɕ] Asia, despite the common English pronunciation of "Beijing". The sequence "ji" is similar the Japanese pronunciation of ち(チ)*chi*(when unaspirated).

q [tʃʰ] No equivalent in English. Like **cheek**, with the lips spread wide with *ee*. Curl the tip of the tongue downwards to stick it at the back of the teeth and strongly aspirate.

x [ɕ] No equivalent in English. Like **she**, with the lips spread and the tip of your tongue curled downwards and stuck to the back of teeth when you say *ee*. The sequence "xi" is the same as the Japanese pronunciation of ㄣ(シ)shi.

zh [tʃ] **j** or **dr** in English with no aspiration (a sound between **joke** and **drew**, tongue tip curled more upwards); similar to merge in American English but not voiced

ch [tʃʰ] as in **chin**, but with the tongue curled upwards; very similar to nurture in American English, but strongly aspirated

sh [ʃ] as in **shoe**, but with the tongue curled upwards; very similar to marsh in American English

r [ʐ] Similar to the English **z** in **azure** and **r** in **reduce**, but with the tongue curled upwards, like a cross between English "r" and French "j". In Cyrillised Chinese the sound is rendered with the letter "ж".

z [ts] Unaspirated **c**, similar to something between **suds** and **cats**

c [tʃʰ] like the English **ts** in **cats**, but strongly aspirated, very similar to the Polish **c**.

s [s] as in **sun**

w [w] as in **water**.*

y [j] as in **yes**.*

' [.] new syllable*

* Note on *w*, *y*, and the apostrophe

Y and *w* are equivalent to the semivowel medials *i*, *u*, and *ü* (see below). They are spelled differently when there is no initial consonant in order to mark a new syllable: *fanguan* is *fan-guan*, while *fangwan* is *fang-wan* (and equivalent to **fang-uan*). With this convention, an apostrophe only needs to be used to mark an initial *a*, *e*, or *o*: *Xi'an* (two syllables: [ɕi.an]) vs. *xian* (one syllable: [ɕiɛn]). In addition, *y* and *w* are added to fully vocalic *i*, *u*, and *ü* when these occur without an initial consonant, so that they are written *yi*, *wu*, and *yu*. Some Mandarin speakers do pronounce a [j] or [w] sound at the beginning of such words—that is, *yi*[i] or [ji], *wu*[u] or [wu], *yu*[y] or [ɥy],—so this is an intuitive convention. See below for a few finals which are abbreviated after a consonant plus *w/u* or *y/i* medial: *wen* enC+un, *wei* n,C+ui, *weng* i, C+ong, and *you* ou C+iu. Pronunciation of finals

The following is a list of finals in Standard Mandarin, excepting most of those ending with a **-r**.

To find a given final:

1. Remove the initial consonant. *Zh*, *ch*, and *sh* count as initial consonants.
2. Change initial *w* to *u* and initial *y* to *i*. For *weng*, *wei*, *you*, look under *ong*, *ui*, *iu*.
3. For *u* after *j*, *q*, *x*, or *y*, look under *ü*.

Form			Explanation
Pinyin	<u>IPA</u> with <u>zero</u>	<u>initial</u>	
-i	[i], [ɨ]	(n/a)	-i is a buzzed continuation of the consonant following z-, c-, s-, zh-, ch-, sh- or r-. (In all other words, -i has the sound of bee ; this is listed below.)
a	[ɑ]	a	as in "father"

<i>o</i>	[ɔ]	o	Approximately as in "office" in British accent; the lips are much more rounded.
<i>e</i>	[ɤ] [ə]	e	a back, unrounded vowel, which can be formed by first pronouncing a plain continental "o" (<u>AuE</u> and <u>NZE</u> law) and then spreading the lips without changing the position of the tongue. That same sound is also similar to English " duh ", but not as open. Many unstressed syllables in Chinese use the <u>schwa</u> [ə] (idea), and this is also written as <i>e</i> .
<i>ê</i>	[ɛ]	(<i>n/a</i>)	as in "bet". Only used in certain interjections.
<i>ai</i>	[aɪ]	ai	like English "eye", but a bit lighter
<i>ei</i>	[eɪ]	ei	as in "hey"
<i>ao</i>	[ɑ̃]	ao	approximately as in "cow"; the <i>a</i> is much more audible than the <i>o</i>
<i>ou</i>	[ou]	ou	as in "so"
<i>an</i>	[an]	an	starts with plain continental "a" (<u>AuE</u> and <u>NZE</u> bud) and ends with "n"
<i>en</i>	[ən]	en	as in "taken"
<i>ang</i>	[ɑŋ]	ang	as in German <i>Angst</i> , including the English loan word <i>angst</i> (starts with the vowel sound in father and ends in the <u>velar nasal</u> ; like song in American English)
<i>eng</i>	[ɤŋ]	eng	like <i>e</i> above but with ng added to it at the back
<i>ong</i>	[ʊŋ]	(<i>weng</i>)	starts with the vowel sound in book and ends with the velar nasal sound in sing

er [ɤ] **er** as in "teacher" in American English

Finals beginning with i- (y-)

i [i] **yi** like English *bee*.

ia [ia] **ya** as **i** + **a**; like English "**y**ard"

io [io] (n/a) as **i** + plain continental "o". Only used in certain interjections.

ie [iɛ] **ye** as **i** + **ê**; but is very short; *e* (pronounced like *ê*) is pronounced longer and carries the main stress (similar to the initial sound **ye** in **yet**)

iao [iao] **yao** as **i** + **ao**

iu [iou] **you** as **i** + **ou**

ian [ien] **yan** as **i** + **ê** + **n**; like English **yen**

in [in] **yin** as **i** + **n**

iang [iaŋ] **yang** as **i** + **ang**

ing [iŋ] **ying** as **i** but with **ng** added to it at the back

Finals beginning with u- (w-)

u [u] **wu** like English "oo"; pronounced as *ü*[y] after **j**, **q**, **x** and **y**

ua [ua] **wa** as **u** + **a**

uo [uo] **wo** as **u** + **o**; the *o* is pronounced shorter and lighter than in the *o* final

uai [uai] **wai** as **u** + **ai** like as in **why**

<i>ui</i>	[ɥ̥ei]	wei	as u + ei ; here, the <i>i</i> is pronounced like <i>ei</i>
<i>uan</i>	[ɥ̥an]	wan	as u + an ; pronounced as <i>üan</i> [yɛn] after j , q , x and y
<i>un</i>	[ɥ̥ən]	wen	as u + en ; like the <i>on</i> in the English <i>won</i> ; pronounced as <i>ün</i> [yn] after j , q , x and y
<i>uang</i>	[ɥ̥aŋ]	wang	as u + ang ; like the <i>ang</i> in English <i>angst</i> or <i>anger</i>
(<i>ong</i>)	[ɥ̥ɔŋ]	weng	as u + eng

Finals beginning with **ü**- (**yu**-)

<i>u, ü</i>	[y]	yu	as in German " ü ben" or French " l une" (To get this sound, say "ee" with rounded lips)
<i>ue, üe</i>	[yœ]	yue	as ü + ê ; the <i>ü</i> is short and light
<i>uan</i>	[yɛn]	yuan	as ü + ê + n ;
<i>un</i>	[yn]	yun	as ü + n ;
<i>iong</i>	[iʊŋ]	yong	as ü + ong

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