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宇文所安中国古典文学英译述评

外国语言学及应用语言学专业

研究生　席珍彦　指导教师　朱　徽

宇文所安，美国著名汉学家、翻译家、学者，任教于哈佛大学东亚系、比较文学系，现为詹姆斯·布莱恩特·柯南德特级教授。宇文所安自编并几乎全部自译了《诺顿中国文学选集：初始至1911年》（*An Anthology of Chinese Literature: Beginnings to 1911*. *Norton & Company*，1996）。宇文教授的卓越贡献是首次让中国古典文学处于与西方经典并置的地位，同时这部选集也成为英语世界研究中国古典文学的权威选本，为西方大学东亚系和汉语言文学系指定参考书目。他编译的中国文学选集摘译并编选了中国几千年以来的经典著作，其中包括诗歌、散文、唐传奇、信件、中国传统文学理论和戏剧等。其翻译语言精确、忠实于原文且在形式上不拘一格。其译作不仅适合于专家学者作研究使用，也适合普通的英语读者。宇文所安使更多的西方读者能够更好地了解丰富的中国文化，并在西方弘扬中华文化、促进中西文化的交流中做出了毕生的贡献。本文除引言和结语外，共分五章。

引言对本文的主题和基本结构做了扼要介绍。

第一章对宇文所安的学术生涯及其翻译思想和理论做了简要介绍，并对其编译的巨著《诺顿中国文学选集：初始至1911年》做了扼要述评；

第二章对宇文所安的诗歌翻译思想做了总结，运用新批评理论对其翻译的诗歌从语言特色、内容、形式和韵律等方面进行了具体分析；并对其翻译的具有代表性的诗歌与中国著名的翻译家许渊冲的译文做了对比评析；

第三章主要运用读者反应理论对宇文所安的中国古代散文翻译从其语言特色、内容、形式和翻译技巧等方面进行了鉴赏评析；

第四章主要运用文学文体学与小说翻译理论对宇文所安唐传奇的英译做了述评，对其译文从结构、叙事话语、风格、翻译技巧等方面进行了鉴赏，并把其代表性译文和杨宪益夫妇的译文从多个角度进行了对比评析；

第五章对宇文所安中国古典文学英译的价值、影响及其宇文所安对中西文化交流的贡献做了恰当而充分的评价。当然，宇文所安的译文也不可避免地存在偏颇之处，但这并不影响其译文的整体质量。受长期以来西方根深蒂固的“欧洲中心主义”的影响，中国博大精深的文化长期以来一直处于弱势和被边缘化的地位，在这种历史背景下，宇文所安的中国古典文学英译使更多的西方读者了解到中国几千年来的文化，对在西方弘扬中国文化，促进东西方文化交流做出了不可磨灭的贡献。

结语对全文做了归纳总结。

关键词： 中国古典文学　英译　译学思想　文化交流

On Stephen Owen's Translation of Classical Chinese Literature

Stephen Owen, one of the most distinguished American sinologists, translators, scholars, is Conant University Professor now teaching in both the Departments of East Asian Languages and Civilizations and the department of Comparative Literature at Harvard University. He edited and translated almost single-handedly the enormous translation corpus *An Anthology of Chinese Literature: Beginnings to 1911*. His great contribution is that he is one of the first to put classical Chinese literature in a position equal to the western classics. The anthology has become the authoritative selected reading for Western scholars who study China, and also it is considered an indispensable text for students in all the Departments of East Asian Languages and Cultures of universities in the West. In his anthology, representative Chinese classics from various genres, such as poetry, prose, T'ang tales, letters, traditional literary theories, and dramas are translated into English. The translation language is accurate and faithful to the original but the forms that Owen adopts are quite flexible and are not bound to the pattern that the source texts use. His translation is not only a useful reference for specialists but is also suitable for the general English reader. Owen's translation helps more and more Western readers appreciate the richness of Chinese culture, and he has devoted himself to introducing Chinese culture to the West and dedicated his whole life to the cultural dialogue between China and the West.

In addition to the introduction and the conclusion, this dissertation is divided into five parts.

The introduction gives a brief presentation of the theme and the basic structure of the whole dissertation.

Chapter One gives a brief introduction to Stephen Owen's academic career, his philosophy of translation, and offers a commentary on his translation

corpus--*An Anthology of Chinese Literature: Beginnings to 1911.*

Chapter Two gives a summary of Owen's theory of poetic translation, applying the approach of New Criticism to the analysis of his translations of poems, from points of linguistic features, contents, forms, and rhythms. Moreover, it compares the translated version of a poem done by Owen to one by the famous Chinese translator Xu Yuanzhong.

Chapter Three uses the Reader-Response theory to analyze Owen's version of classical Chinese prose from the perspective of linguistic styles, contents, forms and translation techniques.

Chapter Four makes a comment on Owen's translation of T'ang classical tales using the theory of literary stylistics and fictional translation, analyzing selected versions from the points of structures, narrative discourse, styles and translation skills. Furthermore, it makes a comparison between the translated versions of a story done by Owen and one done by Xianyi and Gladys Yang from several angles.

Chapter Five assesses the value and influence of Owen's translation of classical Chinese literature and his contribution to the cultural communication between China and the West. Certainly, it is unavoidable that there are some mistakes and deficiencies in his translation, but they do not have any impact on the quality of his whole translation. Due to the influence of the deep-rooted Eurocentrism, Chinese culture has been marginalized and considered inferior. Given this international background, Owen's translation introduces Chinese culture to the West and makes more Western readers come to understand the thousand-year old Chinese culture, greatly promoting the cultural communication between China and the West.

The conclusion gives a summary of the whole text.

Key Words: classical Chinese literature English translation translation philosophy cultural communication

Introduction

As one of the most celebrated contemporary American sinologists, a translator and Conant University Professor, now teaching in both the department of East Asian Languages and Civilizations and the department of Comparative Literature at Harvard, Stephen Owen (1946--) has been dedicating himself to the study of Chinese literature for several decades. His great contribution to the cultural communication between China and the West is well-known in the whole world, which few people can compare with him.

Owen's enormous translation corpus *An Anthology of Chinese Literature: Beginnings to 1911*, which is edited and translated almost all by himself except for a few selections, is a good example of his work. In his anthology, many representative Chinese classics of various genres, such as songs, letters, anecdotes, stories, political oratory, traditional literary theory, and dramas are translated into English. It is now considered an indispensable reference book for students of Chinese literature and history in Departments of East Asian Languages and Cultures in universities throughout the West.

China is a country with a long history and ancient civilization dating back thousands of years. Chinese literature is one of the greatest cultural treasures in the whole world. Those Chinese classics contain the marvelous wisdom of China's ancestors. In addition to philosophical, religious, and historical writings, China also produced poetry, novels, and dramatic writings from a quite early date. Poetry became well established as a literary form during the T'ang Dynasty, from 618 to 907. However, in the modern age Chinese culture has been under the shadow of Western culture due to the deep-rooted Eurocentrism. As part of Eastern culture, Chinese culture cannot escape the fate of being depreciated and marginalized. Western culture has stood in a hegemonic position and enjoyed superior status through its political and economic domination of the world over the past two centuries. Therefore, the

impact of Eurocentrism plays an overwhelming role in the history of the relative inferiority of Chinese culture and its reception in the West.

Though Chinese culture has been put in an inferior place, some sinologists and scholars possessing foresight have recognized the significance and brilliance of Chinese culture. They believe that Chinese culture will play an essential role in the future. Thus, they have dedicated themselves to studying the beauty and depth of Chinese culture and making it accessible to Westerners. In order to achieve an equal dialogue between the East and the West, it is absolutely necessary for Western peoples to better understand China. But few of them know Chinese, so how can they come to know China? Thus we can see the essential role of translation in creating a cross-cultural dialogue. Some intelligent sinologists and scholars have realized this point, and Owen is one of them.

This dissertation tries to make his masterful translations better known by analyzing, appreciating, and criticizing some representative works translated by Owen, mainly about some of his translations of classic Chinese poetry, prose and T'ang tales.

Chapter One is a brief introduction to Owen's translation theory and practice, with a commentary on his translation works in the anthology.

Chapter Two uses the theory of New Criticism to analyze Owen's translation of classical Chinese poetry and compares his versions of poems with those translated by a famous Chinese translator Xu Yuanzhong.

Chapter Three gives a close reading of Owen's translation of Classical Chinese prose according to the Reader-Response theory.

Chapter Four discusses Owen's translation of T'ang classical tales applying the theory of literary stylistics and also makes a comparison between Owen's version with that of Xianyi and Gladys Yang.

Chapter Five provides an assessment of Owen's contribution to the cultural exchange between China and the West.

Chapter One A Summary of Stephen Owen's Literary Translation Practice and Thoughts

1.1 A Brief Introduction to Owen's Academic Career

Stephen Owen (1946--), one of the most distinguished contemporary American sinologists, translator and professor, is currently the James Bryant Conant University Professor and Professor of Chinese and Comparative Literature at Harvard University, and was formerly the Irving Babbit Professor of Comparative Literature and Professor of Chinese, also at Harvard. He is a distinguished scholar in the field of Chinese poetry, a specialist in the T'ang Dynasty (618-906, the age of the great lyric poets, 王维 Wang Wei and 杜甫 Du Fu) poetry and literature, and his scholarly reach extends not only to all periods of Chinese literature but to other literatures and cultures as well. He has also made his mark as a translator.

Born in St. Louis, Owen grew up in Arkansas and Maryland. His interest in Chinese literature was not awakened until he moved to Baltimore at the age of 14 and started to explore the Baltimore City library. And he became enamored of books of poetry and especially of Chinese poetry in translation.

He earned both his bachelor's (1968) and doctoral (1972) degrees from Yale University, specializing in East Asian languages and literatures. He taught at Yale for 10 years, from 1972 to 1982, when he joined the Harvard Faculty of Arts and Sciences as a professor of Chinese literature. During the teaching period in Harvard, he was named the James Bryant Conant University Professor.

Owen, known for his work on Chinese literature as well as for his probing and masterful studies on comparative literatrue, is highly regarded. President Neil L. Rudenstine said:

> Stephen Owen is a remarkable and versatile scholar, with a

> truly exceptional sense of literary quality and an ability to help his students and readers understand the most distinctive aspects of the literature he teaches and writes about. His book *Remembrances* offers as lucid and sensitive a reading of Chinese poetry as we are likely ever to find. Harvard is fortunate to be able to welcome him to the ranks of University Professors. [1]

University professorship is a quite high rank for a professor and a scholar. University Professorships are awarded to "individuals of distinction not definitely attached to any particular department." The special category of professorships was created in 1935. Today they are held by eighteen Harvard faculty members, and Owen is one of them. Helen Vendler, the Kingley Porter University Professor, said that Owen is

> a person of indefatigable mental energy and deep poetic sensibility. In his translations, he neither betrays what is original in the poem nor imposes anything foreign on it. He conveys the warmth and personality of the poem as well as its literal meaning. [2]

Chinese History Professor Peter Bol said that Owen,

> in terms of his career and level of accomplishment, is in a class by himself. Certainly he's the most important person in the study of Chinese literature in the West. [3]

From the above-mentioned comments, it can be seen that Owen enjoys a high status as a professor, an outstanding scholar and an excellent translator.

Among his honors are membership in the American Academy of Arts and Sciences, Fulbright, Guggenheim and ACLS (American Council of Learned Societies) fellowships. In 1974, the Harvard Corporation established the James Bryant Conant University Professorship to honor Harvard's 23rd president, who held office from 1933 to 1953. It was held by Kenneth Arrow (economics) from 1974 to 1979, and by philosopher John Rawls from 1979 to 1991. It has been vacant since Rawls' retirement in 1991. Owen regards the Conant Professorship as a great honor as well as a recognition of the importance of the humanities and of East Asian Studies.

Professor Owen's primary areas of research interest are premodern Chinese literature, lyric poetry, and comparative poetics. Much of his previous work has focused on the middle period of Chinese literature (200-1200); however, he is currently engaged in writing a collection of essays on Chinese literature of the early period. He has a concurrent interest in Chinese drama of the 16th and 17th centuries. Possessing a working knowledge of Greek, Latin, Hebrew, French, German, Italian, Chinese, Japanese, and Turkish, Owen is capable of comparing poetry across languages and centuries, which is what he has done in his earlier books like *Mi—Lou: Poetry and Labyrinth of Desire* (Harvard University Press, 1986) and *Remembrances: The Experience of the Past in Classical Chinese Literature* (Harvard University Press, 1986), both widely praised for their insight, learned and graceful style.

Owen has authored numerous publications. He is the author of a long list of widely admired and frequently taught books and articles. His most recent books have been: *Borrowed Stone: Stephen Owen's Selected Essays* (Harvard, 2003), *An Anthology of Chinese Literature: Beginnings to 1911* (Norton, 1996), *The End of the Chinese "Middle Ages"* (Stanford, 1996), *Readings in Chinese Literary Thought* (Harvard, 1992), *Mi-Lou: Poetry and the Labyrinth of Desire* (Harvard, 1989), *Remembrances: The Experience of the Past in Classical Chinese Literature* (Harvard, 1986), and *Traditional Chinese Poetry and*

Poetics: An Omen of the World (Wisconsin, 1985). Three earlier books on Chinese Poetry were published by Yale. They are: *The Great Age of Chinese Poetry: The High T'ang*, *The Poetry of the Early T'ang*, and *The Poetry of Meng Chiao and Han Yu*. He is also an editor of *the Norton Anthology of World Masterpieces, Expanded Edition* and *The Vitality of the Lyric Voice: Shih Poetry from the Late Han to the T'ang*.

Owen himself is related to Chinese culture intimately. He himself is a lover of Chinese culture, which can be seen from his Chinese name--宇文所安. 宇文 is a typical Chinese compound surname. 所安, according to Owen, is from a famous sentence of one of the greatest classical Chinese works, *The Analects of Confucius* (*Lun Yu* 《论语》): "视其所以，观其所由，容其所安。" Its English translation is "Observing what a man does, study what he intends to gain, and examine what makes him feel at ease and justified." [4]

In China, the prestigious journal, 《中国比较文学》(*Comparative Literature in China*), introduced Owen to the Mainland at the beginning of the 1980s. In the second issue of 1988, it gave a brief biography of Owen. Later on, some of his works were translated into Chinese by a number of Chinese scholars in succession. In 1989, Guangxi People's Publishing House published the Chinese translation of his work, *The Poetry of the Early T'ang*, translated by Jia Jinhua.

Recently in China, Joint Publishing Company Limited has published a series of translated books written by Owen, including 《中国文论：英译与评论》 translated by Wang Bohua and Tao Qingmei (王柏华、陶庆梅) (*Readings in Chinese Literary Thought*), 《追忆：中国古典文学中往事的再现》 translated by Zheng Xueqin (郑学勤) (*Remembrances: The Experience of the Past in Classical Chinese Literature*), 《他山的石头记》 translated by Owen's wife Tian Xiaofei (田晓菲) (*Borrowed Stone-Stephen Owen's Selected Essays*), 《迷楼－诗与欲望的迷宫》 translated by Cheng Zhangcan (程章灿) (*Mi-lou: Poetry and the Labyrinth of Desire*), 《盛唐诗》 (*The Great Age of Chinese Poetry: The*

High T'ang) and 《初唐诗》(*The Poetry of the Early T'ang*) both translated by Jia Jinhua (贾晋华). More of his works will be published in succession according to the introduction on the books' covers. All of the above shows that China pays great attention to Owen's dedication to introducing Chinese culture to the West.

1.2 On Owen's Translation Practice and Thoughts

1.2.1 Owen's Translation Practice

1.2.1.1 A Brief Introduction on Owen's *An Anthology of Chinese Literature*

Owen's recent book, *An Anthology of Chinese Literature: Beginnings to 1911*(Norton & Co., 1996), is a 1,200-page tome spanning 2,500 years. Its more than 1,200 pages offer a generous sampling of Chinese literature in translation, ranging from the 2,500-year-old compendium known as the *Classic of Poetry* to 19th-and early-20th-century works that directly precede the establishment of the Chinese Republic in 1911. It won the 1997 Outstanding Translation Award given by the American Literary Translators Association.

An Anthology of Chinese Literature contains ample evidence of Owen's talents both as a translator and a critic, which can be seen both from the translated texts and from notes and critical introductions written by him. One of his most significant achievements is to break out of what he calls "the Chinese translation language" [5] that has come to dominate English versions of the Chinese classics. He hopes that the new anthology will help to make the great works of Chinese literature more familiar to students and to readers in general.

The anthology presents a broad variety of texts, arranged according to genres, themes, forms, and other groupings to show the way essential texts build off each other and how the tradition echoes itself. Including a range of

forms--poetry, songs, letters, anecdotes, stories, excerpts from novels and plays, political oratory, philosophical writings, traditional literary theory, and even "profound jokes"--almost every form of Chinese prose and verse except the eight-legged essay, the samplings of each genre are liberal enough to give a good feel for all formats. Moving roughly chronologically, sections start with a "period introduction" that briefly gives a political, social, and philosophical framework for the period. Notes and explanatory comments are interspersed among the selections. Frequently, Owen illustrates a stylistic or thematic point with examples from other periods and genres, thus enriching and maximizing the readers' appreciation. *An Anthology of Chinese Literature* is a well-done and prodigious work of translation--Owen renders nearly all 900-plus pages single-handedly. His deep knowledge of the texts' cultural and critical background has led him to eschew many time-honored conventions used in translating Chinese by earlier translators, which may be startling to some, as Owen said,

> For example, it's become customary to translate the liquor that is drunk in T'ang poems as wine, when actually it was closer to beer. These people aren't drinking saki out of delicate little porcelain cups. They're drinking beer out of enormous flagons. The T'ang world is not delicate and refined. It's a violent, raucous, and lively world. So in my translations I've tried to reinstate that sense of vigor and wildness. [6]

In addition to the lusty T'ang, Owen has brought us many other worlds as well in the anthology, each with its own voice and sensibility. These range from the remote and archaic Zhou Dynasty, China's first literary era, to the sophisticated world of the Qing (1644-1911), the dynasty that produces one of the great dramas of Chinese literature, like *Peach Blossom Fan* by Kong

Shangren, as well as its greatest novel, *The Story of a Stone* by Cao Xueqin, representing the culture of 18th-century China just before it is changed forever by contact with the West.

Weighing in at almost four pounds and thicker than all but the largest big-city phone directories, *An Anthology of Chinese Literature* is the kind of book that contains not just a series of readings but a world. The complete body of work is enormous, and the arduous task of translating this motherlode of cultural riches is the kind of endeavor one normally cannot do by oneself, instead associating with others working for several years. Considering the book's size and the hundreds of poems, stories, plays and essays it contains, one might expect the volume to be the work of a team of scholars grinding away at their task for a decade or more. Yet Owen, the Harvard professor beloved of his students, recklessly backed himself into just such a great project. The anthology, another hefty offering from Norton, is produced almost entirely by himself. He edits the book and translates all but a few of the selections, in addition to writing the notes and critical introductions. And he accomplishes the monumental task of translation for the anthology over four summers of concentrated labor.

1.2.1.2 A Brief Comment on Owen's *An Anthology of Chinese Literature*

The prodigious work is one of the best translations of classical Chinese literature, and one of those that come closest to the spirit of the works translated there. Professor Owen is a precise scholar and a conscientious translator. It can be seen from the following comments made by himself. He says that

> It was an epic endeavor, and one I don't think I'll ever do again...What made it even more difficult is the fact that I'm the

> type of person who can't leave a text alone. Every time I look at it, I change a word here and there. [7]

That's also the reason why the anthology is a wonderful translation work.

In order to perfect his giant anthology, Owen introduces new texts in his anthology each fall to his Harvard course in Chinese literature. Then he watches how students respond. "If it didn't work," he said, "I threw it out." [8] Gradually, drawing from the established Chinese canon, he builds up a family of texts that he describes as a mediation between what the Chinese see as Chinese literature and what works in English. After creating the whole anthology almost all by himself, Owen said:

> Not so much ambitious as mad--not so much about me, but about sharing my understanding, informed by having read a lot of Chinese writing about their literature and what they value, and by dealing with students. It's a case of listening to others. In that sense, it's probably the most pragmatic anthology ever done. [9]

Owen's *An Anthology of Chinese Literature* has won high praises. Eugene Eoyang, Professor of Comparative Literature and East Asian Language and Cultures from Indiana University, said his *An Anthology of Chinese Literature* "Outstrips every previous anthology in its scope and in the variety of texts and forms represented." [10]

Library Journal made a comment on the anthology; it is "Comprehensive in its coverage and creative in its approach to translation and exposition..." Wrote Doris Lessing: "*An Anthology of Chinese Literature: Beginnings to 1911*, edited and translated by Stephen Owen, has given me more pleasure than anything else this year. A feast of poetry, travel writing, tales." [11]

Owen's anthology is one of the best translations of classical Chinese literature, lively, precise, and inspiring, coming closest to the spirit of the translated works.

It has a great command of both classical Chinese and English, as well as a profound understanding and love of Chinese literature to translate the whole anthology. He knows Chinese well: not just the superficial kind of knowledge about the Chinese language, but a deep understanding of Chinese culture and Chinese literary tradition.

The works are not only arranged in a chronological order with useful background introductions but also grouped under themes and motifs with succinct but illuminating critical introductions--a wonderful fresh perspective, often inspiring--the background introductions concise and useful, or a seductively told story that adds to the pleasure of reading beautiful literary writings.

Another great thing about this anthology is, of course, the fact that it is put together by one person, not coming out of diverse hands. This is a significant accomplishment, which enables the reader to see the styles and differences of the original works.

It deserves to be called a brilliant work, both from the translation quality and from the author's handling of the book's overall design, demonstrating Owen's penetrating understanding of Chinese literature and culture.

1.2.1.3 Criticism On Owen's *An Anthology of Chinese Literature*

Owen believes that in some ways, translating almost the entire anthology himself has allowed him to achieve a continuity that would not be possible under ordinary circumstances. For him, doing the whole translation by himself can make him translate texts against one another. Besides, he can develop voices for different authors by going back to the translation and quoting the same voice.

However, critics of Owen's plan to translate the entire anthology solo charge that the variety of voices will be lost when one man translates the work of many poets across millennia. Yet Owen disagrees.

> I thought of myself as writing a drama, a huge play. If you're writing a play, you don't make one person sound like another! You create a family of different characters who become interesting in relationship to one another. [12]

Owen has been teaching some of the poets for 30 years, so that, he said, "Every time I teach them in Chinese, I hear them in English in the back of my head. They have become characters I know." [13] It is true that there are advantages to doing all the work by oneself. For example, said Owen:

> If a poet writes something in the third century B.C., and someone in the eighteenth, nineteenth, and seventeenth century quotes it, I've got it verbatim. If someone plays on a phrase, it's verbatim. If you change a metrical style by certain conventions, you can tell the metrical style changed. There are all sorts of ways--if you are doing it yourself rather than with a group of people--that you can integrate the tradition and make differences coherent. [14]

1.2.2 Owen's Translation Thoughts

1.2.2.1 Owen's Comprehension on Translation

To Owen, translation is a troubling art for the scholar. He pays much attention to fortune and compares translation to gambling with literary history. In his opinion,

> Knowledge and skill are essential, but only a small part of an enterprise where luck rules. Great fortunes are parlayed into nothing and small wagers become great. [15]

He does not attach importance to the translation principle but rather to the operation of the translator. He said that:

> Important texts come out flat, whereas minor pieces succeed splendidly. Everything hangs on the moment, the translator's disposition, and the circumstantial sources and resources of the language. [16]

1.2.2.2 On Domestication and Foreignization

Domestication and foreignization, also called "naturalization" and "barbarization", as a pair of important binary theories, are two significant translation approaches often used by translators.

Domestication and foreignization are the extension of the two concepts of literal translation and free translation. In the West, the rudiments of domestication and foreignization can be traced far back to word-for-word translation and sense-for-sense translation put forward by Cicero, Horace and Jerome during the period of ancient Rome.

Schuttleworth and Cowie give the definition of domestication:

> A term used by Venuti to describe the translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for target language readers. [17]

The approach of domestication may help the target reader understand the source text because the target reader knows his own culture much better than

that of the source text, and maybe even some of them know only their own culture. However, it also rejects the interposition of the foreign culture. *Dictionary of Translation Studies* gives the definition of foreignization: "to a certain extent, maintaining the foreigness of the source text and break the linguistic norm of the target language." [18] The approach of foreignization helps the target reader know the foreign culture better. Through maintaining the original expressions or literary images in the source language, culture in the target language is transplanted into the source language, which enriches the culture of the target language and its linguistic expressions, advances the mutual amalgamation and infiltration of culture and language among different nations, and at the same time, reduces the cultural loss of the source language.

However, which one should be the dominate approach during the procedures of translation? This is one of the key controversial issues on translation. Some translators prefer to adopt the approach of domestication, while some of them do the opposite.

There is a basic antithesis between adapting the material to the conventions of the host language and preserving the difference of the original articulated by Friedrich Schleiermacher in his famous essay on translation, the antithesis that James J.Y. Liu later calls "naturalization" and "barbarization." In Owen's view,

> Both extremes are, of course, bad translation; and most translators work between them, choosing to 'naturalize' some elements while respecting the difference of others. [19]

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

Owen wrote:

> If I tend moderately to the "naturalization" camp, it is to offer an occasional insight into why these works were compelling in their own world, not why they have an exotic appeal to outsiders. [20]

1.2.2.3 On Translation Texts

Owen thinks that

> If there is a single principle behind these translations, it is translating texts against one another: trying to create a complex family of differences that does not correspond to, but attempts to reinvent some of the differences perceived by a good reader of Chinese. [21]

He tries to check all his translation as a whole. One word or phrase has different meanings in different texts and contexts, so if he finds another meaning of the same word during his procedure of translation, he will go back to check the meaning he adopts in the text he has translated before, which is really hard work for a translator because it needs a lot of labor. He tries to find his own idioms to catch the meanings of the families of differences.

Translators of Chinese often create their own vision of Chinese literature as a whole, either articulated against English literature or as a possibility within it. This elusive "Chineseness" was the one quality that is utterly beyond the grasp of the traditional Chinese reader. In their own literature, they perceived only differences in period, genre, style, and above all in the personalities of writers. In his *An Anthology of Chinese Literature*, as a translator, Owen has his own conviction. He tries to avoid the "Chineseness"

of the original works and to find idioms whose meanings are most similar with the original expressions.

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

1.2.2.4 On the Translation of Conventions

Owen's deep knowledge of the texts' cultural and critical background has led him to jettison many of the conventions observed by earlier translators. But he thinks that readers who are already familiar with the conventions used in translating classical Chinese literature may be surprised or puzzled, perhaps even annoyed, by some of the conventions adopted here. He suggests to the reader

> Rather than rejecting such unfamiliarity, the reader should reflect on the number of peculiar translation terms that the habit of recent translators has made seem natural. [22]

Because of the particular differences between Chinese and Western languages other than English, some Western scholars and translators have created their own special dialect of English in order to solve the numerous problems of translation from Chinese. While some of the strangeness of this dialect is unavoidable, much of it is the deadwood of habit that contributes unnecessarily to the sense of the categorical strangeness of traditional Chinese literature.

Owen tries to "English" the Chinese texts; that is, to say something as one would say it in English. He always tries to make his translated texts as clear as possible. If precision is implicit in the Chinese, he tries to be precise in his

translation as well. "The Chinese 'wan,' 'ten thousand' or 'millions,' and that is the exact translation." he explains in his anthology. "In other cases, 'wan' is used as a precise counter, and in those cases, 'ten thousand' is the exact translation." [23]

1.2.2.5 On Translation and Language

Since Owen's main translation field is classical Chinese literature, he has a profound knowledge of ancient Chinese language and culture. It is a surprising fact that a modern reader of classical Chinese can look at something written 2,000 years ago and not find the language strange. This is not the case in English, in which the language of *Beowulf*, or even Chaucer's *Canterbury Tales*, is quite unlike its modern descendant. Owen said:

> In Chinese, it doesn't matter whether this is 1,000 B.C. or 200 A.D. Because the culture is all one big room, with far less alienation between the past and the present than we have. When (former Chinese president) Jiang Zemin wants to talk about his hatred (of Japanese invaders), for example, he does so through allusion to the An Lushan rebellion, which happened in A.D. 755... It's a way of thinking about the present with these past texts. [24]

Therefore, Owen knows that he should not use the old English to translate the ancient Chinese, because the above-mentioned point is one of the main problems, that is, even if he could translate the ancient Chinese into the old English, the English reader could not understand it. He has tried to avoid archaizing, but at the same time endeavored to use the levels of English style to mark the strong differences in period and register in Chinese.

He says that

> I translate classical Chinese into English and vernacular into American. The latter is a dangerous enterprise, and the discomfort that some American readers may feel on encountering Americanisms may echo in some small way the discomfort that some classically educated readers in the Ming and Qing felt on encountering the vernacular. [25]

1.2.2.6 On Translation and Culture

Through translation, the meaning of the original literary text always gets lost, which is hard and almost impossible to avoid. On the subject of how much is lost in translation. Owen tends to be an optimist, seeing the poetic glass as half full rather than half empty. "Of course you do lose things, but a lot survives. The question is, if you don't learn classical Greek, should you never read Homer?" [26]

He thinks that in today's multicultural world, translation is more important than ever. He says that the knowledge of literature has been mediated by translation over the last 400 years. He takes the assessment of the Nobel Prize as an example. In his view, the judges mainly read the translation of the works instead of reading every original work.

He believes that opponents of multiculturalism who would guard the Western literary canon against adulteration by foreign influences do not understand the dynamics of cultural influence. He devotes himself to the translation of classic Chinese literature in order to make Chinese literature part of American culture.

Through his translation of classical Chinese literature, Owen hopes that his anthology can achieve the function of cultural exchange. His aim in the anthology is not to subvert Western notions of cultural primacy, but simply to make Chinese literature part of American culture. What he hopes is that Chinese culture can have an influence on Americans, and American culture

will assimilate foreign influences. In Owen's opinion, cultures are flexible, and the cultural assimilation process maybe is not so easy at first, but it is always worthwhile.

To sum up, in the West, Owen enjoys a great reputation in sinological circles. His anthology is highly regarded by other sinologists and scholars and is considered an indispensable text for students of Chinese literature throughout the West. His anthology offers abundant English versions of classical Chinese literature and brings representative works together from the first millennium B.C. to the end of Chinese imperial system in 1911. It guides the reader through the Chinese literary tradition with the coherent voice of Owen's masterful translations, rendered with close equivalence to the original and extraordinary clarity. It is not only suitable to the specialist but also to non-specialist readers of Chinese literature. His anthology provides the English reader with the best introduction to the vast and varied world of classical Chinese literature.

Notes:

1. www.harvard.edu, 1997.
2. Ibid.
3. See: Ken Gewertz, "The Emperor's English", www.harvard.edu, 1997.
4. The Analects of Confucius. 《论语》(a Chinese-English Bilingual Edition), Shandong Friendship Press, 1992, pp.16-17.
5. See: 1.
6. See: 1.
7. www.harvardmagazine.com, 1998.
8. Ibid.
9. Ibid.
10. See: *An Anthology of Chinese Literature*, 1996, on the back cover of the

book.

11. See: 1.
12. See: 6.
13. Ibid.
14. Ibid.
15. Owen, Stephen. *An Anthology of Chinese Literature: Beginnings to 1911*, Norton & Co., 1996, p.xliii.
16. Ibid.
17. Shuttleworth & Cowie, *Dictionary of Translation Studies*, STJE Rome Publisher, Manchester, U.K, 1997, pp.43-44.
18. Ibid. p.59.
19. See: 16.
20. Ibid.
21. Ibid.
22. Owen, Stephen. *An Anthology of Chinese Literature: Beginnings to 1911*, Norton & Co., 1996, p. xliv.
23. Owen, Stephen. *An Anthology of Chinese Literature: Beginnings to 1911*, Norton & Co., 1996, p. xlv.
24. See: 1.
25. Ibid.
26. Ibid.

Chapter Two On Stephen Owen's Translation of Classical Chinese Poetry

The greatest Chinese poetry is created during the T'ang Dynasty (618-907), a period of general peace and prosperity ending in a decline. Despite the passage of more than ten centuries, as many as 49,000 T'ang poems by 2,200 poets have survived.

The three most famous poets are 王维 Wang Wei, 李白 Li Bo (Li Po), and 杜甫 Du Fu (Tu Fu). They start their lives in the early splendor of the T'ang era but live through the subsequent troubled years of war and rebellion. Wang Wei, a meditative philosopher and painter with Buddhist inclinations, depicts the serenity of nature's beauty; it has been said that poetry is in his pictures and pictures are in his poems. Li Bo, a leader of the romantic school, rebels against poetic conventions, as he does against society in general. Passionate and unruly, he embraced the realm of the immortals, from whence, he claims, he has been exiled to this world. Li Bo is at his best when he sings of love and friendship; of the delights of wine; and of the strange, majestic, and awe-inspiring aspects of nature. His friend and rival Du Fu, on the other hand, is conscientious and painstaking in his efforts to achieve startling realism. A humanitarian and historian, Du Fu records faithfully and intimately his worldly attachments, his family affections, and an infinite love for humanity, as well as the injustices of the age. The realism of Du Fu's work influences another T'ang poet, Bo Juyi (Po Ch-i), who views poetry as a vehicle for criticism and satire. This moralistic tendency, developed in succeeding centuries by other poets, is broadened to include didactic and philosophical disquisitions. In general, however, Chinese poetry is essentially lyrical.

Rhyme has always been an essential part of Chinese poetry, but verse forms do not become well established until the T'ang Dynasty.

The typical poem of the T'ang period is in the so-called *shi* form, characterized by the five-word or seven-word line, with the rhyme usually falling on the even lines. The *shi* verse form evolves from the four-word verse of 《诗经》(the *Shi Jing*).

2.1 Owen's Translation Theory and Notes about the Translation of Poetry

Owen has translated a number of poems, and he is an expert on both poetic theory and poetic translation theory. Through lots of translation practice, he sums up his own theory about the translation of poetry, especially about how to deal with the form of poetry on the process of its translation from Chinese into English.

In translating poetry, Owen generally tries to find very flexible English forms that do not seem too artificial: forms that can recreate a set of differences to echo the basic formal differences of Chinese poetry. He presents the following principles that he has been usually, but not universally, consistent in.

Chinese lines of four and five syllables are translated as single English lines. Lines of *Chu-ci* and *Fu*, in the original Chinese often broken into hemistiches by lightly accented syllables, are left as single lines in English with additional blank spaces in between the hemistiches. Lines of seven syllables are translated as a pair of lines with the second line indented, since the seven-syllable line begins as a song line and is generally freer and looser than the five-syllable line.

In stanzaic poems, Owen leaves an additional space between stanzas. In poems based on couplets, he leaves additional space between couplets to set off the couplet as a unit. In poems before the fifth century, in quatrains, and in stanzaic poems, he doesn't leave the additional space between couplets. In general, if the couplets in themselves seem to bear little formal weight, he

sometimes takes the liberty not to represent them with the extra space.

As far as the form is concerned, Owen prefers inconsistency to obtrusiveness of the form. He thinks

> There is no way to be perfectly consistent without making the chosen English forms appear artificial. ...There is also no way to echo the forms of Chinese poetry and still produce translations that are accurate and readable. Our purpose is rather to call attention to groupings such as stanzas, couplets, and the rhyme units of song lyric, and to create a recognizable structure of differences. [1]

In Owen's view, it's difficult to keep a consistent form in the process of translation because the forms of English poetry and Chinese are quite different. So a translator should give his or her attention to stanzas, couplets and the rhyme units. It is true that keeping the consistent forms of English poetry and Chinese poetry is sometimes almost impossible, since English and Chinese are quite different. He also mentions the use of footnotes in the translation of poetry. He tries to keep footnotes to a minimum, though in some cases they are unavoidable. In his anthology he says:

> I have attempted to give as much of the essential background as possible in my own comments before and after the poems. [2]

Mentioning his translating experience, he explained:

> There are these clichés about translating poetry. One is that when you're reading poetry you're never really reading just the words and how well the words are (expressing a thought),

you're reading them against everything else you've ever read. [3]

So, when people started asking him about the translation of poetry, he told them that the only way to do it right is to translate

> the whole tradition. Out of that insight, you realize, yes, you can translate texts well if you translate enough of them, so that you create families of texts to play off against one another. [4]

2.2 An Analysis of Owen's Version of Classical Chinese Poems

2.2.1 Close Reading of New Criticism as an Approach

New Criticism is a type of formalist literary criticism that reached its height during the 1940s and the 1950s, particularly in America. The foundations of New Criticism are laid in books and essays written during the 1920s and the 1930s such as *Practical Criticism* (1929) by I. A. Richards, *Seven Types of Ambiguity* (1930) by William Empson, *The Function of Criticism* (1933) by T.S. Eliot and so on. T.S. Eliot, I.A. Richards, John Crowe Ransom, Allen Tate, Robert Penn Warren, Cleanth Brooks, and William K. Wimsatt are its major practitioners. They rejected what they saw as the excesses of earlier critics who devoted more attention to historical background and authors' biographies than they did to the words they read, so they are called "new."

New Criticism puts emphasis on the text itself instead of the author of the text. It is against traditional literary studies, with "a special emphasis on the literary work as distinguished from an emphasis on the writer or the reader." [5] For New Critics, a work of literature is regarded as if it were a self-contained and self-referential object.

> The poem is treated as a self-contained unit of meaning which does not have to be explained in terms of its author's personality or biography, or in terms of historical and social factors. The task of the critic is therefore to make the closest possible examination of what the person says as poem. [6]

According to New Criticism, the literary text should be held as substance in literary studies and the object in literary critique. New Critics believe that traditional literary studies pay too much attention to the historical background of a literary work, the author and his biographical materials, all of which unavoidably either put the author into the center of the studies and guide the reader to appreciate the text from the author's experiences and life on the one hand, or put the historical background of the text into the center of the studies and analyze the specific conditions for the composition of the text on the other. What's more, New Critics are against the study through the approach of the Reader-Response Theory. They perform a close reading, concentrating on the relationship within the text that gives its own distinctive character or form, and help readers appreciate the technique and form of art and the mastery of the artist. In a word, New Critics oppose any study through any extrinsic approach.

New Criticism attaches great importance to the form of the text. The famous representatives of New Criticism, Brooks and Warren, argue that "form does more than 'contain' the poetic stuff: it organizes it; it shapes it; it defines its meaning." [7] It seems that New Criticism always "privileges" the text, to expect that careful readers will always arrive approximately at the same interpretation.

The distinguished literary historian, scholar, comparativist and critic Wellek claimed that New Criticism, as an "intrinsic" approach in literary studies, is superior to "extrinsic," biographical, historical, sociological or

psychological approaches.

Close reading, as an approach of New Criticism, refers to a systematic analysis and interpretation of the text, not just an explication of what it says literally.

> It is not concerned with context-historical, biographical, intellectual and so on; it is concerned with the 'text in itself' with its language and organization; it seeks how a text 'speak itself'; it is concerned to trace how the parts of text relate, how it achieves its 'order' and 'harmony'; it is concerned essentially with articulating the formal quintessence of the work itself. [8]

Close reading of New Criticism, as a significant approach which is used to analyze and appreciate the beauty of the literary text, certainly is also an inevitable method in the appreciation and comparison of different translated versions.

2.2.2 The Appreciation of Translated Verses by Owen

Owen is not only a leading expert on poetic theory, but also a splendid poetic translator. His *An Anthology of Chinese Literature* contains hundreds of ancient Chinese poems, from the 2,500-year-old compendium known as the *Classic of Poetry* to 19th- and early-20th-century works, edited and translated almost entirely by himself.

The following poems are translated by Owen, and his rendering idea about translation of poetry is reflected and his rendering style can be seen from his elegant version.

In the first place, let us take the version of "Drinking Alone by Moonlight" (月下独酌) originally written by one of the most famous ancient Chinese poets Li Bo (李白) (701－762) called "Immortal of Poetry" by Chinese people,

living in the High T'ang period ruled by the emperor T'ang Xuanzong（唐玄宗）as an example.

月下独酌

李白

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

Drinking Alone by Moonlight

Here among flowers one flask of wine,
with no close friends, I pour it alone.

I lift cup to bright moon, beg its company,
then facing my shadow, we become three.

The moon has never known how to drink;
my shadow does nothing but follow me.

But with moon and shadow as companions the while,
this joy I find must catch spring while it's here.

I sing, and the moon just lingers on;
I dance, and my shadow flails wildly.

When still sober we share friendship and pleasure,
then, utterly drunk, each goes his own way—

Let us join to roam beyond human cares
and plan to meet far in the river of stars.

– Tr. Stephen Owen

Li Bo is one of the renowned poets of the T'ang Dynasty, and remains one of the best-loved Chinese poets even today. His poetry is admired for his expansive imagination and extraordinary spirit of freedom and grandeur, which has captured the fascination of generations of poetry-lovers both at home and abroad.

In this poem in ancient style, Li Bo expresses his complicated emotions: first from loneliness into non-solitude, then from non-solitude back to loneliness, at last from loneliness into non-solitude again. The change of emotions endows the poem with the beauty of tension. From the first reading, it seems that the poet can enjoy himself drinking alone, even out of loneliness. However, the implied desolation inside of the poet's heart can be seen from it. Owen's translated version conveys the theme of this poem and its beauty of tension.

The original Chinese poem is a rhymed verse, and its form is regular. In each line, there are ten Chinese characters. Nevertheless, it is quite difficult to keep the rhyme and form in the English version. As Owen mentioned, there is no way to be completely consistent without making the chosen English forms appear artificial. It is difficult to echo the forms of Chinese poetry and still produce translations that are accurate and readable. Therefore, he chooses a flexible but comparatively formal English form to translate it, using a free verse. In order to achieve the reappearance of the form of the original poem, Owen makes two lines a stanza, and with each stanza the syllables of the two

lines are similar if not the same.

In the original poem, the two opening lines are tenseless and without the use of any personal pronoun as their subjects, which is quite common in classical Chinese poetry, with the effect of transcending the temporal limitations and spatial extension and inviting the reader to enter the environment created by the poet and take part in it personally. However, due to the difference between English and Chinese, Owen has to add the subject "I" because then it is a complete English sentence which can be understood. In the poem, the first character is "花" whose original meaning is prosperity and happiness, and here is used to form a paradox with "独酌无相亲。" In the first half of the first line, the skill of deformation is used. The absence of a verb is to keep the deviation from the norm of the original, which is also an expression of tension of both the original and translated versions. In the next two lines, Li Bo uses empathy in "举杯邀明月，对影成三人。" endowing the moon and the shadow with human emotions. Owen's version conveys this rhetorical technique by using the verb "beg". Yet, the word "beg" does not match the meaning of the Chinese character "邀". "Beg" means asking earnestly or humbly, yet here the poet is drinking alone, raising his cup to invite the moon to come down and join him. As a famous talented and arrogant poet, Li Bo is not a humble person at all, so "beg" does not accord with his character. In the next two lines, the translator conveys the basic meaning of the original poem, that is, although the poet has two companions--the moon and the shadow--the moon doesn't know how to drink and the shadow can only follow him silently. Then, the tone of the poet changes: whether the moon and the shadow can drink or not, the poet enjoys their company. The change of the emotion shows the tension of the original poem. "春" is usually an expression bearing the meaning of thriving and flourishing, which forms a paradox with the loneliness of the poet. The tone of the rendered version corresponds to that of the original verse. Owen translates "徘徊" into

"lingers on," and this pure and simple English phrase indicates the moon is fond of the song that the poet sings and also shows the translator's profound comprehension toward the original verse.

Generally speaking, the translated version conveys the main idea and the tone vividly and almost perfectly. Also, Owen tries to keep the regular form, and words on every line are within ten. The division of stanzas makes the whole translated version quite clear.

Let us take another translated poem as the example, "The Viewing in Spring" (春望), originally written by another splendid poet living in the High T'ang period named 杜甫 Du Fu (712－770), who is called "The Sage of Poetry."

春 望

杜甫

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

The View in Spring

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

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

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

Fingers run through white hair until it thins,
cap-pins will almost no longer hold.

--Tr. Stephen Owen

The cap that Du Fu would have pinned in his thinning hair was that of an official. [9]

The T'ang Dynasty was the Golden Age of Chinese literature, and Du Fu is one of the greatest poets of that period. He is also an incisive social critic and commentator who speaks out against injustice wherever he sees it. The following representative poem selected here touches on topics of war during the period he lives in.

The original poem is believed by David Minford to be a formally perfect example of the pentasyllabic poem in regular verse. Its form is perfect, yet, it is a pity that there is almost no way to echo it.

Certainly, like what he says (already mentioned in the above-mentioned poetic translation theory), Owen adopts the free verse in his translation. However, he tries his best to make each line similar and even the same in terms of syllables. He capitalizes the first word in a rhyming unit and leaves the subsequent lines uncapitalized. This further sets off the couplet as the basic semantic unit in poetry, the equivalent of the sentence. [10] Owen renders the first couplet "国破山河在，城春草木深。" into "A kingdom smashed, its hills and rivers still here, Spring in the city, plants and trees grow deep." "国破", with dilapidated walls and ruins of building, implies the opposite idea of "城春", which gives a picture of an energetic and thriving scene. "城春" forms a paradox with "草木深", for the latter implies the meaning of desolation of the country caused by war. In the original poem, "城春" is the use of the skill alliteration. He uses "deformation" to keep the characteristics of the original, and the meaning of the source verse is almost completely conveyed. Actually, the meaning of "感时花溅泪，恨别鸟惊心。" is ambiguous. Suppose the poet uses the rhetoric of empathy, this couplet can be explained that even flowers

and birds can weep sorrowfully when moved by the moment of parting. Yet, it also can be comprehended that when the poet is facing the shattered nation, separated from his beloved, he is so depressed that he would weep and sigh even at the sight of flowers and birds. From Owen's understanding, it can be seen that his understanding is the same as the former, that is, flowers draw tears when moved by the moment, and when one is facing parting, he/she feels startled at the sight of birds. Owen uses a proper tense, the present perfect, to translate "烽火连三月" into "War's beacon fires have gone on three months", and the Chinese expression "万金" in the original poem is a usage of hyperbole, which does not necessarily mean "ten thousand in gold" because numbers in Chinese have many indefinite references, such as "两三天", "万里" etc. Owen translates it into "thousands in gold" successfully, showing his profound knowledge of Chinese culture. The last line is rendered into "cap-pins will almost no longer hold," which is a literal translation and conveys the meaning of the original one directly.

In general, as a great sinologist, Owen's version reproduces the poet's tone and conveys the implication of the original poem. He also uses sound effect, like "here" in the first line and "tears" in the third line, and "gold" in the sixth line and "hold" in the eighth line. The form in the rendered version almost can best represent that of the original. However, it is true that due to the great cultural difference between China and the West, and the literariness of the original, his translation still can not fully reproduce the original poem in all respects.

Translating poetry is not a solely linguistic matter. Looking at literary translation from another angle, whether poetry can be best translated through high fidelity, following the spirit of the original is the most important. But fidelity here is no longer a matter of word-for-word, but rather movement-for-movement.

The T'ang period also produces a new poetic form called the song lyric-*ci*

(*tz'u*). Although each *ci* may have lines of varying length, the number of lines, as well as their length, is fixed according to a definite rhyming and tonal pattern. The writing of *ci*, which is somewhat analogous to putting new words to popular melodies, requires a great deal of skill.

During the Song (Sung) Dynasty (960-1279), *ci* reached its greatest popularity. Initially the trend was toward longer *ci*, written to be sung to popular tunes and commonly dealing with themes of love, courtesans, or music. Su Dongpo (Su Tung-po), one of the best-known *ci* poets in China, liberates the *ci* from the rigid forms that music has imposed on it and introduces more virile subjects. In the 11th century more and more nonmusical *ci* are written, that is, *ci* is written with no intention that they would be sung. From the late 11th to the 13th century, however, the tradition of writing musical *ci* was revived. The great Chinese poetess Li Qingzhao (Li Ch'ing-chao) is renowned for *ci* in the history of Chinese literature.

According to Owen,

> Song lyric often aspired to join technical mastery and an ease that gives the impression of natural speech. Some of Li Qing-zhao's longer songs achieve precisely this quality. [11]

Some of the most famous classical lyrics written by Li Qing-zhao are chosen to be translated into English successfully by Owen. Take the following song lyric, one of Li Qing-zhao's most famous *ci*, 声声慢 (Sheng-sheng man), "to 'Note After Note'" as an example.

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？
守著窗儿，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！

To "Note After Note" (*Sheng-sheng man*)

Searching and searching, seeking and seeking,
so chill, so clear,
dreary,
and dismal,
and forlorn.
That time of year
when it's suddenly warm,
then cold again,
now it's hardest of all to take care,
Two or three cups of weak wine—
how can they resist the biting wind
that comes with evening?
The wild geese pass by—
that's what hurts the most—
and yet they're old acquaintances.

In piles chrysanthemums fill the ground,
looking all wasted, damaged—
who could pick them, as they are now?
I stay by the window,

how can I wait alone until blackness comes?
The beech tree,
    on top of that
    the fine rain,
on until dusk,
the dripping drop after drop.
In a situation like this
how can that one word "sorrow" grasp it?
--Tr. Stephen Owen

Li Qingzhao is one of the most famous authors of *ci*, a writer of the Song Dynasty widely acknowledged as the greatest Chinese poetess. Li Qingzhao brought to the heights of great art a lyrical verse form called *ci* that had originated in folk songs and later been popularized by professional female singers. This form of lyric verse first became prevalent during the Five Dynasties, and was widely used by the literati of the Song Dynasty. *Ci* arises as words to older melodies transmitted from Central Asia. Each poem takes its title, its rhyme scheme, and the pattern which determines the number of syllables per line from the piece of music for which it is written. *Ci* thus features lines of irregular syllabic length combined in stanzas which adhere to a fixed pattern. Such poetry offers fascinating new rhythmic opportunities to Chinese authors.

This song lyric expresses the poet's feeling at an autumn dusk, which shows us a picture of cold and cheerless autumn and reflects the lonely and forlorn mood of the poet. The whole poem is a vivid picture, written in oral words and expressions, expressing the author's mood at that moment. As Owen said, the lyric

> tries to capture the mood of the moment, measuring it, finally,

against the common word 'sorrow' to remind us of the difference between the particularity of a state of mind and the imprecise, strangely impersonal words that we normally use to categorize experience-words 'forced on things'. [12]

The lyric "begins with an untranslatable series of two-syllable compounds evoking the 'atmosphere' in the human heart and in the outer world." [13] Owen tries to translate the first line in which there are seven repeated Chinese characters, using the repeated English words "searching and searching, seeking and seeking" to render the first two words "寻寻觅觅". After all, he is an expert in both English and Chinese languages, so he finds the alliterated English words "chill" and "clear," "dreary" and "dismal" to render "冷冷清清，凄凄惨惨戚戚", which makes the translated verse bear the beautiful sound effect as well. The translated line of the next one is quite faithful to the original one, expressing its exact meaning. What is a pity is that the beauty of the four characters Chinese idiom in the source verse gets lost. In any case, it is impossible to convey everything contained in the original poem. In next line of the original verse, "三杯两盏淡酒" is translated into "Two or three cups of weak wine." Actually, in Chinese, "三杯两盏" means "a little bit," and does not necessarily mean "two or three cups." In the translation of the fifth line, "In piles chrysanthemums fill the ground, looking all wasted, damaged—," "憔悴" is translated into "wasted, damaged," which shows the basic meaning of "憔悴". However, in Chinese, "憔悴" is used to refer to human beings, so here the poet uses the figure of speech--personification, and also it contains poet's tender affection for the flowers. Yet, "wasted, damaged" certainly can not convey all the above-mentioned effects, but only the meaning.

Generally speaking, Owen's translation is quite faithful to the original verse. On the form, he tries to use a very flexible one to recreate a set of differences.

Rhyme has, for good reason, been sacrificed in the 20th century translations of Chinese poetry, because adhering to rhyme schemes would require further sacrifices of other fidelities. As a result, translators have had to invent a tone to their translations from Chinese, and rely most of all on the imagery to convey the meaning and feeling of the poetry. But if poetry is based on image, music and meaning dancing together in the text, then the images need to be addressed all the more forcefully to make up for the lost music.

2.3 A Comparison of the Translated Classical Chinese Lyric Songs by Owen and Xu Yuanzhong

Because of the absence of tenses, of personal pronouns and of connectives generally, the translator of Chinese poetry, like the Chinese reader himself, has considerable leeway as to interpretation. If even in English, a much more definite language, there may be varying interpretations of a given poem, it is no wonder that critics and annotators have differed as to the meaning of poems in Chinese.

On the other hand, poetry as the elite genre of literature, not only can show the main difference among languages, but what is more important is that it implicates abundant culture. Any translation is sensitive to cultural as well as linguistic factors, and translation is a process which occurs between cultures rather than simply between languages. For the poets living in different cultures, like in English culture and in Chinese culture, their understanding and interpretation of the same poem must be different, maybe even totally different, and so are their standpoints.

Therefore, it is worthwhile to compare two different translated versions by two translators who come from different cultures.

Here, the author wants to take the translated versions by the outstanding American sinologist Owen and by one of the most famous Chinese translators Xu Yuanzhong as examples.

鹧鸪天

陆游

家住苍烟落照间，
丝毫尘事不相关。
斟残玉瀣行穿竹，
卷罢黄庭卧看山。
贪啸傲，
任衰残，
不妨随处一开颜。
元知造物心肠别，
老却英雄似等闲。

To "Partridge Weather" (*Zhe-gu tian*)

My home is set in blue-gray mists,
within the waning light;
the world's concerns concern me not
a whit, nor a hair.
Misty fluids, marble white, poured to the last drop,
I walk my way through bamboo;
tracts on extending my life rolled away,
I lie here and look at the hills.

I yearn for carefree independence,
yet accept that my body grows frail—
but it won't stop me from cracking a smile
no matter where I go.
At last I grasp the Creator's mind,
so different from mortal man's:
he lets his heroes age away

with utter unconcern.

--Tr. Stephen Owen

Partridge Sky

Living between grey mist and setting sun,
I'm freed from all worldly cares one by one.
Drunk, I'll pass through
Groves of bamboo;
Books read, I would lie still
To contemplate the hill.

Why proud and bold?
Let me grow old
And wear, wherever I go, a smiling face!
Don't you know the Creator has the grace
To level heroes down to commonplace?

--Tr. Xu Yuanzhong

陆游 Lu You (1125-1210) is considered the greatest classical poet of the Southern Song. The style of his poetry is characterized as "forthrightness and boldness." "鹧鸪天" is one of his most famous representative works from the latter half of his life. This poem mainly expresses the poet's emotion about his unfortunate and unprosperous life.

It can be seen that both the two translated versions convey the theme and the meaning of the original poem faithfully. However, translators use different words, phrases and expressions to render the source verse. In the first couplet of the original poem, "家住苍烟落照间，/丝毫尘事不相关。" Owen translates into

"My home is set in blue-gray mists,

within the waning light;
the world's concerns concern me not
a whit, nor a hair."

While Xu Yuanzhong renders it into "Living between grey mist and setting sun, /I'm freed from all worldly cares one by one."

Owen uses two complete sentences to translate the original couplet, but Xu uses the present participle to be the adverbial in the first line, and then the couplet can be rendered into one sentence. The translation of next couplet "斟残玉瀣行穿竹，/卷罢黄庭卧看山。" by Owen is:

"Misty fluids, marble white, poured to the last drop,
I walk my way through bamboo;
tracts on extending my life rolled away,
I lie here and look at the hills."

And the translated version by Xu is:

"Drunk, I'll pass through
Groves of bamboo;
Books read, I would lie still
To contemplate the hill.

This couplet is translated into two sentences by both of them, yet Owen's version is in much more detail than Xu's. While Xu's version is much more concise than Owen's. The translation of the beginning of the second stanza

"贪啸傲，
任衰残，
不妨随处一开颜。"

Owen translates it into one complete complex sentence:

"I yearn for carefree independence,
yet accept that my body grows frail—
but it won't stop me from cracking a smile
no matter where I go."

and Xu's translation is:

"Why proud and bold?
Let me grow old
And wear, wherever I go, a smiling face!"

Owen only uses one complex sentence, yet it is a quite long one, which conveys the meaning of the original version faithfully and vividly. Though Xu Yuanzhong uses two sentences to translate it, English sentences he uses are quite simple, and it is certain that the meaning is conveyed briefly and exactly. In the mean time, one of Xu's ideas on the translation of poetry can be seen, that is, "beauty of the meaning."

Owen translates the last couplet "元知造物心肠别，/老却英雄似等闲。" in this poem into two sentences:

"At last I grasp the Creator's mind,
so different from mortal man's:
he lets his heroes age away
with utter unconcern."

Xu only renders it into one interrogative sentence: "Don't you know the Creator has the grace /To level heroes down to commonplace?" Actually, Owen and Xu have a different comprehension of the last line in this couplet. Owen translates "老却" into "lets...age away," quite faithful to the original one according to its literal meaning. But Xu renders "老却" into "level...down to commonplace." In Xu's viewpoint, it seems that only mortals will become old, and for him, a "hero" should be treated like immortals, living forever and never growing old. Here, I prefer Owen's version because at the beginning of the second stanza, "衰残" is translated by Xu into "grow old." The translation "age away" seems more faithful and more coherent with the context.

Taking one with another, Owen and Xu's translated versions respectively reflect their ideas on the translation of poetry.

From Owen's translation, it is clear that he capitalizes the first word of each couplet and leaves the subsequent line uncapitalized. Within each couplet or between different semantic units, punctuation marks are used. Xu pays much attention to the translated form of poetry, which he calls "xing mei" (形美)--"beauty of the form." The whole form of the verse translated by Xu is quite orderly. At the beginning of every line, he capitalizes the first letter of the first word, and the number of lines is almost the same.

Owen doesn't care a lot about the rhyme of the original poem. He translates the original poem into free verse. On the contrary, Xu pays too much attention to the rhyme, which he calls "yin mei" (音美)--"the beauty of the sound". In his version, the rhyme of the original verse is kept almost perfectly: "sun" and "one," "through" and "bamboo," "still" and "hill," "hold" and "old," "face," "grace" and "commonplace." However, it is a pity that, in order to keep the rhyme, a mistake is easily made, which is called "hurt the meaning because of the rhyme." Here, Xu makes the same mistake. For instance, in this poem, "老却" is translated into " level...down to commonplace." In my own opinion, the meaning of the translated verse is not equivalent to the original one here. Xu translates "老却" into "level...down to commonplace" maybe because he wants to keep the rhyme in his translation.

Both Owen and Xu's versions convey the meaning of the original verse. In my view, the meaning of Owen's is more faithful and more detailed than that of Xu's. Xu puts emphasis on "yi mei" (意美)—"the beauty of the meaning." He translates the original poem in a more concise way. Xu's version is both concise and comprehensive. It is true that in poetry fewer words should be used while the meaning is quite abundant, but it should be based on keeping the meaning of the original poem.

Li Qingzhao is an outstanding female poetess of the Song Dynasty, like what Owen writes "Although the surviving of lyrics that can confidently be attributed to her is rather small, Li Qingzhao's work has a distinct quality all

its own." [14]

Owen thinks Li Qingzhao's song lyrics are representative of song lyrics. The following translated versions of "Ru meng ling" (如梦令), written by Li Qingzhao, are respectively rendered by Owen and Xu Yuanzhong, whose versions are made a comparison in the following text.

如梦令

李清照

常记溪亭日暮，
沉醉不知归路。
兴尽晚回舟，
误入藕花深处。
争渡！
争渡！
惊起一滩鸥鹭。

Like a Dream (*Ru meng ling*)

I will always recall that day at dusk,
the pavilion by the creek,
and I was so drunk I couldn't tell
the way home. My mood left me,
it was late when I turned back in my boat
and I strayed deep among lotuses—
how to get through?
how to get through?
and I startled to flight a whole shoal
of egrets and gulls.

--Tr. Stephen Owen

Dreamlike Song

I oft remember what a happy day
We passed in creekside arbour when it was glooming.
Drunk, we returned by boat and lost our way
And strayed off in the thicket of lotuses blooming.
"Get through!
Get through!"
Startled, a flock of herons from the sandbank flew.

--Tr. Xu Yuanzhong

Owen translates the first couplet "常记溪亭日暮，/沉醉不知归路。" into: "I will always recall that day at dusk,/the pavilion by the creek,/and I was so drunk I couldn't tell/the way home." Xu renders it into: "I oft remember what a happy day/We passed in creekside arbour when it was glooming." It is obvious that Owen uses the method of literal translation, rendering the original couplet into English. The translated couplet is totally faithful to the original one, while Xu uses the method of free translation to do it. In the first line of the original poem, there is not the meaning of "what a happy day," and here Xu adds it to express the poet's emotion of happiness. In the second line, the translator changes the subject "I" into "we" according to his own understanding, while Owen keeps the same subject "I." Xu doesn't translate the meaning of "沉醉不知归路。"in the second line. He renders its meaning in the third line as "drunk" and "lost our way." The word "passed" is also added in the second line of Xu's version. So Owen's translation of the first couplet shows a static picture, but Xu's shows a dynamic picture by adding the word "passed."

Owen renders the second couplet of the original poem "兴尽晚回舟，误入藕花深处。" into:

"My mood left me,

it was late when I turned back in my boat
and I strayed deep among lotuses—"

Xu's version is: "Drunk, we returned by boat and lost our way/And strayed off in the thicket of lotuses blooming."

Still, Owen makes the translated version completely equivalent to the original one by using the method of word-to-word translation. However, Xu renders this couplet freely. "兴尽" is translated into "my mood left me" by Owen, which is pretty idiomatic. But Xu does not translate the word "兴尽". He just puts the word "沉醉" in the second line and "兴尽" in the third line of the original poem together, translating them into "drunk" only. Also, the word "晚" is not rendered in Xu's translation. In addition, the expression "藕花深处" is translated into "deep among lotuses" by Owen while "the thicket of lotuses blooming" by Xu. From my point of view, the word "deep" conveys the meaning of the original word "深处" more vividly and faithfully. "深处" here means "far distant in." Though the word "thicket" has the meaning of "Something suggestive of a dense growth of plants, as in impenetrability or thickness," [15] it can not express the meaning of "far distant in." The word "deep" can convey the meaning of "深处" rather than "thicket."

争渡!
争渡!
惊起一滩鸥鹭。

Owen translates this part into:

"how to get through?
how to get through?
and I startled to flight a whole shoal
of egrets and gulls."

And Xu's version is:

"Get through!
Get through!"

Startled, a flock of herons from the sandbank flew."

The translation of "争渡" by Stephen Owen and Xu Yuanzhong is different as well. Owen's translation "how to get through?" expresses the feeling of a drunk person who gets lost on the way home and does not know how to get through the dense lotuses. The translation "get through!" by Xu gives readers the feeling of striving to get through. Owen's translation is much closer to the original meaning. The last line "惊起一滩鸥鹭。" is translated into "I startled to flight a whole shoal of egrets and gulls." by Owen, and "Startled, a flock of herons from the sandbank flew." by Xu. "鸥鹭" is rendered into "egrets and gulls" by Owen, while "herons" by Xu. It is true that "鸥鹭" refers to two different animals "egret and gull," but Xu only translates into "heron." From my point of view, Owen's version is preferable.

As mentioned above, the meaning of Owen's translation is quite faithful to the original verse, and he uses free verse to translate it. Also, the tone and the mood of the poetess are conveyed properly. Owen's version shows a beautiful picture with both action and stillness in the mean time. Xu's translated version looks and sounds beautiful because it keeps the rhyme of the original verse almost perfectly, and the form that he uses is also very similar to that of the original one. It is a pity that the meaning of Xu's rendered verse does not correspond to the original one in some parts. Anyway, it is impossible to make the translated English versions be perfectly equivalent to the Chinese poetry in all aspects such as meaning, form, sound etc.

Notes:

1. Owen, Stephen. *An Anthology of Chinese Literature: Beginnings to 1911*, Norton & Co., 1996, p.xliv.
2. Owen, Stephen. *An Anthology of Chinese Literature: Beginnings to 1911*, Norton & Co., 1996, p.xlv.

3. www.harvardmagazine.com, 1998.
4. Ibid.
5. Douglas, G.. Atkins, & Laura, Morrow. *Contemporary Literary Theory*, The University of Massachusetts Press, 1989, p.32.
6. Macey, David. *The Penguin Dictionary of Critical Theory*, Penguin Group, 2000, p.268.
7. David, Macey. *The Penguin Dictionary of Critical Theory*, Penguin Group, 2000, p.31.
8. Raman, Selden & Peter, Widdowson. *A Reader's Guide to Contemporary Literary Theory*, Prentice Hall/Harvester Wheatsheaf, 1997, p.18.
9. Noted by Stephen Owen in this poem.
10. See: 1.
11. Owen, Stephen. *An Anthology of Chinese Literature: Beginnings to 1911*, Norton & Co., 1996, p.580.
12. Ibid.
13. Most often borrowed from the voice of Ezra Pound's *Cathay*.
14. Ibid.
15. See: *American Traditional Dictionary*.

Chapter Three On Stephen Owen's Translation of Classical Chinese Prose

In the modern West, the category of "literature" tends to be confined to poetry, drama, and narrative fiction. Other prose forms, such as essays and speeches, may be considered marginally "literary," but generally non-fictional prose has come to be excluded from the domain of literature. On the contrary, in classical Chinese literature, as in Greek, Latin, and earlier European literatures, non-fictional prose is considered as an essential part of the domain of literature.

The seminal works of Chinese prose are those that, with the *Shi Jing*, constitute the Five Classics. These are the *Yi Jing* (*I Ching*, *Book of Changes*), a divination text; the *Shi Jing* (*Shi Ching*, *Book of History*), a collection of ancient state documents; the *Li Ji* (*Li Chi*, *Book of Rites*), a collection of ritual and governmental codes; and the *Chunqiu* (*Spring and Autumn Annals*), a history of the state of Lu from 722 to 481 B.C..

From the 6th to the 3rd century B.C., the first great works of Chinese philosophy appeared. Foremost are the *Analects of Confucius*, aphoristic sayings compiled by his disciples; the eloquent disputations of Mencius, a Confucian scholar; the *Daode Jing* (*Tao-te Ching*, *Classic of the Way and Its Virtue*), attributed to Laozi, the founder of Daoism; and the high-spirited essays of Zhuangzi, the other great Daoist philosopher. What is also important, for their prose style as well as their philosophic import, are the essays of Mozi (Mo-tzu), Xunzi (Hsn-tzu) and Han Feizi (Han Fei-tzu). The *Shi Ji* (*Shih Chi*, *Records of the Historian*) of Sima Qian (Ssu-ma Ch'ien), a monumental work dealing with all Chinese history up to the Han Dynasty, provided the pattern for a long series of dynastic histories compiled over a period of about 2,000 years. In political and moral philosophy, the Confucian scholars also set the precedent for the literary tradition in Chinese prose, and a standard literary

language was adopted, which gradually became divorced from the spoken language. In this period of the Han rulers, the scholars were incorporated into the state bureaucracy. Appointments to all important official positions were based on mastery of the Confucian Classics. This practice continued with few interruptions until the 20th century, and hardened the literary tradition into a national cult.

In classical Chinese literature, prose is one of the primary means by which a member of the educated elite participates in political and social life. Classical Chinese prose must be approached through its genres. Each genre serves as a distinct function and each has its own history. In ancient China, the examination essay was essential to becoming an accredited member of the imperial civil service. However, the writing of prose is not merely functional. The standard histories have special sections devoted to men of letters, usually prose writers, and in other biographies the histories often incorporate complete essays, memorials, letters and other forms.

Owen has a rich knowledge of classical Chinese prose, among which various kinds of genres are translated into English by him. In the following text distinct translated versions are appreciated and analyzed on the basis of the Reader-Response Theory.

3.1 Reader-Response Theory

Reader-Response theory puts an emphasis on the reader's role in the creation of a literary work's meaning. M. H. Abrams thinks that Reader-Response criticism

> does not designate any one critical theory, but a focus on the process of reading a literary text that is shared by many of the critical modes, American and European, which have come into prominence since the 1960s.[1]

Reader-Response critics come from the traditional conception of a work as an achieved structure of meanings to the ongoing mental operations and responses of readers as their eyes follow a text on the page before them. In Reader-Response theory

> matters that had been considered by critics to be features of the work itself (including narrator, plot, characters, style, and structure, as well as meanings) are dissolved into an evolving process, consisting primarily of diverse kinds of expectations and the violations, deferments, satisfactions, and restructurings of expectations, in the flow of a reader's experience. [2]

According to Reader-Response critics, at least to some considerable degree, the meanings of a text is the "production" or "creation" of the individual reader, hence there is not any so-called correct meaning for all readers either of the linguistic parts or of the artistic texts. For writers, writing different works, living in varied habitations, the "implied reader" in their minds is different as well. On the other hand, readers growing up in different habitations and receiving education at different levels have divergent "expectations of reading." Therefore, almost all Reader-Response critics assert that we are unable to demonstrate that any one reading is the correct reading. Different readers have different even opposite understanding toward the same literary work. In a sense, works of literature exist only when they are realized by the reader. To be is to be perceived.

Reader-Response Theory has been developed by theorists such as Hans Robert Jauss and Wolfgang Iser, who are professors at the University of Constance in Germany, and Stanley Fish, who is presently dean of the College of Liberal Arts and Sciences and a professor at the University of Illinois, Chicago.

3.1.1 Hans Robert Jauss: Reception-Theory

Reception-theory is

> the historical application of a form of Reader-Response Theory that was proposed by Hans Robert Jauss in 'Literary History as a Challenge to Literary Theory' (in New Literary History, Vol.2, 1970-71). Like other Reader-Response criticism, it focuses on the reader's reception of a text; its prime interest, however, is not on the response of a single reader at a given time, but on the altering responses, interpretive and evaluative, of the general reading public over the course of time. [3]

Jauss proposes that although a text has no "objective meaning," it does contain a variety of objectively describable features. According to Jauss, the response of a particular reader, which constitutes for that reader the meaning and aesthetic qualities of a text, is the joint product of the reader's own "horizon of expectations" and confirmations, disappointments, refutations, and reformations of these expectations when they get "challenged" by the features of the text itself.

Jauss represents the evolving historical "tradition" of critical interpretations and evaluations of a given literary work as a continuing "dialectic," or "dialogue," between a text and the horizons of successive readers in itself. A literary text possesses no fixed and final meanings or value. This mode of studying literary reception as a dialogue, or "fusion" of horizons put forward by Jauss, which is used to combine the past and the present, has a double aspect. As a reception-aesthetic, it "defines" the meaning and aesthetic qualities of any individual text as a set of implicit semantic and aesthetic "potentialities," which become manifest only when they are realized by the responses of readers over the course of time.

As a reception-history, this mode of study also transforms the history of literature by making it a history that requires an "ever necessary retelling."

In Jauss' view, the meaning and the value of the text are finally produced in the history of reception of the text itself.

3.1.2 Wolfgang Iser: the Implied Reader

Jauss has developed the aesthetics of reception examining the evolving history of literature from the macro-angle of the reception history of literature. He often pays attention to the natural questions about the society and the history from a broad sense, hence his aesthetics of reception bears the luscious color of literature and sociology.

Yet Iser mainly cares about the individual text and the relationship between the text and its readers.

The contemporary German critic Iser develops the phenomenological analysis of the reading process, put forward by Roman Ingarden. But the difference is that Ingarden limits himself to a description of reading in general, whereas Iser applies his theory to the analysis of individual works of literature, especially prose fiction.

According to Iser, the experience of reading is an evolving process of anticipation, frustration, retrospection, reconstruction and satisfaction. The critic's task is not to explain the text as an object but rather to elaborate its effects on the reader.

Iser distinguishes between the "implied reader" and the "actual reader." The "implied reader" is established by the text itself as one who is expected to respond in specific ways to the "response-inviting structures" of the text, and the responses of the "actual reader" are unavoidably colored by his or her accumulated private experiences. In both cases, however, the process of the reader's consciousness constitutes both the partial patterns, which are usually attributed to objective features of the work itself, and the coherence or unity of

the work as a whole. As a consequence, literary texts always bear a range of possible meanings.

Iser proposed the term the "implied reader" to indicate that reading is implied in the constitution of the texts. The implied reader is not a certain or some specific readers who really have read or are going to read the text but a sort of ideal reader in the writer's imagination who corresponds to the expectation of a reader.

3.1.3 Stanley Fish: the Informed Reader

Fish holds the idea "meaning in the reader,"[4] which is one of the most radical and controversial aspects of his theory. He puts forward that meaning inheres not in the text but in the reader, or rather the reading community. He denies the text's independence as a repository of meaning. In Fish's view, the text does not contain meaning, and the text is like a *tabula rasa*, which means a blank slate onto which the reader, in reading, actually writes the text.

Fish suggests that readers use the value systems developed within their cultural environments, not to determine a text's meaning but to create it. He stresses the participation of the reader. But that is not the implied reader; it is, rather the "informed reader." Fish calls. He argues that real readers can become informed readers by developing linguistic, semantic, and literary competence, etc. As is often the case with postulated readers, Fish's informed reader is presented as an ideal, the best reader of the text.

Thus it can be seen that Fish rejects the author's intention and the meaning of the text, whose meaning is placed, by Fish, solely within the arena of those receiving the text. Thus his theory is sometimes called "reception aesthetics" or "affective stylistics."

3.2 On Ancient Chinese Prose Translated by Owen

Chinese prose also prospered in the T'ang Dynasty. In literary tradition,

the revival of the terse classical style initiated by Han Yu was carried on during the Song Dynasty by Ouyang Xiu (Ou-yang Hsiu) and Su Xun (Su Hsun) among others. The former is distinguished for his essays on Confucian philosophy, politics, and history, but he is better known for his breathtaking descriptions of the landscapes of China.

"Account" (*ji*) is one of the ancient Chinese forms, which is used to describe places or buildings, prefaces, inscriptions, and commemorative funerary forms, as well as letters.

Ou-yang Xiu is one of "the eight experts in the T'ang and Song Dynasty," who are famous for wring prose. The following text "An Account of the Pavilion of the Drunken Old Man" (醉翁亭记) is his representative work, whose translated version by Owen is going to be analyzed mainly according to Reader-Response theory.

醉翁亭记

欧阳修

环滁皆山也。其西南诸峰，林壑尤美。望之蔚然而深秀者，琅琊也。山行六七里，渐闻水声潺潺，而泄出于两峰之间者，酿泉也。峰回路转，有亭翼然临于泉上者，醉翁亭也。作亭者谁？山之僧智仙也。名之者谁？太守自谓也。太守与客来饮于此，饮少辄醉，而年又最高，故自号曰"醉翁"也。醉翁之意不在酒，在乎山水之间也。山水之乐，得之心而寓之酒也。

若夫日出而林霏开，云归而岩穴暝，晦明变化者，山间之朝暮也。野芳发而幽香，佳木秀而繁阴，风霜高洁，水落而石出者，山间之四时也。朝而往，暮而归，四时之景不同，而乐亦无穷也。

至于负者歌于滁，行者休于树，前者呼，后者应，伛偻提携，往来而不绝者，滁人游也。临溪而渔，溪深而鱼肥；酿泉为酒，泉香而酒洌；山肴野蔌，杂然而前陈者，太守宴也。宴酣之乐，非丝非竹，射者中，弈者胜，觥筹交错，坐起而喧哗者，众宾欢也。苍然白发，颓乎其中者，太守醉也。

已而夕阳在山，人影散乱，太守归而宾客从也。树林阴翳，鸣声上下，游人

去而禽鸟乐也。然而禽鸟知山林之乐，而不知人之乐；人知从太守游而乐，而不知太守之乐其乐也。醉能同其乐，醒能述其文者，太守也。太守谓谁？庐陵欧阳修也。

Ou-yang Xiu, An Account of the Pavilion of the Drunken Old Man

Encircling Chu-zhou all around are mountains. The wooded gorges of the various peaks to the southwest are overwhelmingly lovely. The one that stands out in the view, rising thick with dense growth, is Lang-ya Mountain. Going six or seven miles into the mountain, you gradually begin to hear the sound of flowing water; and the watercourse that spills out from between the two peaks is Brewer's Stream. As the path turns with the bend of the cliff, there is a pavilion, its wings outspread, standing beside the stream; and this is the Pavilion of the Drunken Old Man.

Who was it who built the pavilion? It was the mountain monk Zhi-xian. Who was it gave the pavilion its name? This was the governor himself. The governor would come with his guests to drink here; and when he had gotten a little drunk, he, being the eldest of the company, gave himself the nickname "Drunken Old Man." The Drunken Old Man's interest was not in the wine itself but in being here amid the mountains and waters. The delight in mountains and waters was first found in the heart and then lodged temporarily in the wine.

When the sun comes out and the forest haze lifts, or when the clouds come back to the hills and the caves in the cliffs grow dark, all the transformations of light and shadow are the passages from dawn to dusk in the mountains. Wildflowers spring up and give off secret fragrances; then the frost gleams in purity; then the waters sink and stones appear: these are the four seasons in the mountains. At dawn we go there and at dusk return; and as the scenery of the four seasons is never the same, so our delight too is limitless.

And as for those who carry burdens along the paths and travelers who rest under the trees, the ones in front shout and those behind answer; hunched over with age or with children in tow, they go back and forth without ceasing. These are the travels of the people of Chu-zhou. By the creek, we fish: the creek is deep and the fish are plump. We use the stream's water in brewing wine; and since the water smells sweet, the wine is sharp and clear. Pieces of fish and game from the mountains and vegetables from the wilds are served to us in varying dishes; and these are the banquets of the governor. Our delight when tipsy at these banquets does not come from the music of harps and flutes. Someone playing toss-pot makes his throw; someone playing chess wins; horn-cups and wine tallies are all jumbled together amid the noisy chatter of people getting up and sitting down; and these are the pleasures of the assembled guests. And the person with his face darkened by age and white-haired, lying passed out in the middle, is the governor, drunk.

Then the evening sun is in the mountains and the shadows of people scatter in disarray; this is the governor going home and his guests following. As the woods become veiled in shadow, there is a singing above and down below, and this is the delight of the birds at the departure of the human visitors.

And yet the birds may experience the delight of the mountain forests, but they do not experience the delight of the people. The other people may experience the delight of coming to visit this place with the governor, but they do not experience the governor's delight in their delight. The person who in drunkenness can share their delight and who, sobering up, can give an account of it in writing is the governor. And who is the governor? Ou-yang Xiu of Lu-ling.

--Tr. Stephen Owen

Ouyang Xiu (Ouyang Hsiu) (1007-1072) is one of the greatest men of

letters of the Song Dynasty. Fighting against the rigid form of essay writing in his time, Ouyang Xiu advocates the revival of an older free style. His monumental *New History of the Five Dynasties* opens a new vista of unrestricted prose. He serves as a high official in the court and leaves many works to posterity.

"An Account of the Pavilion of the Drunken Old Man" is a famous short essay written by Ou Yangxiu in 1045, in response to his political demotion to the position of magistrate of the remote county of Chuzhou. The poet's depiction of the mountainous landscape, a country fair, and a picnic with scholarly guests suggests an appreciation for a new life in harmony with nature and with the joy of common people.

Owen uses modern American English to translate Ouyang Xiu's article, which is written in ancient Chinese, conveying the main idea of the original prose appropriately.

In the second paragraph, the first interrogative sentence "作亭者谁？" is translated into "Who was it who built the pavilion?" which is quite natural, concise and specific. "醉翁之意不在酒，在乎山水之间也。" is translated into "The Drunken Old Man's interest was not in the wine itself but in being here amid the mountains and water." The structure of the rendered sentence is well polished--"not in the wine itself but in being here amid the mountains and water"--with the exact same meaning as that of the original one. In the last sentence of the original paragraph, the two verbs "得" and "寓" are respectively translated into "found" and "lodged," vivid and veracious. In the translated sentence, the translator also uses the translation technique amplification to add the word "temporarily," which shows Owen's profound understanding of the context of the whole essay. On the other hand, in archaic Chinese, "也" belongs to the auxiliary word that indicates mood, and it is almost impossible to be rendered into modern English. Owen omits it instead of rendering it.

In the third paragraph of the original prose, which has only three sentences, the author uses many different verbs, which are rendered by Owen using simple but vivid words and phrases, such as "comes out," "come back," "spring up," "give off," "grow," "sink," "appear," "go," "return," etc.. In the whole paragraph, merely one conjunction "而" is used since Chinese is a language of parataxis, which means that the arranging of clauses one after the other without connectives showing the relation between them, according to *the World Book Dictionary*. Archaic Chinese is even more flexible than modern Chinese. However, English is a language of hypotaxis, according to *American Heritage Dictionary*, which means that the dependent or subordinate construction or relationship of clauses is made with connectives. Therefore, when Chinese is translated into English, many connectives should be added, saying nothing of the translation from archaic Chinese into English. The connectives such as "when," "then," "as," and "so" are added here. The whole translated version is equivalent to the original one, and the translator even keeps the same number of sentences as those of the original.

The fifth paragraph of the original prose describes the scenery in the woods when the visitors are leaving, with two short and symmetrical sentences in form. Words "山" and "乱" form a sound effect. Meanwhile, the phrase "散乱" forms a vowel rhyme, which makes the text achieve the beauty of the sound effect. In the translated version, Owen selects the words such as "shadow," "follow" and "below" so as to achieve the sound effect and keep the beauty of the original. By adopting the translation skill of amplification and repetition, the translator repeats "this is" to reach the symmetry of the sentence structure.

In the translated sixth paragraph, Owen renders the Chinese word "知" into "experience," which is really wonderful, and it can be seen that the translator must have selected this word after deep consideration. For a normal translator, this word "知" may be translated into "know" instead of

"experience," which means "to participate in personally; undergo" according to the *American Heritage Dictionary*, while "know" does not contain this meaning. From the context of the whole passage, the word "experience" is much closer and more accurate than the word "know." The added word "may" in the first and the second sentences convey the intonation and spirit of the source text. What's more, because of the different structure between English and Chinese, inversion is another often used translation skill in the translation from Chinese into English and vice versa. The sentence "醉能同其乐，醒能述其文者，太守也。" is rendered into "The person who in drunkenness can share their delight and who, sobering up, can give an account of it in writing is the governor." The translator adjusts the order of the original sentence according to the sentence structure of the target language. The word "者" is put at the beginning of the translated sentence.

The most evident feature of the target text is that there are a total of six paragraphs, not four like the source text. Owen adjusts the structure of the original text by himself based on the arrangement of the English text and the manner of English writing.

By and large, the translated version is faithful to the original one in meaning, structure, and style by the use of various translation techniques such as amplification, omission, conversion, inversion, repetition, division and so on. The language used by the translator is accurate, fluent and elegant. Certainly, due to the difference between English and Chinese, there is no way to completely echo the verve of the original text and the exact equivalence.

3.3 A Comparison of the Translated Classical Chinese Prose by Owen and A. R. Davis

Different translators have different translation styles and also their understanding toward the same text may be different as well. Furthermore, on the translation process, they maybe use distinct translation skills and

approaches to provide readers with the target text in different taste.

The following is one of famous accounts (*ji*) written by Liu Zongyuan:

至小丘西小石潭记

柳宗元

得西山后八日，寻山口西北道二百步，又得钴鉧潭，潭西二十五步，当湍而浚者为鱼梁。梁之上有丘焉，生竹树。其石之突怒偃蹇，负土而出，争为奇状者，殆不可数。其嵌然相累而下者，若牛马之饮于溪；其冲然角列而上者，若熊罴之登于山。

丘之小不能一亩，可以笼而有之。问其主，曰："唐氏之弃地，货而不售。"问其价，曰："止四百。"余怜而售之。李深源、元克己时同游，皆大喜，出自意外。即更取器用，剷刈秽草，伐去恶木，烈火而焚之。嘉木立，美竹露，奇石显。由其中以望，则山之高，云之浮，溪之流，鸟兽之遨游，举熙熙然回巧献技，以效兹丘之下。枕席而卧，则清泠之状与目谋，潜潜之声与耳谋，悠然而虚者与神谋，渊然而静者与心谋。不匝旬而得异地者二，虽古好事之士，或未能至焉。

噫！以兹丘之胜，致之沣、镐、鄠、杜，则贵游之士争买者，日增千金而愈不可得。今弃是州也，农夫渔父过而陋之，贾四百，连岁不能售。而我与深源、克己独喜得之，是其果有遭乎！书于石，所以贺兹丘之遭也。

Liu Zongyuan, An Account of the Small Hill West of Gu-mu Pond (from the "Eight Accounts of Yong-zhou")

Eight days after I reached The West Mountains, I was exploring about two hundred paces along the road that leads northwest from the mouth of the valley, and I found Gu-mu Pond. Twenty-five paces the West of the pond, where the water flowed swift and deep, a fish-weir had been made. Above the fish-weir was a hill growing with trees and bamboo. Almost beyond counting were its rocks, which jutted out menacingly, rearing themselves aloft, spurning the earth in their emergence and rivaling one another in rare shapes. The ones that descended, interlocking downward from sharp clefts, seemed like cattle

and horses watering at the creek. The ones that rose, thrusting their rows of horns upward, seemed like bears climbing on a mountain.

The hill was so small it did not even cover an acre; one might have kept it packed in a basket. I asked the person in charge, who said, "This is land of the T'ang family for which they have no use. They put it on the market, but couldn't sell it." I asked how much they wanted for it, and he said, "Only four hundred pieces." I couldn't let go of it, so I bought it. At that time Li Ahen-yuan and Yuan Ke-ji had come along with me, and they were both overjoyed at such an unexpected turn of events. We each in turn went to get tools, scything away the undesirable plants and cutting down the bad trees, which we set fire to and burned. Then the fine trees stood out, the lovely bamboo were exposed, and the unusual rocks were revealed. When we gazed out from upon it, the heights of the mountains, the drifting of clouds, the currents of streams, and the cavorting of birds and beasts all cheerfully demonstrated their art and skill in performance for us below the hill. When we spread out our mats and lay down there, the clear and sharply defined shapes were in rapport with our eyes; the sounds of babbling waters were in rapport with our ears; all those things that went on forever in emptiness were in rapport with our spirits; and what was as deep and still as an abyss was in rapport with our hearts. In less than ten full days I had obtained two rare places. Even those who loved scenic spots in olden times may well never have been able to equal this.

I must say that if I were to transport this splendid scenery to Feng, Hao, Hu, or Du-ling, the nobility who are fond of excursions would rival one another to purchase it. Every day its price would increase by another thousand pieces, and it would grow ever harder to afford. But now it is left forsaken in this province; as they pass by, farmers and fishermen think it worth nothing, and even with a price of only four hundred pieces it has not been purchased for years on end. Yet I, together with Li Shen-yuan and Yuan Ke-ji, have been

singularly delighted to get it. Isn't this a case of having a lucky encounter at last? I wrote this on stone to celebrate this hill's lucky encounter.

--Tr. Stephen Owen

The Small Hill the West of the Flat-Iron Lake

Eight days after I had discovered the Western Hill, tracing out the northwestern track through the pass for two hundred paces I also discovered the Flat-Iron Lake. Twenty-five paces to the West, where the water is swift and deep, there is a fish trap and above it a small hill, where bamboos and trees grow. Its rocks which are sheer and towering, rising out of the earth and rivaling each other in strange forms, are almost innumerable. As they stand erect together and sweep downward, they are like oxen or horses drinking from a stream; as they thrust upward and ascend, they are like bears clambering up a slope. The small extent of the hill is less than a sixth of an acre: it can be enclosed as one man's land.

I enquired its owner and was told: it is the abandoned land of a certain T'ang; he had been unable to sell it. I enquired the price and was told: Only four hundred cash. So out of pity I bought it. Li Shenyuan and Yuan Keji sometimes made an expectation. Then we took implements to cut down the rank plants and to cut out the poor trees, and burnt them on bonfires. Thus the fine trees stood out, excellent bamboos were revealed and unusual rocks disclosed. As one gazed out from the middle of the hill, the loftiness of the mountains, the drifting of the clouds, the flowing of the streams and the passage of birds and beasts, presented a delightful, changing show, so that as one reclined on a mat beneath this hill, pure forms would meet the eye, murmuring waters greet the ear, a remote dispassionateness enter the spirit and a deep calm enter the heart. In less than ten days I had discovered two remarkable places. Even the connoisseurs of the past may not have been able to achieve this.

Ah! If one brought the scenery of this hill to Feng, Hao, Hu, or Du, then noble and idle gentlemen, striving with one another to buy it, would daily add a thousand cash to the offer, and still be unable to obtain it. Now it was abandoned in this place where peasants and fishermen despised it as they passed by. At a price of four hundred cash, year after year it could not be sold, and only I, with Shenyuan and Keji, delighted to find it. This was indeed a chance encounter. So I have made an inscription on a rock to celebrate coming upon this hill.

--Tr. A. R. Davis

Liu Zongyuan is a famous activist on the historical stage during the middle period of the T'ang Dynasty that loses its flourishing age. To save the T'ang Empire bogged down in crises after An Lushan—Shi Siming Rebellion, young Liu Zongyuan became an official. Before long, he came to be a major figure in a political renovation. But it is doomed to fail because it offends the interests of many rulers. After the failure Liu Zongyuan was reduced to a local army commander in Yongzhou.

Liu Zongyuan wrote most of his poems and prose works after 805, when he fell out of imperial favor and was exiled to the south. These circumstances are reflected in much of his writing.

Yongzhou is now located in the southern part of Hunan Province. It is a desolate place in the T'ang Dynasty. The event became a turning point in Liu's life. He couldn't realize his aspiration to save the country so he turned to do his best in literature and gained a big success. Liu Zongyuan finally became one of the eight famous writers of the T'ang and Song Dynasties with his outstanding achievement in writing prose. Yongzhou had a charming and scenic landscape where Liu Zongyuan could convey his feelings and resentment toward life. He completed his book *Eight Records of Excursions in the Yongzhou Prefecture*.

Liu's description of the landscape reflects his own feeling. "Sitting by the pond, I'm surrounded by trees and bamboos. Nobody comes into the field of my vision. I'm bitterly disappointed by a feeling of loneliness."

Blending personal feelings with the landscape is a unique charm in Liu's record of excursions, which is later considered as one of the categories of prose and is highly appraised.

Here the author wants to compare the second paragraph of the two translated versions, using the critical approach of New Criticism. Both of the two translated versions convey the basic meaning of the original passage. However, the two translators use distinct translation skills and pick up different words, phrases, expressions and different sentence structures to render the source text. Of course, their translation style is distinct as well.

There are ten sentences in the original passage. Owen translates it into twelve sentences, while Davis translates it into nine sentences. From the point of the rearrangement for the original text, what is the most obvious difference is that, in Davis' version, the first sentence of the second paragraph in the source text is put at the end of the first paragraph in the target text. In my own opinion, I think the reason that Davis does this is that he wants to organize the whole text according to the English manner of writing. The first sentence in the second paragraph of the source text is still about the description of the small hill, like what is described in the first paragraph of the original text. But Owen just keeps the same structure in his version as that of the original text. Due to the different translation styles of different translators, there is no way to put any criterion on it.

In the two translated versions, their linguistic style is distinct as well. The language used by Owen is more concise, informal and spoken. On the contrary, the language used by Davis is a little bit more formal and written. For instance, the word "笼" in the original text is rendered as "have kept it packed" in Owen's version, while is rendered into "be enclosed" in Davis' version. The

word "问" in the second sentence of the source passage is translated into "asked" by Owen, but Davis renders it into "enquired." In the fifth sentence of the original paragraph, the expression "同游" is translated into "had come along with" by Owen but into "made an expedition with" by Davis. Another example is the translation of "器" in the sixth sentence of the original paragraph. In Owen's version, it is rendered into "tools" while in Davis' version it is translated into "implements." The word "高", in the eighth sentence of the second paragraph of the source text, is translated into "heights" in Owen's version, yet Davis translates it into "loftiness." In the ninth sentence of the original passage, there is a word "卧", which is rendered into "lay down" by Owen but in Davis' version it is translated into "reclined." There are still many other examples to show the difference of the language style between the two translated versions. Here it is not necessary to mention all of them one by one.

Certainly, it is natural that both the two versions have their own merits and demerits, which does not matter however good the translator is. For instance, the expression in the first sentence of the original text, "可以笼而有之," the translated expression by Davis, "...it can be enclosed as one man's land." does not accord with the meaning of the author of the original text. In the source text, "可以笼而有之," means that the hill is so small that it even can be put in a basket. However, "be enclosed as one man's land" does not bear this meaning at all. Owen's version "one might have kept it packed in a basket" is equivalent to the original sentence, simple and faithful. At the beginning of the second sentence, "问其主" is translated into "I enquired its owner...," which does not correspond to the original meaning at all. In the sentence of the original text, "问其主" means "to ask who is the owner of the hill" but not "to ask the owner." It may be possible that "问其主" is misunderstood by Davis. It can be seen that Owen's version "I asked the person in charge," is much better, conveying the meaning of the original sentence correctly and

completely. In the eighth sentence, the word "遨游" is translated into "passage" by Davis. However, it could be more vivid and accurate to translate it into "cavorting," the one which is selected by Owen.

And merits and demerits also can be seen through the translation of the ninth sentence in the original text, "枕席而卧，则清泠之状与目谋，潜潜之声与耳谋，悠然而虚者与神谋，渊然而静者与心谋。" Owen renders it into "When we spread out our mats and lay down there, the clear and sharply defined shapes were in rapport with our eyes; the sounds of babbling waters were in rapport with our ears; all those things that went on forever in emptiness were in rapport with our spirits; and what was as deep and still as an abyss was in rapport with our hearts." Davis' version is "..., so that as one reclined on a mat beneath this hill, pure forms would meet the eye, murmuring waters greet the ear, a remote dispassionateness enter the spirit and a deep calm enter the heart." In this long translated sentence, the rendered expressions of the original in Davis' version such as "与目谋，与耳谋，与神谋，与心谋，" respectively are "meet the eye," "greet the ear," "enter the spirit," and "enter the heart," which are simple, vivid and easy to be understood. Yet, Owen only uses one prepositional phrase "in rapport with" to render these expressions, which are respectively translated into "...in rapport with our eyes," "...in rapport with our spirits," "...in rapport with our spirits", "...in rapport with our hearts." Though the same expression makes the whole sentence structure look regular, it also makes it flat.

It is also natural that the two versions share some similarities, which should be the best choice of the translation. Sometimes the two translators select the same or similar expressions to translate the same words or phrases of the original text. For example, the seventh sentence in the source passage "嘉木立，美竹露，奇石显。" is translated by Owen into "Then the fine trees stood out, the lovely bamboo were exposed, and the unusual rocks were revealed." And Davis' version is "Thus the fine trees stood out, excellent bamboos were

revealed and unusual rocks disclosed." The two translated sentences are almost the same, like the translation of words and expressions, and their sentence structures are exactly the same.

Anyway, through the intensive reading of the two translated versions, one can know the similarities and dissimilarities of the two translated versions, which show translators' different styles.

Notes:

1. Abrams, M.H. *A Glossary of Literary Terms* (7th Edition). Foreign Language Teaching and Research Press & Thomson Learning, 2004, p.256.
2. Ibid.
3. Ibid.
4. See: www. xenos.org Lang Chris. "A Brief History of Literary Theory III." "The Reader-Response Theory of Stanley Fish."

Chapter Four On Stephen Owen's Translation of T'ang Classical Tales

During the period of the T'ang Dynasty, a fully developed fictional form is transformed from the old tradition of prose anecdotes, which is called later as "chuan-qi"--"transmitting accounts of remarkable things." [1] In the middle of the T'ang Dynasty many well-known writers and poets began story writing.

T'ang Tales, [2] which is also translated into "Prose Romances," "T'ang Legend," "T'ang Stories," etc., mostly tell love stories between human beings and supernatural beings. Some are about the purely human love stories and tales of heroism, which are written on the basis of the people living in the T'ang Dynasty and directly represent people's real life in the period of the T'ang.

T'ang Tales incorporate a wide range of subject matter and themes, reflecting various aspects of human nature, human relations and social life. In form they are not short notes like the tales produced before them, but well-structured stories with interesting plots and vivid characters, often several thousand words in length.

Lu Xun (1881-1936), one of the most splendid Chinese writers, gives some comments on T'ang tales:

> Fiction, like poetry, underwent radical changes in the T'ang Dynasty. Though tales were still written about marvels and strange phenomena, the plots became more elaborate and the language more polished. By this time writers were consciously writing fiction, they were consciously romancing.[3]

Among them there are many tales whose main characters are gods, ghosts, or foxes. By telling stories and the fate of various characters, T'ang tales, with

remarks in the end, are used to express the writer's idea. In the tales of love, a common concern is faith kept and faith broken.

All these features show one prevailing characteristic of T'ang tales, that is, T'ang tales are full of human feelings. Gods, ghosts, foxes and spirits are commonly described as living things with human qualities and human feelings. The inventors of myths describe gods, ghosts and foxes the way they describe man, or treat them as if they were human beings, and endow them with human nature. There are also stories that try to illustrate fatalism, recreation, and all sorts of feudal ethical principles. This is only natural, because literary works inevitably reflect the beliefs of the age in which they are produced.

The style and art of writing of these tales are excellent. Ancient Chinese is extremely concise. A few hundred, even a few dozens of words are enough to tell a complete story with dialogue and behavioral and psychological descriptions. These tales pay great attention to the language. Inside the fiction, some interludes like poems or couplets are interspersed. This kind of style is put forward by Shen Jiji in his "Renshi Zhuan": "著文章之美，传要妙之情。" That is, showing the beauty of the work, conveying the spirit of the theme. (translated by the author) And Lu Xun generalizes it as "大归则究在文采与意想。" which means "generally can be summarized as the literary grace and the image" [4] The discussion in this chapter also deals with the necessity of applying literary stylistics to the translation of fiction. And the theory of literary stylistics can direct and exert great influence on the fictional translation. In this chapter, the analysis on how to apply literary stylistics to the fictional translation is also provided.

4.1 The Position and Application of Literary Stylistics in the Translation of Fiction

The application of literary stylistics in the translation of fiction is quite necessary.

In the first place, the general translation studies are seen to be insufficient when applied to the translation course after having been influenced by the recent developments in linguistics and some related disciplines. In the second place, within the theory and criticism of literary translation itself, attention has been focused on poetry while time spent studying the problems of the characteristic of the translation of fiction is little. Thirdly, many problems proposed by the fictional translation are probably subsumed under the heading "deceptive equivalence," however, at present, these specific problems can only be solved by the introduction of stylistic analysis. M. H. Abrams writes that:

> Since the 1950s, the term stylistics has been applied to critical procedures which undertake to replace what is said to be the subjectivity and impressionism of standard analyses with an "objectivity" or "scientific" analysis of the style of literary texts. Much of the impetus to these analytic methods, as well as models for their practical application, is provided by the writings of Roman Jakobson and other Russian formalists, as well as by European structuralists. [5]

There are two main modes of stylistics, which differ from each other in conception and in the scope of their application, according to M. H. Abrams:

> (1) In the narrower mode of formal stylistics, style is identified, in the traditional way, by the distinction between what is said and how it is said, or between the content and the form of a text.
>
> (2) In the second mode of stylistics, which has been prominent since the mid-1960s, proponents greatly expand the conception and scope of their inquiry by defining stylistics, in the words of

> one theorist, "the study of the use of language in literature," involving the entire range of the "general characteristics of language...as a medium of literary expression." [6]

Provided a grammatically acceptable referential equivalent for the original is a matter of linguistic competence, the choice of a stylistically optimal correspondent primarily depends on the understanding of the nature and function of literary texts. However, achieving consistency in register in translation is necessary as well. A fictional translator should be concerned with thematically motivated shifts in register, for artistic significance inheres in such deliberately wrought variations.

In the translation of fiction, formal constraints are less than those in the translation of poetry, but the constraint resulting from the interaction between sound and sense is much more limited. The translator of fiction is easily inclined to establish equivalence at the level of "paraphrasable material content." [7] In addition, the translator can be easily led to focus on the represented events or characters and to overlook the artistry involved in the use of the medium by the following two factors. One is the writer's artistic manipulation of language in fiction is much less obtrusive than that in poetry. The other is the isomorphic relation between the fictional world and the real world, allied to the resultant suspension of disbelief.

The fact that is worth noting is that a translator should pay special attention to the effects of the writer's style and his/her stylistic or rhetorical devices during the process of extracting the fictional reality from the linguistic medium. Otherwise, he/she is bound to fail to represent them in the target language. Thus, it may lead to various kinds of deceptive equivalence in narrative translation, which convey approximately the same fictional facts but fail to capture the aesthetic effects produced by the original author's formal operations.

In fictional translation, deceptive equivalence frequently happens. By and in large there are two levels: one is at the level of fictional facts and the other is at the level of narrative discourse. At the level of fictional facts, attention has been focused on distortions caused by inadequate linguistic and/or cultural competence, especially in the shape of mistranslations of idiomatic expressions or syntactic errors. Shen Dan wrote:

> The deceptive equivalence in some cases can be accounted for on the one hand by what I consider 'conceptual deviation' found in the original (i.e. violation of the relevant stereotypic conceptual frames in the translator's mind concerning human characteristics or behavior under given circumstances) and, on the other, by the translator's failure to realize the larger structural or thematic functions of the fictional 'facts' involved.[8]

It often happens that the translator alters the fictional facts according to his or her normal way of thinking and conceiving things, for the translator may think his or her rendering according to his or her assumption is more logical or sensible than the original in the immediate context, so is a reasonable form of correspondence to the source text.

The way that linguistic form is manipulated to reinforce or modify that reality is a way of conveying the authorial vision toward that reality and also is a way of making that reality function more effectively in the thematic unity wrought according to the writer's artistic design. Therefore, if the translator fails to use functionally equivalent linguistic means to carry over the authorial stance, it may lead to crucial aesthetic losses. It is quite clear that in order to avoid such cases of deceptive equivalence in fictional translation, the translator has to judge the function of the linguistic forms concerned as to the

thematic unity of the work. Bassnett-McGuire stresses the necessity of taking account of the total structure of the fictional text in the translator's choices of linguistic form. According to Bassnett-McGuire, if the translator renders the opening passage of a novel without relating it to the overall structure, he/she is running the risk of deceptive consequence, with the paraphrasable content translated at the cost of everything else. So at the level of narrative discourse, it can be seen clearly that the implied narrator's viewpoint and the structural or thematic function of the linguistic form are two key criteria for determining deceptive equivalence. What should also be noticed is that due to the differences in linguistic and literary conventions, different languages have different stylistic norms or means; the same linguistic form may have different expressive values in different languages. Hence what the translator should do is essentially to match the intended stylistic effects in the source language with linguistic means, equivalent in the function but different in the form, in the target language. Otherwise, various stylistic losses can be made.

It is beyond question that a fictional translator needs to be equipped with adequate linguistic, literary, cultural and stylistic competence. In the translating process, the translator must analyze the stylistic of the original in detail, trying to decide on the aesthetic function of each individual component in the thematic unity of the work. Then he/she can achieve functional equivalence.

4.2 On T'ang Classical Tales Translated by Owen

After long years of development, Chinese fiction begins to take shape during the period of the Wei, Jin and Northern and Southern Dynasties. Fiction created during this period falls into two categories: "Supernatural fiction" and "anecdotal fiction." During the periods of Wei and Jin, religious and superstitious thought prevailed in society, leading to the emergence of stories about spirits. A large number of works about strange and mysterious events

were written at that time.

Chinese fiction went through marked transformations in the T'ang Dynasty. Although the subject matter was still about spirits and social anecdotes, compared with fiction created in the period of the Wei, Jin and the Northern and Southern Dynasties, the plots became more intricate and complex, the characters more distinctive, the language more ornate, and the structure more expanded. Fictional pieces of the T'ang Dynasty are called "prose romances." The emergence of "prose romances" in the T'ang Dynasty marks the maturity of the Chinese short story, because they go beyond merely recording anecdotes and become consciously creative literary works by scholars. "Prose romances" of the T'ang Dynasty fall into two categories:

First, supernatural stories, which draw their subject matter from literary sketches. Famous works include "The Story of the Pillow" by Shen Jiji, and "The Governor of the Southern Tributary State" by Li Gongzuo. Both of the stories ridicule feudal scholars obsessed with fame and riches.

Second, love stories, which are the most valuable of the "prose romances" of the T'ang Dynasty. Famous works include "The Story of A Singsong Girl," "The Story of Yingying," "Prince Huo"s Daughter," "Ren, the Fox Fairy," and "The Story of Liu Yi." These stories praise faithful love and criticize the oppression of women by feudal ethics and customs. Also, they successfully portray a series of women characters who fight bravely for their happy marriages.

T'ang tales are not easily understood by an American scholar, as Owen wrote in his anthology "It is very hard to read 'Yingying's Story," [9] Nonetheless, he translates some famous T'ang tales successfully, one of which is "The Story of Yingying" ("Yingying Zhuan") written by the T'ang literati Yuan Zhen (779-831).

"The Story of Yingying" belongs to the nouvelle. [10] Here it is only possible to extract some translated passages, from which the translator's skill

and effort can be displayed.

莺莺传

元稹

数夕，张生临轩独寝，忽有人觉之。惊骇而起。则红娘敛衾携枕而至，抚张曰："至矣，至矣！睡何为哉！" 并枕重衾而去。张生拭目危坐久之，犹疑梦寐。然而修谨以俟。俄而红娘捧崔氏而至。至，则娇羞融冶，力不能运支体，曩时端庄，不复同矣。是夕，旬有八日也。斜月晶莹，幽辉半床。张生飘飘然。且疑神仙之徒，不谓从人间至矣。有顷，寺钟鸣，天将晓。红娘促去。崔氏娇啼宛转，红娘又捧之而去，终夕无一言。张生辨色而兴，自疑曰："岂其梦邪？" 及明，睹妆在臂，香在衣，泪光荧荧然，犹莹于茵席而已。是后又十余日，杳不复知。张生赋《会真诗》三十韵，未毕，而红娘适至，因授之，以贻崔氏。自是复容之。朝隐而出，暮隐而入，同安于曩所谓西厢者，几一月矣。张生常诘郑氏之情，则曰："我不可奈何矣。" 因欲就成之。无何，张生将之长安，先以情谕之。崔氏宛无难词，然而愁怨之容动人矣。将行之再夕，不复可见，而张生遂西下。……

A few nights later, Zhang was sleeping alone by the balcony when all of a sudden someone woke him up. He rose in a flash, startled, and found that it was Hong-niang, who had come carrying bedding and a pillow. She patted Zhang, saying, "She's here! She's here! What are you doing sleeping!" Then she put the pillow and bedding beside his and left. Zhang rubbed his eyes and sat up straight for a long time, wondering whether he might not still be dreaming. Nevertheless, he assumed a respectful manner and waited for her. In a little while Hong-niang reappeared, helping Ying-ying along. When she came in, she was charming in her shyness and melting with desire, not strong enough even to move her limbs. There was no more of the prim severity she had shown previously. The evening was the eighteenth of the month, and the crystalline rays of the moon slanting past his chamber cast a pale glow over half the bed. Zhang's head was spinning, and he wondered if she might not be

one of those goddesses or fairy princesses, for he could not believe that she came from this mortal world. After a while the temple bell rang and day was about to break. Hong-niang urged her to leave, but Ying-ying wept sweetly and clung to him until Hong-niang again helped her away. She had not said a word the entire night.

Zhang got up as the daylight first brought colors to the scene, and he wondered to himself, "Could that have been a dream?" In the light there was nothing left but the sight of some make-up on his arm, her scent on his clothes, and the sparkles of her teardrops still glistening on the bedding. A dozen or so days later it seemed so remote that he was no longer sure. Zhang was composing a poem called "Meeting the Holy One" in sixty lines. He had not quite finished when Hong-niang happened to come by. He then handed it to her to present to Ying-ying.

From that point on, she allowed him to come to her. He would go out secretly at dawn and enter secretly in the evening. For almost a month they shared happiness in what had earlier been referred to as the "Western porch." Zhang constantly asked about how Madam Zheng felt, and she would say, "I can't do anything about it." And she wanted him to proceed to regularize the relationship. Not long afterward Zhang was to go off to Chang-an, and before he went he consoled her by telling her of his love. Ying-ying seemed to raise no complaints, but the sad expression of reproach on her face was very moving. Two evenings before he was to travel, she refused to see him again.

--Tr. Stephen Owen

Yuan Zhen is one of prominent T'ang poets, statesmen, a scholar of great accomplishment and the close friend of Bo Juyi, another celebrated T'ang poet. He is widely held to have been the author of the story "Yingying Zhuan" ("The Story of Yingying") which later evolves into the Yuan-dynasty drama *Xixiangji* (*The West Chamber Story*). After passing the highly selective palace

examination in 803, Yuan Zhen was appointed Reminder of the Left. Presentation of a ten-point plan for reform to the emperor resulted in his banishment for the capital. Exposure of corruption in eastern Sichuan led to further banishment. He was, however, sought out when Emperor Muzong came to the throne and was appointed to high office. In literature, Yuan Zhen is one of the leaders of the "New Yuefu Movement" which advocates structural freedom, seriousness of intent and simplicity of language. Yuan Zhen edited his own complete works in 823, and later did the same for his friend, Bo Juyi.

"The Story of Yingying," sometimes known as "The Encounter with an Immortal," by Yuan Zhen of the T'ang Dynasty is supposedly autobiographical, which is without doubt the single best-known love story in Chinese literature.

Yuan's "The Love of Miss Cui Yingying" tells the story of Yingying who, taken under the wing, along with her mother, of a gentlemen described only as "the learned Zhang," strikes up a rather shallow relationship with him for some time. As often happens, he wanders off and leaves her alone, except for correspondence, and gradually their relationship simply disappears, both of them marrying other people.

In the original story, the student Zhang is taking leave of the young girl Cui Yingying. Both Zhang Sheng and Cui Yingying stay in a Buddhist monastery where a romance springs up between them. Student Zhang first seduces the beautiful Yingying, and then abandons her seemingly casually. After abandoning her he calls her a "temptress," yet the people of the time praise Zhang for having recognized his mistakes and reformed; subsequently they attempt to say his behavior is self-justification. However, the story's ability to capture and sustain the reader's interest is not diminished by the young scholar's ethical shortcomings. The powerful narration of the course of human passion, conveyed in the emotionally charged classical prose in an understated way, has won it a significant place in the development of Chinese

romantic literature.

The story becomes very popular and goes through a long evolution in continual adaptation to other genres, and is later expanded many times into ballad and drama, with substantial modification of the plot, under the name of "The Western Chamber." What starts out as quite a realistic story by the Yuan Dynasty and beyond becomes a soap opera with a harmonious happy ending. This story is one of the classical T'ang tales in which there are couplets and poems. Owen translates the entire story in fluent and almost perfect English, fully and faithfully conveying the meaning of the original text, which can be figured out from the above-selected paragraph divided into three paragraphs by Owen according to the structure of the English text.

In the first selected paragraph rendered by Owen, several translation skills are used and the language is quite vivid. First, the translator uses the translation skill of amplification frequently. Many conjunctions are added here such as "when," "and," "for," "until," "but" and so on. Because of the difference between English and Chinese, in which subjects are often omitted, subjects have to be added to complete the translated English sentences. The second sentence "惊骇而起，则红娘敛衾携枕而至，" is translated into "He rose in a flash, startled, and found that it was Hong-niang, who had come carrying bedding and a pillow." In this translated sentence, the translator adds the subject "he" and "it," the conjunction "that," "who" and "when," the predicate "was." Also, the word "flash" and "found" are added here, which makes the whole translated sentence polished. Especially the word "flash" totally and vividly gives readers a clear picture about Zhang Sheng's motion at that moment. Owen exerts his own imagination when doing the translation or in the role of a reader. The parts of speech of some words in the original text are also converted. The word "谨" in the original sentence "然而修谨以俟。" is an adverb with the meaning of "respectfully." However, this sentence is translated into "Nevertheless, he assumed a respectful manner and waited for

her." The adverb "谨" is converted into an adjective "respectful" by adding the noun "manner." Certainly, some words in the source passage are also omitted, such as the auxiliary words that indicate mood "哉、矣、也" etc. So are the auxiliary words "之" and "然". The translation technique of negation is also used. For example, the expression "……犹疑梦寐。" is rendered into "..., wondering whether he might not still be dreaming." In fact, if the word "not" is omitted, the meaning of the translated sentence is still identical.

Furthermore, the "-ing" forms of many verbs, as adverbs, are used in the translated paragraph which makes the whole structure clearer and in an order, such as "saying," "sleeping," "wondering" and "helping." In addition, in the translated version "The evening was the eighteenth of the month, and the crystalline rays of the moon slanting past his chamber cast a pale glow over half the bed." of the source sentence"斜月晶莹，幽辉半床。"the use of the word "pale" gives the reader a correct image of the light of the moon. And also, the translation of the expression "娇啼宛转" is difficult to figure out, but Owen renders it as "wept sweetly," which is quite vivid and imaginative. The two words, "wept" and "sweetly," also constitute a kind of rhetoric, paradox. Basically speaking, it is really hard to keep the original taste, and "sweetly" is the right word to be selected here.

However, there are also some demerits in this translated paragraph, which is unavoidable. For instance, the translation of "然而修谨以俟，" "Nevertheless, he assumed a respectful manner and waited for her." in which the word"修" is not rendered properly. Because in the original sentence "修" actually means "to dress up or make up" or "to pay special attention to appearance." But the translated sentence does not convey its meaning. The translation of "融冶" in "……则娇羞融冶，……" is "melting with desire," which can be said to be wrong. Definitely speaking, "融冶" means "happy and gorgeous." It is obvious that it is misunderstood as "melting with desire." Moreover, in the translation of "且疑神仙之徒，……" "...and he wondered if

she might not be one of those goddesses or fairy princesses, ..." given that there is no "not" in this rendered sentence, the translation should be quite all right. With "not" the meaning of the sentence is changed and it is not what the author of the source text wants to express either.

In the second translated paragraph, the translator adds some conjunctions, which are significant and necessary to construct the English passage, the same as what Owen does in the first translated paragraph, such as "and," "but," "so" and "when." So are the subjects. Of course, some auxiliary words that indicate mood are impossible to be rendered, so they are omitted in the translated English version, such as "岂、邪、而已" and "然". The use of the tense in this paragraph is quite appropriate. Yet, there are some demerits as well. For instance, the translation of "张生辨色而兴，……" "Zhang got up as the daylight first brought colors to the scene, ..." is too word-for-word. Maybe it can be better to be rendered as "Zhang got up as the day broke..." "及明" in the original sentence is rendered into "in the light," which is a misunderstanding of the original text. "及明" in ancient Chinese means "till the day broke" instead of "in the light." The sentence "是后又十余日，杳不复知。" is rendered into "A dozen or so days later it seemed so remote that he was no longer sure." In this sentence, "杳不复知。" actually means "not having any information from Yingying any more." but not "he was no longer sure." What's more, it is absolutely wrong to translate "三十韵" into "sixty lines," because at first Zhang Sheng only composes the poem with thirty lines. Later, it is the author Yuan Zhen who continues to write another thirty lines. Also, it is not appropriate to translate "适至" into "happened to come by." "Happen to" is quite good to render "适", yet "至" means "come" but not "come by."

The translation of the third rendered paragraph is almost equivalent to the original text, from the point of either style or language. However, there are several demerits here. The word "同安" in the sentence "……同安于蠹所谓西厢者，……" really means "lived together," while "shared happiness"

cannot fully convey the original meaning. What's more, the sentence "……先以情谕之。"is translated into "..., and before he went he consoled her by telling her of his love." Actually here the meaning of "以情谕之" is "told her the information" but not "consoled her by telling her of his love." It is obvious that the meaning of "情" is misunderstood here. Another point is the translation of "行", which is rendered into "travel." If it is translated into "leave" would be more accurate and faithful to the original text. And the translation of "……而张生遂西下。"is cut from this translated paragraph to the next.

In brief, Owen's version is a superior one, no matter if one looks at it from the point of language, plot, or style, which is equivalent to those of the source text. And he also finds some contradictory statements made by the author so he readily exposes the seeming illogicality and reconstructs the author's true meanings and purposes. From his version, it can be seen that Owen pays much attention to the choice of words or expressions according to the author's motif and also the total structure of the fictional text, whose necessity is stressed by Bassnett-McGuire.

4.3 A Comparison of the Translated T'ang Tales by Owen and Xianyi and Gladys Yang

As one of the elites of traditional Chinese culture, the works of T'ang literature are translated by various famous translators both at home and abroad. Different translators have different understanding of the same work, and for a Chinese translator and a foreign one the divergences of their understanding are even much more, for they grow up in distinct cultural backgrounds and get distinct cultural edification. And literature, especially classical literature, has a close relationship with culture. It is certain that there are some distinctions between their translations. Also, in their translations some cultural elements can be displayed, and the translation methods adopted by different translators

are also different. Some of them like to use the approach of domestication while some prefer foreignization. Furthermore, when translators do the translation, they will take all the potential readers into consideration, which is one of the elements that can let the translator make the decision on the choice of their translation methods, forms or structures, styles and so on.

The following is a comparison of two translated versions of one of the most celebrated T'ang tales "Ren's Story" or "Ren the Fox Fairy," respectively done by the distinguished sinologist and translator from the United States, Owen, and two of the most outstanding translators from China, Yang Xianyi and his wife from England, Gladys Yang.

"Ren's Story", written by Shen Jiji, is one of the fox tales. The following passages are extracted from it.

任 氏 传

沈既济

鉴以马借之，出祖于临皋，挥袂别去。信宿，至马嵬。任氏乘马居其前，郑子乘驴居其后。女奴别乘，又在其后。是时西门圉人教猎狗于洛川，已旬日矣。适值 于道，苍犬腾出于草间。郑子见任氏歘然坠于地，复本形而南驰。苍犬逐之，郑子随走叫呼，不能止。里余，为犬所毙。郑子衔涕出囊中钱，赎以瘞之，削木为记。回睹其马，啮草于路隅，衣服悉委于鞍上，履袜犹悬于镫间，若蝉蜕然。唯首饰坠地，余无所见。女奴亦逝矣。

旬余，郑子还城，鉴见之喜，迎问曰："任子无恙乎？"郑子泫然对曰："歿矣！"鉴闻之亦恸，相持于室，尽哀。徐问疾故。答曰："为犬所害。"鉴曰："犬虽猛，安能害人？"答曰："非人。"鉴骇曰："非人，何者？"郑子方述本末，鉴惊讶叹息不能已。明日，命驾与郑子俱适马嵬，发瘗视之，长恸而归。追思前事，唯衣不自制，与人颇异焉。

...Wei Yin loaned her a horse and held a parting banquet for them at Lin-gao, waving his arms to them as they went off on their way.

After two days of travel, they reached Ma-wei. Ren was riding her horse in front, and Zheng was riding his donkey behind. Further behind, the two women servants were riding apart. At that time the Imperial Groom of the West Gate had been hunting with his dogs for ten days in Luo River County, and he happened to meet them on the road. One of his dark gray dogs leaped out from among the grasses, and Zheng saw Ren fall to the ground in a flash, reverting to her original shape and running south. The gray dog chased her. Zheng ran after it shouting, but he couldn't stop it. After a little more than a league the dog caught her.

With tears in his eyes, Zheng took money from his purse and paid to have her buried. And he had a piece of wood carved as the grave marker. When he went back, he saw her horse grazing on the grasses beside the road. Her clothes were left draped on the saddle, and her shoes and stockings were still hanging in the stirrups, as if a cicada had metamorphosed from its shell. Nothing else was to be seen but her hair ornaments, which had fallen to the ground. The two women servants were also gone.

After a little more than ten days, Zheng returned to the city. Wei Yin was delighted to see him and greeted him, asking, "No harm has come to Ren, has there?" Zheng's eyes streamed with tears as he replied, "She's dead." Hearing this, Wei Yin was stricken with grief, and the two men clasped one another there in a room, giving full expression to their sorrow. Softly Wei asked the cause of her death, and Zheng replied, "She was killed by a dog." Wei Yin then said, "However fierce a dog may be, how could it kill a human being?" Zheng answered, "It was not a human being." Wei Yin was shocked. "What do you mean, 'not a human being'?" Then Zheng told him the whole story from beginning to end. Wei Yin was amazed and could not stop sighing. On the next day, he ordered a carriage to be made ready and went off with Zheng to Ma-wei. He opened her tomb, looked at her, and went back feeling a lingering unhappiness. When he thought back on all that had happened, only the fact

that she did not make her own clothes was rather strange in comparison to human beings.

--Tr. Stephen Owen

Wei lent her his horse and saw them off at Lingao. The next day they reached Mawei. Ren was riding ahead on the horse with Zheng behind on his donkey, followed by her maid and other attendants. The gamekeepers outside the West Gate had been training their hounds at Luochuan for some ten days, and just as Ren was passing the hounds leaped out from the bushes. Then Zheng saw his mistress drop to the ground, turn into a fox and fly southwards with the pack in hot pursuit. He ran forward and yelled at the hounds, but could not restrain them, and after running a few hundred yards she was caught. Shedding tears, Zheng took money from his pocket to buy back the carcass, which was then buried with a pointed stick stuck into the ground to mark the place. When he looked back, her horse was cropping grass by the roadside, her clothes were lying on the saddle, while her shoes and stockings were hanging on the stirrups like the skin shed by a cicada. Her trinkets had dropped to the ground, but everything else belonging to her had vanished, including her maid.

About ten days later Zheng returned to the capital. Wei was delighted to see him, and coming forward to greet him asked, "Is Ren well?"

With tears Zheng replied, "She is dead!"

Wei was strickent with grief at this news. They embraced each other and mourned bitterly, then Wei asked what sudden illness had carried her off.

"She was killed by hounds," answered Zheng.

"Even fierce hounds cannot kill men," protested Wei.

"But she was no human being."

When Wei cried out in amazement, his friend told him the whole story. He could only marvel and heave sigh after sigh. The next day they went together by carriage to Mawei, and after opening the grave to look at the carcass

returned prostrated with grief. When they thought back over her behavior, the only unusual habit they could recall was that she would never have her clothes made to measure.

--Tr. Xianyi and Gladys Yang

Shen Jiji （740-800） is an official from Wuxing in modern Zhejiang province, who experiences a chequered career, T'ang-dynasty fiction writer and scholar best known for two short-stories, "Renshi Zhuan" ("Ren's Story") and "Zhenzhong Ji" ("The World in a Pillow"), which are his only two surviving stories. His stories combine supernatural themes with a sophisticated handling of plot, characterization and incidental detail.

"Ren's Story" is a typical T'ang legendary fiction that indicates a developing point of the new period of T'ang fiction, among which are works belonging to the on-the-spot record school who put particular stress on the historical material. This story is based on an earlier tale. Shen Jiji elaborates a simple plot into a story of considerable length, endowing his characters with well-rounded personalities, enlivening his narration with scenes of excitement, vigorous action, and suspense. It is one of the first full treatments of the theme of the fox lady, a theme which has continued to haunt the Chinese imagination until the present day. "Ren's Story" tells a story of a were-vixen (*hulijing*) with a fox lady, Miss Ren, as the heroine who not only has dazzling beauty but also has admirable qualities which are more admirable than those of her human acquaintances. Her character is well-defined, and her emotion is rich, and she is lovely but not awful, which is totally different from the normal strange stories. Moreover, its conception is delicate, and its depiction is elaborate.

During the T'ang Dynasty, fox spirits are widely worshipped in village homes and extensively recorded by literati scholars. Fox spirits that are enshrined at home become insiders of the family. However, when they take on human bodies and seek to marry they are considered disruptive of normal life

and are kept outside of the family. For the T'ang literati writers, fox women impersonate courtesans and the like who provide them sensual pleasure and romantic fantasies, and yet have to be excluded from the formal family. Fox men, on the other hand, represent an idealized literati self-image that challenges their egos and has to be driven away.

For the T'ang people family epitomizes the inside world as opposed to the outside sphere of Chinese political and cultural dominance. The *hu* "狐"(fox), in Chinese a homophone of the *hu* "胡" (barbarian), becomes a convenient tool to express their feelings toward elements of foreign religions and cultures that permeate many aspects of T'ang life. The cultivation of the fox toward humanity and immortality corresponded to the degree to which the "barbarians" are transformed into Chinese. Confrontations between foxes who assume the forms of gods or monks and Daoist or Buddhist exorcists show that the T'ang people acknowledged the limited efficacy of "barbarian" power but were also determined to subject them to Chinese superiority.

Religious practices, family concerns and social experience mutually authenticated each other, reinforcing the marginal position of the fox and the social categories it embodies. The fox tales, as "petty talk" about the supernatural, reveal weighty matters in T'ang mentality. Stories about fox spirits are a means of depicting assimilation and defeat of the outsider both on the family and the national level.

Were-vixens are an expression of the deeply ambivalent attitude of the Chinese literati towards women. As personified by the fox lady, the power of feminine beauty and sexuality inspires the literati, and in the mean time incapacitates them with a mixture of infatuation, fascination and terror. This fear toward women lies at the root of the sexual vampirism conducted under the guise of the so-called Taoist techniques of the bedchamber, and in the Song Dynasty led to the openly sadistic practice of female mutilation, in Chinese history known as "footbinding."

Comparing the translated versions by Owen with Xianyi and Gladys Yang, many distinctions and resemblances can be found.

In the first place, it can be seen that the entire structures of the two versions are quite different. Owen translates the two paragraphs of the source text into four passages while Xianyi and Gladys Yang translate them into eight ones according to their own thought of the reconstruction of the original fiction. Both of their versions are the translation with reconstruction. About the reconstructions of ST, some scholars discussed it before. In translation with reconstructions ST is translated in its entirety without regard to its form. According to Gouadec, the aim of such a translation is to communicate the content of ST in the simplest way possible; all the information is thus immediately accessible to the TL reader. [11]

Both of the two versions are faithful to the original fiction, which is also the style of Owen and Xianyi and Gladys Yang. The following passages will give a close reading and analysis on the two versions.

Firstly, the difference between these two versions will be analyzed. Owen puts the first sentence of the original text in his last translated paragraph. Xianyi and Gladys Yang keep the original structure. From the translation of the first sentence, it can be seen that Owen's version is more specific than that of Xianyi and Gladys Yang. "……出祖于临皋，挥袂别去。" is translated by Owen into "...Wei Yin loaned her a horse and held a parting banquet for them at Lin-gao, waving his arms to them as they went off on their way." Xianyi and Gladys Yang translate "Wei lent her his horse and saw them off at Lingao." Owen renders all the words in detail and his version is more faithful to the original text than that of Xianyi and Gladys Yang, whose version is more concise than Owen's. Xianyi and Gladys Yang merely convey the general meaning of the original sentence.

"女奴" is rendered into "the two women servants" by Owen, and "her maid and other attendants" by Xianyi and Gladys Yang. According to the

meaning of the source text, "女奴" refers to Ren's maid; since the source text does not mention the number of maids, it should only have one. Xianyi and Gladys Yang add more words "other attendants." Both of the versions are translated based on the translators' own understanding and their interpretation of the original text.

"教猎狗" is rendered into "hunting with his dogs" by Owen while "training their hounds" by Xianyi and Gladys Yang, whose translation is much better than the former one. The meaning of "教猎狗" in the original text is quite clear: "training" but not "hunting." Also, the translation of "猎狗" is distinct. It is certain that the translation of "hounds" is much better than "dogs," for "dogs" does not convey the original meaning exactly.

Owen translates "欻然" into "in a flash," describing the scene at that exact time completely and dramatically, but Xianyi and Gladys Yang do not translate it at all.

The translators' understanding of "苍犬" is different as well. On the one hand, Owen thinks it is one dog, which is the reason that he renders "苍犬" into "one of his dark gray dogs" and "the gray dog." Yet, according to Xianyi and Gladys Yang, there are a pack of dogs hunting the fox Ren, and that is why they translate it into "the hounds" and "the pack." Since the original text does not say clearly about the number of hounds, both of these understandings and versions should be quite all right.

The Chinese measurement unit of length "里" is translated into different words as well. In Chinese, one *li* is equal to 500 meters. In Owen's version, it is measured by "league," and one league equals 4.8 kilometers. "里余" is translated into "a little more than a league" which is more than 4,800 meters. It is evident that the translation is not correct. In Xianyi and Gladys Yang's version, "里" is measured by "yard," and one yard equals 0.91 meters. "里余" is translated into "a few hundred yards" which is not an accurate translation but is quite correct. The conversion of some measurement units is a

difficult and complicated problem in the process of translation. Since different countries have different measurement units and also different numbers can be expressed in different ways, it is not so easy to do the calculation while doing the translation in the mean time, which easily makes the translator confused, because the translators growing up in different countries and cultures get used to their inborn sense already.

"委于" in the sentence "……衣服悉委于鞍上,……"is rendered by Owen into "were left draped on," which fully shows the state of Ren's clothes vividly and accurately, especially the use of the word "draped." The translation of "were lying on the saddle" is not so good as "were left draped on." According to the dictionary, "drape" means "cloth hung in folds" [12] "lie" means "(of things) be resting flat on sth." or "be kept, remain, in a certain state or position." [13] From the meaning of the two words, it can be judged that the meaning of "drape" can describe the state of Ren's clothes much more vividly. Since Ren's clothes are left on the saddle in a flash and nobody puts it on it intentionally, it is impossible that the clothes can "be resting flat on something."

The translation of "首饰" in the second to last sentence of the first paragraph of the source text "hair ornaments" by Owen is not proper. Yet, the translation of Xianyi and Gladys Yang, "trinkets," conveys the definite meaning of "首饰", which used to have the meaning of "hair ornaments," but in the T'ang Dynasty, it refers to various kinds of trinkets, including hair ornaments. Thus Xianyi and Gladys Yang's version should be better, and closer to the original meaning.

Besides, the translators have a different understanding toward the sentence "任子无恙乎？" So they translate the same sentence into English with different meanings. In Owen's view, "恙" means "harm," hence he renders the sentence into "No harm has come to Ren, has there?" Whereas in Xianyi and Gladys Yang's opinion, "恙" means "illness," thus they render the

sentence into "Is Ren well?" It is true that in classical Chinese "恙" means "illness," so Xianyi and Gladys Yang's translation is closer to the original meaning that the author wants to express. Then it is natural that their translation of the following sentence, "徐问疾故," is distinct as well. Owen renders it into "Softly Wei asked the cause of her death, ..." and Xianyi and Gladys Yang render it into "...then Wei asked what sudden illness had carried her off." What's more, in the former translation, the word "softly" is equivalent to "徐", yet in the latter version, the equivalent word of "徐" can not be found.

The translation of the sentence, "明日，命驾与郑子俱适马嵬，……", by Owen is "On the next day, he ordered a carriage to be made ready and went off with Zheng to Ma-wei." And the translation by Xianyi and Gladys Yang is "The next day they went together by carriage to Mawei,..." By comparison, the former version is more detailed, conveying all the information of the original sentence. "命驾" is not rendered in the latter version.

The translation of the sentence, "唯衣不自制，与人颇异焉。" is quite distinct as well. Owen's translation is "only the fact that she did not make her own clothes was rather strange in comparison to human beings." While Xianyi and Gladys Yang's translation is "the only unusual habit they could recall was that she would never have her clothes made to measure." Here, the meaning of "衣不自制" is misunderstood by Xianyi and Gladys Yang; actually the author means Ren can not make clothes for herself, but not she does not want to have others make clothes. Hence Owen's translation is much more equivalent to the original sentence.

Certainly, the two versions share many resemblances as well, which are without doubt the best of the best translation. For example, "腾" in the first paragraph of the source text is translated into "leaped out" by the translators. Besides, "...her shoes and stockings were still hanging in the stirrups," is the translation of the original sentence"履袜犹悬于镫间，"in the two versions. And

the translation of "鉴见之喜," is the same as well: "Wei Yin was delighted to see him..."Moreover, in the two versions, the word "问" in the second sentence of the source text is "greet." The translation of the sentence"鉴闻之亦恸," is "Wei Yin was stricken with grief," in both of the two versions. In addition, Owen and Xianyi and Gladys Yang choose the same phrase to render "追思", that is, "thought back." Generally, the translators happen to have the same view of the translation of some words, expressions and sentences, which shows however different the translator's cultural backgrounds are, they still can share some common points and reach a certain agreement on some viewpoints.

Beyond all doubt, Owen and Xianyi and Gladys Yang employ some of the same translation techniques, such as: omission, amplification, conversion, inversion, and negation. However, there are both some similarities and distinctions of the translation approaches they use. All the translators employ the approach of domestication. For instance, at the beginning of the two paragraphs there is an expression which means "say goodbye" in Chinese, that is, "挥袂". The word "袂" in Chinese means "sleeve," and China reflects the tradition of using the expression of "waving the sleeve" to say goodbye. The translators do not mention anything related to "sleeve" in either of the two versions. And, Owen's version is a word-for-word translation, while Xianyi and Gladys Yang's version is free translation. Comparatively speaking, Owen's version is closer, more faithful and equivalent to the original fiction. Yet, Xianyi and Gladys Yang's version is shorter and more concise in comparison with Owen's. Therefore, both of the two versions have their own advantages and disadvantages, merits and demerits.

The classical Chinese works contain many cultural connotations. It is unavoidable for even Chinese translators to misunderstand them. For an American translator, undoubtedly, it is unavoidable that there are some cultural misreadings in his translation.

Notes:

1. Owen, Stephen. *An Anthology of Chinese Literature: Beginnings to 1911.* New York & London: www.Norton Company, 1996, p.518.
2. See: ibid.
3. Lu Xun, *A Brief History of Chinese Fiction*, translated by Xianyi and Gladys Yang.
4. See: 鲁迅，《中国小说史略》：第八篇。Translated by the author.
5. Abrams, M.H. *A Glossary of Literary Terms* (7th Edition). Foreign Language Teaching and Research Press & Thomson Learning, 2004, p.305.
6. Ibid. From: Geoffrey N. Leech, *A Linguistic Guide to English Poetry*, 1969; see also Mick Short, "*Literature and Language*," in *Encyclopedia of Literature and Criticism*, ed. Martin Coyle and others, 1990. M.H.Abrams, 2004, p.305.
7. Bassnett-McGuire, S. *Translation Studies*. London & New York: Methuen, 1980, p.115.
8. Shen, Dan. *Literary Stylistics and Fictional Translation.* Peking University Press, 1998, p.92.
9. Owen, Stephen. *An Anthology of Chinese Literature: Beginnings to 1911.* New York & London: www.Norton Company, 1996, p.540.
10. Or "nivola," a kind of mixture between novel and tale, one of his representative works is the nivola *The Turn of the Screw* by the great American writer Henry James. This kind of literary object did not appear in Western countries until several centuries later.
11. See: Gouadec, *Traduction Signaletique, in Meta*, 1990, pp.2 &335.
12. *Oxford Advanced Learner's Dictionary of Current English with Chinese Translation*, 1996, p.356.
13. Ibid.

Chapter Five On Stephen Owen's Translation of Classical Chinese Literature from the Point of Cross-cultural Communication

Translation, as a means of communication, is closely related to culture. In the process of communication, translation is absolutely necessary and always plays a significant role. Translation is regarded as a conduct of cross-cultural communication. It is no exaggeration to say that without translation, communication would never be possible, and without translation, there would be no development of the world today. Cultural communication can promote the development of a country and the civilization of the universe. Nowadays, international cultural communication is developing on an unprecedented scale. It can be said that in the modern world, there is no any inherent culture that is not influenced by foreign culture. The history of translation is the history of the shaping power of one culture upon another.

5.1 Theories of Cultural Studies

5.1.1 On Cultural Studies

Cultural study is a new and increasingly influential field of scholarly inquiry, emerging in the second half of the 20th century. Broadly speaking, it takes as its purview the production and circulation of meanings. Its objects of study include cultural practices of all kinds--mass media representations, consumer culture, literary texts, objects of industrial production, practices of performance and display, oppositional subcultures, and aspects of everyday life in both the present and the past.

A chief concern of cultural studies is to specify the functioning of the social, economic, and political forces and power-structures that produce all forms of cultural phenomena and endow them with their social meanings, the

modes of discourse in which they are discussed, and their relative value and status. M. H. Adams said that,

> Cultural studies designates a recent and rapidly growing cross-disciplinary enterprise for analyzing the conditions that affect the production, reception, and cultural significance of all types of institutions, practices, and products; among these, literature is accounted as merely one of many forms of cultural "signifying practices." [1]

In the United States, the vogue for cultural studies is mainly in the mode of literary and cultural criticism known as "the new historicism," with its antecedents both in poststructural theorists such as Louis Althusser and Michel Foucault and in the treatment of culture as a set of signifying systems by Clifford Geertz and other cultural anthropologists.

5.1.2 Translation and Culture

Translation is not simply a matter of seeking other words with similar meaning, but rather finding appropriate ways of saying things in another language and culture, and language is the carrier of culture. Different languages may use different linguistic forms, but these forms come into being in different cultural environments.

The term "Culture" is first used in this way by the pioneer English anthropologist Edward B. Tylor in his book *Primitive Culture* published in 1871. Tylor said that culture is that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society.

Noted sociology professor Roland Robertson writes that culture consists of all the shared product of human society. This means culture includes not only

material things such as cities, organizations, and schools, but also things such as ideas, customs, family patterns, and languages. In a word, culture refers to the entire way of life of a society

Indeed, culture is a powerful human tool for survival, but it is a fragile phenomenon. It is constantly changing and easily lost because it exists only in our minds. Our written languages, governments, buildings, and other man-made things are merely the products of culture.

Approaching a culture implies beginning a process of translation. Translation reveals the power that one culture can exert over another. Translation is not merely the production of a text equivalent to another one, but rather a complex process of rewriting the original, which runs parallel both to the overall view of the language, and to the influence and the balance of power that exists between one culture and another.

Cultural meanings are intricately woven into the texture of the language. One of the main goals of literary translation is to initiate the target-language reader into the sensibilities of the source-language culture. The creative writer's ability to capture and project them is of primary importance, for this should be reflected in the translated work. Indeed, even with all the apparent cultural hurdles, a translator can create equivalence by the judicious use of resources.

Translation, involving the transposition of thoughts expressed in one language by one social group into the appropriate expression of another group, entails a process of cultural decoding, recoding and encoding. As cultures are increasingly brought into greater contact with one another, multicultural considerations are brought to bear to an ever-increasing degree.

Now, all these changes have had a great influence on the translators, who are not just dealing with words written in a certain time, space and sociopolitical situation; most importantly it is the cultural aspect of the text that they should take into account. The process of transfer, i.e., recoding across

cultures, should consequently allocate corresponding attributes vis-a-vis the target culture to ensure credibility in the eyes of the target reader.

As translators are faced with an alien culture that requires that its message be conveyed, that culture expresses its idiosyncrasies in a way that is "culture-bound": cultural words, proverbs and of course idiomatic expressions, whose origin and use are intrinsically and uniquely bound to the culture concerned. So the translators are called upon to do a cross-cultural translation whose success will depend on the translator's understanding of the culture they are working with.

Therefore, it can be pointed out that the "trans-coding" (decoding, recoding and encoding) process must be focused not merely on language transfer but also, and most importantly, on cultural transposition.

As an inevitable consequence of the previous statement, translators must be both bilingual and bicultural, if not indeed multicultural.

5.1.2.1 The Importance of Translation in Culture

Translating as an activity and translation as the result of this activity are inseparable from the concept of culture.

There have been two great historical examples of how translation introduced one culture to another. One is the translation of the Buddhist scriptures from various Indian languages into Chinese. The second is the translation of Greek philosophical and scientific works from Greek and Syriac into Arabic, thereby introducing them to the Islamic world. Therefore, translation activities should rather be regarded as having cultural significance.

The art of translation has played, and continues to play, a key role in the development of the world culture. It is common to think of culture as national and absolutely distinct. If we begin to examine the impact of literary translation, the possibility of communication beyond anything so confined by geographical location is clear.

Indeed, the translational capacity of culture is an important criterion of culture's specificity. Culture operates largely through translational activity, since only by the introduction of new texts into culture can the culture undergo innovation as well as perceive its specificity.

Owen believes that in today's multicultural world, translation is more important than ever. He said that:

> Over the last 400 years our knowledge of literature has been mediated by translation. The Nobel Prize is, in fact, a prize for literature in translation. You don't suppose the judges read every work in the original, do you? [2]

5.1.2.2 The Importance of Culture in Translation

In "The Nature and Role of Norms in Translation", the linguist Gideon Toury writes: "Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions." [3] The late former Soviet semiologist Yuri Lotman's theory states that no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre the structure of natural language.

There are differences in opinion as to whether language is part of culture or not, yet the two notions appear to be inseparable.

Most translations are intended to serve, however imperfectly, as a substitute for the original, making it available to people who cannot read the language in which it is written. This imposes a heavy responsibility on the translator. Awareness of history is an essential requirement for the translator of a work coming from an alien culture. Thorough knowledge of a foreign language, its vocabulary, and grammar is not sufficient to make one competent as a translator. One should be familiar with one's own culture and be aware of the source-language culture before attempting to build any bridge between

them.

Translation is an intellectual activity that will continue to thrive, deriving inspiration from fiction in the source language and passing on such inspiration, or at least appreciation, to target-language readers.

5.1.3 On Postcolonialism

"Post-colonialism" loosely designates a set of theoretical approaches which focus on the direct effects and aftermaths of colonization. It also represents an attempt at transcending the historical definition of its primary object of study toward an extension of the historic and political notion of "colonizing" to other forms of human exploitation, normalization, repression and dependency. Post-colonialism forms a composite but powerful intellectual and critical movement which renews the perception and understanding of modern history, cultural studies, literary criticism, and political economy. Postcolonialism can be defined as a discourse of resistance that tries to "write back" and work against colonial assumptions and ideologies.

Postcolonialism comes out of colonialism, in opposition to colonialism. In its development, it has literally become a critical perspective through which to view colonialism. "Colonialism" is a term that critically refers to the political ideologies which legitimized the modern invasion, occupation and exploitation of inhabited lands by overwhelming outside military powers. For the local populations, it implies the forceful elimination of resistance, the imposition of alien rules, and the parasitic utilization of natural resources including manpower. This term appears in the context of Marxism and becomes a cornerstone of the discourse of resistance during the 20th century. It is meant to counter the positive connotations attached to the use of "colonization"--understood as a legitimate "civilizing process" often reinforced by a religious agenda--by calling attention to its actual economic motivations and denouncing its ruthless oppression. Colonialism refers to the

military, economic, cultural oppression/domination of one country over another. Postcolonialism is social, political, economic, and cultural practices which arise in response and resistance to colonialism. By problematizing the Western humanistic metanarratives on the basis of which colonialism is justified, colonization itself becomes a motivated political, historical effect. In effect, "colonialism" no longer exists outside some critical framework; hence it always exists within the postcolonial context.

"Post-colonialism" appeared in the context of decolonization that marked the second half of the 20th century and has been appropriated by contemporary critical discourse in a wide range of domains mapped by at least half a dozen disciplines. However, in spite of some two decades of definitional debates, this term remains a fuzzy concept stretching from a strictly historical definition to the more encompassing and controversial sphere of its contemporary kin-terms similarly prefixed by a morpheme that indicates temporal succession while suggesting transcending perspectives (post-structuralism, post-modernism and the like).

"Post-colonialism" may designate, and denounce, the new forms of economic and cultural oppression that have succeeded modern colonialism, sometimes called "neo-colonialism." The term tends to point out that cooperation, assistance, modernization and the like are in fact new forms of political and cultural domination as pernicious as the former imperial colonialism or colonial imperialism: the devaluation of autochthonous ways of life and their displacement by the ethos of dominant nations which are technologically more advanced. Obviously, these two senses are intimately linked but foreshadow different aspects of a single process: the cultural homogenization of ever larger areas of the globe. This process raises several kinds of conceptual and pragmatic problems. One of the most challenging is to understand the historical conditions in which this new analytical tool emerges and how its epistemological impact transforms policies and practices not only

in the academic agenda and beyond but also in the management of representation. Crucial questions in this respect bear upon the source of the authoritative voices, whether they originate among the former colonizers or the former colonized and using whose discourse, whether they use the rhetoric of atonement or the rhetoric of resentment, whether they promote strategies of true empowerment or opportunistic strategies of protracted control.

Another important issue is the extent to which the contemporary notions of colonialism and post-colonialism can legitimately help conceptualize all past colonization and their political, economical and cultural consequences. Does post-colonial discourse describe "normal" processes of cultural change through conquest and domination or does it engage human responsibility in the novel context of global awareness? Many distinguished postcolonial critics exert great effort to study the phenomenon of this discourse in the postcolonial context. Edward Said is one of the most celebrated scholars. The Palestinian-American scholar Edward Said's book *Orientalism* has been influential in a diverse range of disciplines since its publication in 1978.

Edward Said's evaluation and critique of the set of beliefs known as Orientalism form an important background for postcolonial studies. His work highlights the inaccuracies of a wide variety of assumptions as it questions various paradigms of thought which are accepted on individual, academic, and political levels.

Orientalism is "a manner of regularized (or Orientalized) writing, vision, and study, dominated by imperatives, perspectives, and ideological biases ostensibly suited to the Orient."[4] It is the image of the "Orient" expressed as an entire system of thought and scholarship.

Orientalism is said to legitimize the dominant power position of Europe, indeed to play a primary role in the ideological carapace of Europe's imperial role within the framework of the modern world-system. Said takes aim at one of the central tenets of recent policy thinking--that conflicts between different

and clashing civilizations (Western, Islamic, and Confucian) characterize the contemporary world. Said argues that collapsing complex, diverse and contradictory groups of people into vast, simplistic abstractions have disastrous consequences. He offers instead a vision of the "coexistence" of difference.

The postcolonial space, continuously contested and evolving as it is, makes the act of translation both dynamic and strategic.

The Orient is seen as separate, eccentric, backward, silently different, sensual, and passive. It has a tendency towards despotism and away from progress. Its progress and value are judged in terms of, and in comparison to, the West, so it is always the other, the conquerable, and the inferior. In this cultural discourse, Chinese culture has always been put into the position of inferiority.

5.1.4 The Inferiority of Chinese Culture under Eurocentrism

China, an ancient and civilized country, possesses a profound culture of thousands of years. However, Chinese culture has been treated as inferior for a long time. Eurocentric culture has dominated the whole world for a long time.

Europe is used here more as a cultural than as a cartographical expression; in this sense, in the discussion about the last two centuries, we are referring primarily and jointly to Western Europe and North America.

In the last two centuries, Europeans have unquestionably sat on top of the world. Collectively, they have controlled the wealthiest and militarily most powerful countries. As the primary creators of the most advanced technology, they have enjoyed this advanced technology. The issue is what explains this differential in power and standard of living with the rest of the world. One answer is that Europeans have done something meritorious and different from peoples in other parts of the world. This is what is meant by scholars who speak of the "European miracle." [5] Europeans have launched the industrial

revolution or sustained growth, or they have launched modernity, or capitalism, or bureaucratization, or individual liberty. Of course, we shall need then to define these terms rather carefully and discover whether it was really Europeans who launched whatever each of these novelties is supposed to be, which is an issue undebated for a long time. According to Eurocentrism, Universalism is the view that there exist scientific truths that are valid across all of time and space. European thought of the last few centuries has been strongly universalized. Nowadays, it is the era of the cultural triumph of science as a knowledge activity, and science has displaced philosophy as the prestige mode of knowledge and the arbiter of social discourse.

Universalizing theories have always come under attack on the grounds that a particular situation in a particular time and place do not seem to fit the model. There have also always been scholars who argue that universal generalizations are intrinsically impossible. It has been argued that these allegedly universal theories are not in fact universal, but rather a presentation of the Western historical pattern as though it were universal. Joseph Needham quite some time ago designated as the

> Fundamental error of Eurocentrism...the tacit postulate that modern science and technology, which in fact took root in Renaissance Europe, is universal and that it follows that all that is European is. [6]

Modern Europe used to consider itself to be more than merely one "civilization" among several; it considered itself uniquely or at least especially "civilized," its progress, its reality, its inevitability to be is a basic theme of the European Enlightenment. Some would trace it back through all of Western philosophy. [7] In any case, it became the consensus viewpoint of 19th century Europe, and indeed remained so for most of the 20th century as well. What is

clear, however, is that for many the idea of progress has become labeled as a European idea, and hence has come under the attack of Eurocentrism. The core concept that sustains Eurocentrism is the idea that science is over here and socio-political decisions are over there, since the only universalist propositions that have been acceptable are those which are Eurocentric.

However, in the period since 1945, the decolonization of Asia and Africa, plus the sharply accentuated political consciousness of the non-European world everywhere, has affected the world of knowledge just as much as it has affected the politics of the world-system. One such major difference, today and indeed for some thirty years now at least is that the "Eurocentrism" of social science has been under attack, severe attack. The attack is of course fundamentally justified, and there is no question that if social science is to make any progress in the 21st century, it must overcome the Eurocentric heritage which has distorted its analyses and its capacity to deal with the problems of the contemporary world. If, however, we are to do this, we must take a careful look at what constitutes Eurocentrism. Indeed, if we are not careful, in the guise of trying to fight it, we may in fact criticize Eurocentrism using Eurocentric premises and thereby reinforce its hold on the community of scholars.

The impact of "Eurocentrism" plays an overwhelming role in the history of the inferiority of Chinese culture.

In the United States, the great majority of Americans knew about China and the Chinese people only through international dramas, such as the Boxer Rebellion, or through American Chinatowns that would become exotic tourist attractions in the first decades of the 20th century.

Instead of blaming urban problems on economic and class factors, politicians and labor leaders found a scapegoat in non-white groups like the Chinese who, they believed, would never be able to assimilate into dominant white culture.

President Abbot Lawrence of Harvard University exemplifies the readiness of the dominant culture to accept the Irish as American on the basis of their whiteness. The theory of "universal political equality," Lawrence said, "should not be applied to 'tribal Indians,' 'Chinese, or 'negroes,' but only to whites who can assimilate rapidly." [8] The Chinese were among the groups of people in America who were denied the opportunity to assimilate.

At the turn of the 20th century, when the population of the U.S. surpassed 70 million, the total number of Chinese was fewer than 400,000 and those were clustered in large cities on the east and the west coasts. Chinatowns became known as places of mystery and unspeakable vice. Stories of opium dens, prostitution, and secret societies fascinated the American mind. To most Americans in the 1930s, difference was still a sign of deviance, and Western cultural practices were considered as the norm. Chinese people were perceived as a threat to the West.

Through Pearl Buck's novel *The Good Earth*, American people begin to realize Chinese are ordinary, believable human beings rather than cartoon "Orientals." As a result of enlightened cultural theories of the 1930s and the efforts of anthropologists like Frank Boas, Americans gradually accept non-racialized explanations of cultural difference between the East and the West. Race as an affirming theory of superiority and inferiority would be relegated to the back alleys of American culture, no longer supported by science. Whiteness, as Elizabeth Ellsworth argues, is a dynamic of cultural production and interrelation, of learned social and cultural performances. [9]

5.2 The Reception and Influence of Owen's Translation of Chinese Classics

Hailed as a groundbreaking text in Chinese studies, the anthology brings representative traditional Chinese literary works together from the first millennium B.C. to the end of the imperial system in 1911. It offers a most

welcome compendium of traditional Chinese literature at once comprehensive in its coverage and creative in its approach to translation and exposition.

The anthology's innovative structure provides a previously unavailable view of the interplay among Chinese literature, culture, and history and alerts the non-Chinese reader to what a premodern Chinese reader would have noticed instinctively. Owen's great translation collective, the anthology, with helpful apparatus, including a general introduction describing the evolution of Chinese literature, a note on translation, period introductions, a timeline, and interpretive commentary, makes the tradition accessible not only to the student of Chinese literature but to the general reader as well.

Despite being the Conant University Professor, Owen is humble, sharing his ideas with others and listening to their comments and suggestions, including his students', which makes his the work a pragmatic one, listed as a "must" for all those students of the East Asian Departments in the West.

Owen's translated collection of Chinese classics-the anthology, is spoken of highly and accepted extensively by the Western sinologists and scholars. Jonathan Spence, the Sterling Professor of History and director of the Graduate Studies Council on East Asian Studies at Yale University, specializing in Chinese history, writing in *the Nation* said the anthology is "A collection to be treasured." [10] *The London Times* wrote: "One can hardly imagine a more serious and comprehension sampling of one of the world's greatest, and for Western readers, least accessible literatures...A model of clarity and helpfulness. [11]

In the November 23, 1997 "Sunday Telegraph," acclaimed writer Doris Lessing [12] selected the anthology as her pick for Book of the Year.

> This is a prodigious work of translation...; it will become a staple in introductory Chinese literature courses and a useful reference for specialists. Even with the end of the Ch'ing

> dynasty as its cut-off point, it surpasses other anthologies (e.g., *The Columbia Anthology of Traditional Chinese Literature*, Columbia Univ., 1994) in its inclusion of works not formerly anthologized and its cohesive translation style. [13]

Pauline Yu, a Professor of the University of California, Los Angeles, said the anthology is

> A monumental work of scholarship that will prove invaluable for both research and teaching...Stephen Owen has selected texts that are central to the Chinese tradition and provided lucid and insightful commentaries. [14]

His anthology is great for translators studying literary translation, for lovers of literature who would like to find out about a great literary tradition and for scholars devoted to the study of Chinese literature. It is indispensable to students of Chinese literature in the West. His masterful translations and commentaries have opened up Chinese literary thought to theorists and scholars of other languages.

As a distinguished sinologist and translator greatly influenced by the celebrated sinologists of the older generation, Owen and other contemporary splendid sinologists like John Minford are exerting a great influence on the younger generation.

5.3 The Value of Owen's Translation on the Background of Multiculturalism and Cultural Globalization

5.3.1 On Multiculturalism

Multiculturalism, or cultural pluralism, is a term often used to describe

societies with a proliferation of different cultures, which emphasizes the unique characteristics of different cultures in the world. The word was first used in 1957 to describe Switzerland, but first came into common currency in Canada in the late 1960s. [15] "Multiculturalism" needs to be understood from both an historical and a conceptual perspective. Historically, "multiculturalism" came into wide public use during the early 1980s in the context of public school curriculum reform.

In brief, multiculturalism is the view that all cultures, from that of a spirit-worshiping tribe to that of an advanced industrial civilization, are equal in value. By declaring tolerance an absolute, multiculturalists are consistent with their view of reality. They see all human cultures as morally equal because of their faith in a naturalistic view of the world. Multiculturalism allows for a broad definition of cultural groups. A culture that values freedom, progress, reason and science, for instance, is good; one that values oppression, stagnation, mysticism, and ignorance is not.

In our increasingly diverse societies, it is essential that persons and groups having plural, varied and dynamic cultural identities should live together in harmonious interaction and proper accord. Policies that seek the integration and participation of all citizens are an earnest of social cohesion, vitality of civil society and peace. Defined in this way, cultural pluralism is the policy offshoot of cultural diversity. Since it is inseparable from a democratic context, cultural pluralism is conducive to cultural exchange and the flowering of the creative potential that sustains life in society. Ethnic and cultural diversity is a fact that can and should enrich social life in all parts of the world. One focus of its research is on the nature of change in multi-cultural and multi-ethnic societies in which issues of education, culture and religion, identity and human needs, democratic governance, conflict and cohesion interact in complex patterns. These issues require interdisciplinary, comparative, and culturally sensitive research which may furnish information useful for the peaceful and

democratic management of multi-cultural and multi-ethnic societies. G. W. Leibniz is a great Western intellectual who proves to us that the pinnacle of logic applied to human societies should lead to cultural pluralism rather than universalism. The study on the positive side of multiculturalism can help design policies that contribute to the goals of achieving equality of citizenship rights between ethnic groups and the avoidance and solution of ethnic conflict.

All in all, Multiculturalization can enrich cultures of different nations rather than melt them.

5.3.2 On Cultural Globalization and Chinese Culture

Globalization can be defined as a set of economic, social, technological, political and cultural structures and processes arising from the changing character of the production, consumption and trade of goods and assets that comprise the base of the international political economy. There is an increasing structural differentiation of these goods and assets that has spread across traditional political borders and economic sectors, and has resulted in the greater influence of political and economic changes. These changes are transnational and multinational dynamics which have a major impact on outcomes in determining "issue-areas" (for instance, environment, trade and world regulation).

Globalization can be considered as the result of a larger building process of a world market. It is not synonymous with the internationalization and transnationalization of capital, itself a dual "transformation" which occurs mainly in the 19^{th} and 20^{th} centuries. The two processes are rooted in increasingly mercantilist modes of regulation of world social relations and, particularly after the First World War, in a centre-periphery model of multinational development. Regulation too is affected by globalization, in the sense that the lead regulating actors of this new process are not primarily and exclusively the United States anymore.

As a result of the increasing cultural contact, a number of traditional practices, all ways of life and world views will disappear. At the same time globalization leads to the emergence of new cultural forms, a process that was coined by writers as "the periphery talks back" and points out that everywhere cultural traditions mix and create new practices and world views. The Swedish anthropologist Ulf Hannerz [16] uses the term creolization, connoting the creativity and richness of expression of these "cultural bastards." The term refers to cultural expressions which don't have historical roots, but are the result of global interconnections.

The diversity and richness of their cultural influences as well as the conflicts form part of this creolization process. Both processes, the creolization of local societies and the formation of transnational communities, demonstrate the inadequacy of our concept of cultures as bounded and fairly static units. As a consequence of this image we often conceive of cultural change as loss. But "culture is not an attribute to be gained or lost, but a process or struggle by which all peoples of the world attempt to make sense of the world." [17] The image of the world as a mosaic, consisting of clearly defined and separated cultures, has to give way to the idea of culture as flow. The metaphor of cultural flow allows for acknowledging cultural similarities and differences irrespective of origin and geographical place.

The emerging global culture consists of universal categories and standards by which cultural differences become mutually intelligible and compatible. Societies all over the world are becoming on the one hand more similar to one another, on the other hand more different. Global structures have changed, which organizes the diversity of the world. While different cultures continue to be quite distinct and varied, they are becoming different in very uniform ways.

However, it is very important to keep in mind that most of the structures and standards circulating today originate in the West who makes a sustained effort to assure their survival. But after a successful appropriation the origin of

concepts and ideas is increasingly unimportant. The dialogue about cultural differences and similarities is forced upon Western societies as they themselves undergo an immense internal process of pluralization and become more and more multicultural. Identity politics and cultural differences are no longer problems somewhere else, but in our own neighborhoods, so cultural differences have to be confronted head on and dialogue and new forms of conflict resolution are inevitable. It is unlikely that the structures of the global culture will be unchanged after a sustained dialogue.

Cultural globalization is a highly dialectic process, in which globalization and localization, homogenization and fragmentation, centralization and decentralization, conflict and creolization are not excluding opposites but inseparably the same sides.

Cultural change is not only a story of loss and destruction, but also of gain and creativity: as a result of increasing interconnection, old forms of diversity do vanish, but at the same time a new cultural diversity comes into existence. Certain concepts and structures of the modern world are being diffused globally. People are living in a globalized world going hand in hand with a newly arising consciousness of one's own cultural characteristics. The availability of many different world views and lifestyles can lead to a fruitful dialogue and be experienced as an enormous chance for self-realization and the enrichment of society, many of the best things come from cultures mixing.

Culture is the most visible manifestation of globalization. Globalization not only increases individual freedom, but also revitalizes cultures and cultural artifacts through foreign influences, technologies, and markets. Thriving cultures are not set in stone. They are forever changing from within and without. Each generation challenges the previous one; science and technology alter the way we see ourselves and the world; fashions come and go; experience and events influence our beliefs; outsiders affect us for good and ill.

Globalization in culture is stubbornly resisted by the other strong force: localization and various types of ethnicism or nationalism. Oriental culture has always had a peripheral status, under the suppression of the Occidental culture. In the West, scholars who study Oriental culture have been of marginal importance for a long time. 乐黛云 said that:

> 过去研究东方文化的学者，多少被认为是神秘人物，处于边缘地位。[18] In the past, the scholars who studied the Oriental culture were regarded as mysterious people, and they were put in a marginal status. [19]

Chinese culture, as part of the Oriental culture, has been regarded as more inferior than the Occidental culture, having been in a hegemonic status. Only a few sinologists and scholars have realized the significance of the centuries-old Chinese culture. The First Word War and the Second World War shook the foundation of Western culture, which was looked on as the most superior culture in the whole world. Therefore, many wise scholars cast their eyes on the East and tried to seek for the spiritual Eden in the Oriental culture, and Chinese culture became one of the centers among the Oriental cultures which attracted Westerners.

Cultural communication is dynamic. China has never depreciated any other cultures but tried to assimilate and learn the best from them. China does not prevent economic globalization from coming into the country, for it might well help stimulate the rapid development of Chinese economy; but culturally, it does try to prevent its culture from being "globalized" or "homogenized." Actually globalization in culture does not merely lie in the "homogenization" of culture but also in the "pluralization" of different cultures and literatures as well. Globalization has also influenced the establishment of China's national and cultural identity. Although cultural globalization might easily blur the

cultural identity of an individual national culture, it could also bring about something positive. It has brought both positive and negative effects to the people of the Third World: if we face the challenge in a critical way and make full use of the opportunity to develop our national culture in a broad international context, we will most probably highlight the Chinese national and cultural identity and make the essence of Chinese culture and literature known to the world. In doing literary and cultural studies, we should take neither the attitude of the (imperialist) global nor the (nationalistic) local. A sort of "global" transcendental attitude might well prevent literary and cultural studies from falling into another crisis.

5.3.3 An Assessment on Owen's Contribution to the Cultural Communication between China and the West

Owen's translation corpus *An Anthology of Chinese Literature: Beginnings to 1911* is not only an extraordinary scholarly work, but also has a superior literary value in its own right.

Owen's cultural achievement in both the translation and interpretive analyses of the classical Chinese literature, his translation corpus, the anthology and its associated comments stand not only as a monument to his own scholarly contributions to sinology, but also as a milestone in Western academic studies of Chinese culture in general. Its influence on the subsequent study of the history of ancient China and the ancient world is without a doubt profound and enduring. Most scholars of course can entertain their own views and analyses of the Chinese classics. It should be affirmed that the worth of Owen's translation of the classical Chinese literature is the contribution of a truly great Western sinologist of the 21st century, even in spite of its errors and misunderstandings in his translation and interpretation.

It is necessary to offer here a final assessment of Owen's monumental work in translating the Chinese classics. As a translator of the ancient Chinese

literature, Owen seeks to be a careful, faithful and precise translator, succeeding in doing something far beyond those foreigners who tried to do something like this before him. He engages himself for years with what are considered to be the noblest teachings of Chinese civilization. While he is always self-conscious about addressing any relevant issues touching his broad ranging studies on classical Chinese literature, through the years he also gains a great appreciation for a more precise account of the problems inherent in his "classical" teachings in Harvard. Finally, as a cultivated professor he becomes an informed observer of Chinese literature and so has increased in the strength of his study of the theory of comparative literature.

Owen nourishes the best hopes for China, and believes China has fully entered into the "modern world," because China has a nearly 3000-year-old literary tradition. Those thousand-year-old allusions, virtually impossible in English due to various changes in culture, are quite common in Chinese. In Owen's view,

> Unlike the Chinese, we live a culture of supercession. What we did in the '80s is no longer what we do in the '90s--when something new comes in, it replaces something old. But up until the twentieth century, the Chinese culture was one of accretion. New things were always happening--the Chinese just didn't forget anything old. [20]

Owen's anthology is an extraordinarily rich volume that serves a long-standing need, both for the specialist and non-specialist Chinese literature reader. His anthology offers the English reader the best introduction to the vast and varied world of classical Chinese literature. The anthology is indispensable reading in all the Departments of East Asian Languages and Cultures of the universities in the West. It provides the essential background

for the more traditional fields of Chinese literature. To be true, through his translation, more and more English readers will know traditional Chinese culture better and better. Therefore, it is without any doubt that cultural communication between China and the West will be greatly promoted as well.

In this comprehensive anthology, accounting for the development of Chinese literature from the very beginning up to the year of 1911, Owen brings the riches of the august Chinese literary tradition into focus for the general English reader.

Of course, there is nothing perfect. In Owen's translation, some errors and misunderstandings are themselves understandable, but do not decisively detract from the overall milestone achieved by him in rendering Chinese classics into English. Pointing out these several instances of misunderstanding and shortcomings is in no way intended to lead to the conclusion that the quality of work produced by Owen is not high. These flaws by no means belittle the value of his works; the criticisms absolutely do not carry these implications. The concern here is to show that in regard to the study of ancient Chinese literature, no one has done a perfect job in either translation or interpretation, and so there are still opportunities for further research. In fact, his works have survived because of his rigorous scholarship and unusual comprehensiveness, and his renderings have occasioned thought and discussion among scholars. Consequently, Owen's translations remain "classics" of sinology in their own right.

Though he emphasizes the significance and greatness of Chinese literature again and again, Owen's aim in the anthology is not to subvert Western notions of cultural primacy, but simply to make Chinese literature part of American culture, which is also one of his purposes. He pointed out:

> There are lots of Chinese in the United States, and their children will be culturally American. A good number of these

> children will marry non-Chinese. Their children's children will marry non-Chinese, probably, and so on. It's a good old American story. [21]

It is true that now Chinese are an ethnically separate group, often culturally distinct from the mainstream of America, but it will no longer be so in a hundred years. Owen looks to the past for analogies, and he said that a hundred years ago,

> An Irish student did not come to Harvard. Irish culture was not really considered part of European culture. Dante was read by intellectuals, but was generally considered too papist. American culture was essentially The West European Protestant. Now an Irish immigrant's son sits in a Harvard lecture hall and is told that Shakespeare is his culture, Dante is his culture, that there's this one thing we call Western culture. And the Irish student belongs to that, and we take that so much for granted that we forget that it wasn't so long ago that the definition of what American culture was did have some rather radical exclusions. ...I think that in a hundred years the definition of American culture is going to be, again, much broader--not artificially multicultural in any sense, but just taken for granted that 'Yes, there's all this great stuff, and it's all part of our background. [22]

If all those cross-national marriages that Owen is anticipating do take place one day, Chinese culture will be a part of every American's background. Americans will give their thanks to him for having foreseen an American cultural trait safely through customs.

Owen believes that opponent of multiculturalism who guard the Western literary canon against adulteration by foreign influences do not understand the dynamics of cultural influence.

He pointed out that Christianity was once rejected as an insidious "Eastern" influence, but eventually became central to European culture. In his opinion, the cultural assimilation process at first may be difficult, but it is always worthwhile. Owen always thinks that cultures are quite flexible and it seems that America much easier assimilates foreign influence.

Now Owen is considering an even larger project, a series of dual language translations of Chinese classics, something like the Loeb series of Greek and Latin literature. He says that it will be for those people who are interested in Chinese and know a little Chinese.

Owen translates Chinese classics into English, while Chinese scholars again translate his works written in English into Chinese, such as his works *Readings in Chinese Literary Thought*; *Remembrances: The Experience of the Past in Classical Chinese Literature*; *Borrowed Stone-Stephen Owen's Selected Essays*; *Mi-lou: Poetry and the the Labyrinth of Desire*; *The Great Age of Chinese Poetry: The High T'ang* and *The Poetry of the Early T'ang*.

From the above-mentioned, it can be seen that the translation process itself is a good example of cultural communication between China and the West.

Notes:

1. Abrams, M.H. *A Glossary of Literary Terms* (7th Edition). Foreign Language Teaching and Research Press & Thomson Learning, 2004, p.53.
2. See: Owen, Stephen, 1997: www.news.harvard.edu.
3. Toury, Gideon. "The Nature and Role of Norms in Translation," 1995, p.55.

4. Said, Edward. *Orientalism*. New York: Pantheon, 1978. See http://www.emory.edu.
5. E. L. Jones, *The European Miracle: Environment, Economics, and Geopolitics in the History of Europe and Asia*. Cambridge: Cambridge Univ. Press, 1981.
6. See: "English: Civilisations and Social Theory", Volume I of Social Dialectics. London: Macmillan, 1981.Cited in Anouar, *Abdel-Malek*, 1981, p.89. La dialectique sociale. Paris: Seuil.
7. See: Bury 1920 & Nisbet 1980 Bury, J. B. *The Idea of Progress*, 1920. London: Macmillan. Nisbet, Robert A. *History of the Idea of Progress*. New York: Basic Books, 1980.
8. Takaki, Ronald. *A Different Mirror: A History of Multicultural America*. Boston: Little, Brown, and Company, 1993, p.163.
9. See: Ellsworth, Elizabeth. "Double Binds of Whiteness." Off-White: Readings on Race, Power, and Society. Eds. Michelle Fine, Lois Weis, Linda C.Powell, and L. Mun Wong. New York: Routledge, 1997, pp.259-269.
10. Owen, Stephen. *An Anthology of Chinese Literature: Beginnings to 1911*. New York & London: www. Norton Company, 1996.
11. See: William Richter, *the London Times*.
12. One of the cleverest women in the world of the 20th century, the author of *The golden notebook* among others.
13. See: *D.E. Perushek, NorthWestern Univ. Lib., Evanston, Ill.*
14. www.yale.edu.
15. See: www.completetranslation.com.
16. See: Ulf Hannerz 1992, *Cultural Complexity*. New York.
17. Miller, Daniel. *Acknowledging Consumption*, London, 1995, p. 269.
18. 乐黛云，《跨文化之桥》，北京大学出版社，2002 年 3 月，第 62 页。
19. Translated by the author.
20. www.harvardmagazine.com.
21. Ibid.
22. Ibid.

Conclusion

Stephen Owen is a distinguished translator, scholar, prestigious Conant University Professor, and one of the most celebrated American sinologists, teaching Chinese and Comparative Literature at Harvard University.

Owen translated and edited the monumental translation corpus with 1,200 pages: *An Anthology of Chinese Literature: Beginnings to 1911*, which is a prodigious work of translation, very well-done, and Owen rendered nearly all 900-plus pages by himself. His *An Anthology of Chinese Literature* presents a broad variety of texts, including poetry, song lyric, narrative, literary prose, political oratory, anecdotes, parables and profound jokes, traditional literary theory, tales, and excerpts from novels and plays. The translated literary works in the anthology range from the remote and archaic Zhou Dynasty, China's first literary era, to the late Qing Dynasty. From the translated texts, notes and critical introductions written by Owen, it can be seen that he is a talent, as both a translator and a critic.

Generally speaking, Owen's anthology is one of the best translations of classical Chinese literature, lively, precise, idiomatic and inspiring, coming closest to the spirit of the original texts. One of the great accomplishments of his anthology is that it does not come out of diverse hands, but has been done by Owen himself, which enables the reader to see the styles and nuances of all the original works much better than otherwise.

His anthology has been highly evaluated, which is a must, listed at the top of the indispensable readings of the booklist, for the students of Chinese literature and history in Departments of East Asian Languages and Cultures in the universities throughout the West. Chinese classics translated by Owen offer a great help to both the students majoring in East Asian Languages and Cultures and normal readers. His translation makes them read Chinese literature in English and helps them better know Chinese culture and its

origins from the very early Zhou Dynasty of ancient China, which is also a great contribution to the cultural communication between China and the contemporary West.

Owen is best known as a sinologist for the study of T'ang poetry, which is generally regarded as the greatest Chinese poetry, and comparative literature, and is well known as an expert on ancient Chinese literary theory throughout the West and the whole world, all of which are also the study objectives in the author's later academic career.

In the sinological circles of Great Britain and the United States, Owen is a connecting link between the preceding and the following generation of sinologists. He is influenced by the most celebrated sinologists of an earlier generation, such as those in the 19th century: James Legge, Herbert Allen Giles, and W.J.B. Fletcher; those in the first half of the 20th century: Arthur Waley, Witter Bynner, and Ezra Pound; those in the last half of 20th century: Cyril Birch, Patrick D. Hanan, David Hawks, and J.R. Hightower. As one of the most renowned sinologists nowadays, born in 1946, Owen is living in the last half of the 20th century. It is without a doubt that Owen has been exerting a great influence on the sinologists of the younger generation. Certainly, it is due to Owen's dedication that the study of American sinology can be developed and handed down generation after generation.

Owen has dedicated his whole life to the study of sinology. His translation of classical Chinese works, which is concise, idiomatic, and faithful to the target language with the best quality, makes common Western people able to read Chinese classics in English and come to better know China, since his anthology is not only for experts but also for normal readers. Owen not only is a practitioner of translation but also has his own translation idea, which is used to construct his translation works. It is also one of the most significant reasons that his translation enjoys a high reputation in the West.

Owen's translation greatly contributes to the cultural exchange and

dialogue between China and the West. Chinese culture has been in an inferior position through the influence of Eurocentrism for quite a long time in world history. Since the 20th century, Chinese culture has been known better and better by more and more people in the world. Through his translation and study of Chinese literature and culture, Owen plays an indispensable role in the process of introducing and promoting an understanding of Chinese culture in the English-speaking world. For the first time, Owen's anthology puts classical Chinese literature in a coordinate position with classical Western literature, canonizing classical Chinese literature.

As an American, one of the most important scholars in the study of Chinese literature in the West, Owen enjoys a high status in the world sinological field and exerts a great influence in Western educational and cultural circles.

He writes many books about Chinese literature in English and translates classical Chinese literature from Chinese into English. Many of his books and translations have been translated into Chinese and have been published in China in succession since the 1980s. In China, more and more Chinese scholars have begun to study Owen's academic achievements since the late 1980s. The process itself is a good example of cultural communication between China and the West set by Owen.

Through Owen's translation, it is certain that there will be an increasing number of Westerners who will come to better appreciate and understand China, the Chinese people, and their culture. And it is also without a doubt that there will be more and more Chinese scholars who will take great interest in Owen's academic achievements.

Nowadays, in the circumstances of cultural globalization, the study of Owen's translation of classic Chinese literature has a significant and realistic meaning. A peaceful dialogue from a position of mutual respect between the East and the West will be greatly promoted through the efforts of some

celebrated sinologists and translators like Owen.

This dissertation mainly puts forward the author's own opinion on Owen's translation theory and practice of classical Chinese literature. In the author's later project and further study in the future, Owen's other achievements will be studied like his great achievements on T'ang poetry and ancient Chinese literary theory.

As an outstanding expert on classical Chinese literature, Owen's Literary theory and attainment is far beyond the author's reach due to my limited knowledge. Furthermore, owing to the limitation of the time and length of this dissertation, it is certain that there are some issues which can not be fully and intensively discussed here and of course, it is also almost unavoidable that there are some mistakes in this dissertation. Therefore, the author sincerely hopes that some scholars would like to point out all its deficiencies and offer their valuable suggestions in order to gain a great opportunity to have a dynamic dialogue with all the experts in the field, which can help the author make up for the deficiencies and promote the development of the study of Owen's academic achievements thoroughly and deeply.

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