

摘要

胡适诗歌翻译历经了三个阶段，经历了两次诗学环境的转变，第一次是从译入语环境到源语的诗学环境，第二次是从源语的诗学环境到译入语环境。这是一种特殊的翻译现象。

胡适诗歌翻译是在其文学观的指导下进行的，但鲜有人系统的从胡适文学观的角度来研究其各阶段的诗歌翻译策略。胡适各阶段的诗歌翻译彰显了其不同时期的文学观。胡适的文学观属于诗学范畴。本文借助勒弗菲尔的诗学理论，探究胡适经历的各个阶段的诗学环境，梳理其各个阶段文学观的特点，分析各阶段诗歌翻译所采取的策略，描述其翻译过程，以期能从文化角度对其翻译策略的转变作出解释。

文章主体部分对每个阶段的主流诗学和胡适的个人诗学观作了梳理，诗学对译者的翻译策略的影响也作了分析，并选取每一阶段的一首诗歌，从内容、形式、语言等方面展开进行文本分析。从而使文本内外的因素结合起来，使论述更完整。

此外对诗学环境的转变是如何影响译者翻译策略的问题也试做了探讨。胡适诗歌翻译历经了两次诗学环境的转变，第一次是从译入语诗学环境转到源语诗学环境，第二次是从源语诗学环境到译入语诗学环境。第一次诗学环境的转变并没有对胡适的诗歌翻译策略产生影响，其到新的诗学环境后，所采取的还是归化的翻译策略。第二次诗学环境的转变影响了胡适的诗歌翻译，他采用了陌生化的翻译策略。两次诗学环境的转变对胡适的诗歌翻译策略产生了不同的影响。究其原因是因为第一次诗学环境转变时，胡适的个人诗学观只是社会诗学观的容器，并没有形成自己的独特的诗学观。而第二次诗学环境的转变之所以能影响胡适的诗歌翻译策略是因为胡适在源语诗学环境的影响下，形成了自己成熟的个人诗学观。

通过分析，本论文有两大发现。第一，诗学环境的转变并不一定会影响翻译策略，其对翻译策略的影响只能通过译者个人诗学观的形成来完成；其二，不同诗学会影响译者的身份，在译入语主流诗学的影响下，译者是改写者，在源语诗学影响下，译者是忠实的译者。

关键字：胡适；诗歌翻译；诗学

Abstract

Hu Shi's poetry translation has experienced three stages and underwent two transformations of poetics environment: the first transformation was from the target poetics environment to the source-language poetics environment, the second was from the source-language poetics environment to the target poetics environment. This is a special translation phenomenon well deserving profound study.

Scholars has gotten consensus that Hu Shi's poetry translation was carried out under his literature view. But few researchers carried out a systematic research from this perspective to probe into his poetry translation. Hu Shi's poetry translation is the representation of his literature view in each stage. This thesis employes the poetics theory proposed by Lefereve to analyze the cultural environment Hu Shi underwent in each stage, to dwell on his personal poetics in each stage and to analyze the strategies he adopted in each stage. The aim of such work is to explain his translating activities in a descriptive way.

Hu Shi's literature views, which is shaped by the different cultural environments, attributes to the notion of poetics in Lefevre's theoretical framework.

The main body of this thesis combs the dominant poetics and Hu Shi's personal poetics in each stage and analyzes the influence of different poetics on his translating strategies. One poem in each stage is selected for textual analysis. The comparison between the original poem and the translated texts is conducted from three aspects: content, form and language in order to integrate the internal and external factors and constitute a much more integral discussion.

This thesis also explores the influence of poetics environment's transformation on translator's translating strategy. The first poetics environment's transformation didn't influence Hu Shi's translating strategy. When he came to the new poetics environment, he still adopted domestication. The second poetics environment's transformation influenced the translating strategy he adopted. He adopted foreignization after the transformation. Two transformations of poetics environment have different influence on his translating strategies. After investigating, the author of

thesis found that Hu Shi's individual poetics was just the receptacle of the dominant poetics in the first transformation. He didn't formed his own unique individual poetics; Furthermore, the reason why the second transformation influenced his translating strategy was that he formed his individual poetics under the influence of the source-language poetics.

The present paper discovered the following findings through the analysis: Firstly, the transformation of poetics environment will not necessarily affect the translator's translating strategies. Its influence on translating strategy can only be achieved by the formation of the translator's individual poetics. Secondly, the hypothesis proposed in this thesis is verified. Different poetics will affect translator's status, under the influence of the dominant poetics in the target culture, the translator is a rewriter, under the influence of the source-language poetics, s/he is a faithful translator.

Key Words: Hu Shi; Poetry Translation; Poetics

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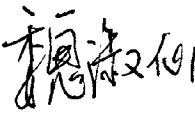
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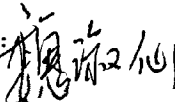
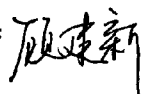
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Chapter One Introduction

Translation studies used to regard translation activity as mere linguistic transference between two languages. The source-oriented translation study regards the original text as the absolute authority, and the translator's main task is to faithfully represent the original text. "Equivalence" and "faithfulness" are the golden criteria to evaluate the translated text.

Western scholars found that in the actual translated texts, absolute linguistic "equivalence" and "faithfulness" can't be achieved, while distortion of the original text existed in translated texts. They began to think over the phenomenon and reconsider "equivalence" and "faithfulness". Since the early 1970s, scholars such as Itamar Even-Zohar, Gideon Toury, Theo Hermans, Susan Bassnett, Andre Lefevere and Lawrence Venuti began to take the extra-literary factors: culture, convention, history and power into consideration. In their researches they abandoned the source-oriented research method and shifted to a descriptive way. They found that extra-literary factors exerted influence on translators, which has long been ignored in translation studies and should be taken into consideration as well. Thus the "cultural turn" in translation studies began to come into stage. "Translations are not made in a vacuum. Translators function in a given culture at a given time. The way they understand themselves and their culture is one of the factors that may influence the way in which they translate"(Lefevere,2004a:14). In the "cultural turn", the translator who once was transparent and invisible in translation studies, began to be noticed as the most important factor in shaping the translated text. The historical parameters in his time: such as culture, power, ideology, poetics, patron etc will exert influence his decision in translating. Thus this thesis will make the translator as the starting point to investigate the historical and cultural background the translator experiences. Andre Lefevere held that in the process of translating the translator was influenced by two kinds of poetics: namely the dominant poetics and the translator's individual poetics. Unavoidably encompassed by the dominant poetics, it's highly unlikely that translators are immune to this factor. In Lefevere's poetics theory, the functional

component of poetics, namely what literature should be, is what Lefevere discussed most. When discussing the constraint on translators, he laid emphasis on the poetics in the target culture where the translator processed the translation, but for those phenomena beyond it were not elaborated in his theory. For example, if a translator experiences different poetics environment, both the poetics environment in the target culture and source-language culture, will the transformation of poetics influence the translation strategies he adopts? Such translators who experience different poetics are not rare, but they didn't get due attention. Hu Shi underwent two transformations of poetics environment; the first transformation was from the target poetics environment to the source-language poetics environment, the second was from the source-language poetics environment to the target poetics environment. How did the transformation of poetics environment affect his translating strategies? In analyzing Hu Shi's poetry translation, this thesis will center on how the dominant poetics in the source-language culture and the target culture influence his individual poetics, thus influence his translation strategies.

Hu Shi's poetry translation is carried out under his literature view. Regarding this the domestic academic circle has the mutual recognition. But few researchers carried out a systematic research from this perspective to probe into his poetry translation. The present thesis attempts to analyze Hu Shi's poetry translation systematically, thus expanding Hu Shi's poetry translation research methodology and the application of poetics theory proposed by Lefevere.

1.1 Statement of Research Questions:

Hu Shi's poetry translation has experienced three stages and underwent two transformations of poetics environment, the first transformation was from the target poetics environment to the source-language poetics environment, the second was from the source-language poetics environment to the target poetics environment. This is a special translation phenomenon well deserving profound study.

Firstly, the main purpose of this thesis is to explore how the transformation of poetics environment influence Hu Shi's translating strategies. Hu Shi's poetry

translation will be put in historical and cultural context. Attention will be given to his translating process, so it's process-oriented; Secondly, the method applied here is descriptive, but not prescriptive. Value judgment is out of the scope of this thesis. The emphasis is laid on the poetics factors which influence his translating activity; thirdly, the thesis intends to find out the specific translating strategies Hu Shi adopted. "Translating" in this thesis is defined as the translating process. As Hu Shi's translating is conducted under his literature view, Lefevere's poetics theory is adopted here as the theoretical foundation of the research.

The thesis intends to answer the following questions: Does the transformation of the poetics environment influence his translation strategy? How does the transformation of poetics environment influence his translation strategy?

1.2 Application of Research Methods

Descriptive approach is the main methodology this thesis resorts to describing and explaining Hu Shi's translating activities. It is also applied to explore the factors shaping Hu Shi's individual poetics. Comparative analysis between the original texts and the translated ones will also be carried out .

1.3 Structure of This Thesis

This thesis is divided into five chapters. Chapter one is introduction, in which the research questions, methods and significance will be stated. Chapter two is literature review, in which this author intends to cover the domestic research on Hu Shi's poetry translation in a systematic way. Some tentative comments on the previous studies will be provided at the end of the literature review. The evolvement of the poetics theory will also be covered. Domestic and abroad study of poetics will be provided. Chapter three is the theoretical framework under which this research is conducted. Chapter four will study Hu Shi's poetry translating activity in each stage in the light of poetics. Chapter five is the conclusion, in which the investigation will be summed up in brief. Limitations of this research are also involved in this chapter.

Chapter Two Literature Review

2.1 Literature Review on Hu Shi's Poetry Translation

In the history, the domestic study of Hu Shi's poetry translation was started as early as 1920s, the appraisal of Hu Shi's poetry translation was colored with value judgment, and closely related to his poetry creation. The earliest commentary on his poetry translation was inseparable to the destiny of *Chang Shi Ji* (《尝试集》), in which Hu Shi has collected three translated poems: *Auld Robin Gray*, *Over the Roofs*, and *Hope*.

Hu Shi published *Changshi Ji* (《尝试集》) in 1920, which immediately aroused intense arguments. The praise and blame flooded simultaneously after its publication. Hu Xianxiao (胡先骕) attacked that "neither the form nor the spirit in it deserves to be recommended". Hu Huaichen (胡怀琛) collected all his criticism against Hu Shi's poetry into a book named *Criticism and Discussion on Chang Shi Ji* (《尝试集》) The dictation in the poems was attacked by him. Zhu Xiang (朱湘) concluded that "the content is shallow, the art is immature", Zheng Zhenduo (郑振铎) said "Zhu Ziqing (朱自清)'s poem *Traces* is far better than the best one in *Chang Shi Ji*". But the new force in the May 4th culture praised Hu Shi. Qian Xuantong (钱玄同) appreciated Hu Shi's courage in composing poems with vernacular. He supported him by providing him advice on poetry composition. Ren Hong Ji (任鸿集)、Chen Hengzhe (陈衡哲)、Lu Xun (鲁迅)、Yu Pingbo (俞平伯)、Zhou Zuoren (周作人) supported Hu Shi by editing the collection before its publication. Because the *Chang Shi Ji* was published after the May 4th, when the new culture movement won the victory, the affirmation of it was in the upper hand at that time.

In the 30s there appeared the phenomenon of "praise Chen Duxiu (陈独秀) more than Hu Shi" and the discussion of "Hu Shi's style". The dispute whether Hu Shi or Chen Duxiu (陈独秀) made the greater contribution to literary revolution has long existed. After the May 4th movement, Hu Shi was praised by some as "the father of the Chinese literature revolution", "the liberator of poetic style". The affirmation on Hu Shi's contribution to New Cultural Movement was evident. Ye Qing (叶青) wrote

two volumes *Criticism on Hu Shi*, in which he praised Chen Duxiu much more highly than Hu Shi. He argued that Chen Duxiu was “the engineer of literary revolution”. As for Hu Shi, he was merely “the reformist”. The political need in such argument was evident. Afterwards there launched the discussion about “Hu Shi’s style”, on which people has divergent opinions.

In the mid-50s, the democratic revolution has gained the victory, to consolidate people's democratic dictatorship, and eliminate the bourgeois ideology. Across the country there launched the movement of criticizing bourgeois ideology. As Hu Shi advocated “the indiscriminate westernization” in politics, he received severe criticism. *Chang Shi Ji* was unavoidably criticized as a junk. In *Hu Shi's Reactionary Poetr* in one book named *China Modern History*, the author wrote “the content in *Changshi Ji* is reactionary and boring, its form is neither fish nor fowl thing. So many poems are scrambled in this collection. But there is no real poem, not to say a new poem in it. It's trash”.

In 1970s and 1980s, as the policy of “seeking truth from facts” was carried out, Hu Shi's *Chang Shi Ji* was reevaluated in an objective way. The content of it was judged to be both positive and negative. Hu Shi's contribution to the development of new poetry was recognized (Chen Jingan,1985:111-115) .

From the above, we can see that the early study of Hu Shi's poetry translation was closely related to *Chang Shi Ji*, which received criticism as well as compliments in different stages. Most of the appraisals on it were connected with politics need. Only till 1970s, some subjective comments were made to Hu Shi's *Changshi Ji*.

2.1.1 Previous Study on Hu Shi's Poetry Translation

It was until in 21th century that some specific studies on Hu Shi's poetry translation were conducted. Some studies are carried from the interaction between poetry translation and creation. Gu Xiaoyan (顾小燕, 2004) deemed that Hu Shi's translation activity was carried out under his literature view. His translation influenced his poetry creation in two aspects: the natural rhythm and poetry materiality. Li Dan(李丹, 2006) confined her study to Hu Shi's stay in America. She tried to study

the influence of his creation of vernacular poetry in English on his translation. She concluded that Hu Shi's vernacular creation in English has trained his vernacular thought, which laid a foundation for his Chinese vernacular poetry creation in New Culture Movement. Deng Qingzhou (邓庆周, 2007) claimed that the influence of Hu Shi's poetry translation on his creation is manifested in all aspects: such as the poetic form, the theme and writing skills. These researches explored the interrelationship between Hu Shi's poetry translation and his creation from many aspects, but their perspective was limited. Their main concern was the influence of Hu Shi's translation activities on his creation. Moreover, their focus was confined in one stage. The conclusions they obtained were similar.

Proceeding from the influence of Hu Shi's poetry translation on China new poetry development, Chang Hua (常华, 2007) thought that the influence of Hu Shi's vernacular poetry on Chinese new poetry was not limited to the form and language. One thing unnoticed by other researchers was that the first person "I" first appeared in Hu Shi's translated poems. Moreover Hu Shi translated philosophy poems and love poems to enrich China's poetry themes. Liao Qiyi (廖七一, 2006) elaborated that the vernacular poetry translated by Hu Shi bore great significance in propelling the development of the New Culture Movement. Concerning the influence of Hu Shi's translated poetry on the development of Chinese New Poetry, the domestic researchers came to the same conclusion: that Hu Shi made great contribution to the development of Chinese New Poetry in originating to write poems with vernacular.

Yang Guoliang(杨国良, 2003) carried out his study from medio-translatology(译介学). He paid attention to Hu Shi's family and education background. In conclusion he stated that Hu Shi's family background and education experience enables him to become a possible cultural messenger, and the first person applying "the vernacular to translate the poem". This research was a systematic record of Hu Shi's growth. It didn't dwell on his actual translating activities.

Xie Xianghong (谢向红, 2006) and Chang Hua (常华, 2007) studied Hu Shi's poetry translation from the perspective of his literature view. Xie Xianghong (谢向红, 2006) concluded that the America's poetics, especially the poetic hold by Imagist,

influenced Hu Shi's translation. Chang Hua (常华, 2007) centered on the change of Hu Shi's literature view and tried to explain why Hu Shi adopted different language in different stages. Although his research was embarked from the perspective of literature view, but in discussing the influence of poetic on the translation strategies, he only paid attention to superficial phenomenon: the language and form. The analysis of content was missing in his research.

2.1.2 Tentative Comment on Previous Studies

From the above , we can see that in the current study of Hu Shi's poetry translation, the emphasis was laid on the interaction between his translation and creation, and the influence of the vernacular-translated poem on the development of May 4th New Culture Movement. In these studies, the main attention was paid to his translation result, but the specific translation strategies and the reasons why Hu Shi adopted such strategies were omitted in these researches. Hu Shi's poetry translation was shadowed by his glamour: the first translator who used vernacular to translate poetry. All of the above researches hovered around such glimmering point. The main problems in current researches are lacking diversity in research method.

The methodologies in domestic study of Hu Shi's poetry translation were very limited. The researchers mainly carried out their studies from the perspective of the interaction between translation and creation, and the influence of his translated poetry on the construction of Chinese New poetry. They focused on the language and style of the translated poems. The conclusions they made bear similarity. These studies are product-oriented. But the process of translating was omitted in these researches. This thesis intends to extend the horizon of the study of Hu Shi's poetry translation, and make objective analysis of Hu Shi's literature view and his translating strategies. The methodology applied in this thesis is process-oriented.

Though in recent studies, the researchers have noticed the extra-literary factors in studying Hu Shi. Like Chang Hua (常华) and Gu Xiaoyan (顾小燕), they started their research from the translator. But the poetics environments Hu Shi experienced during his translation career has not been explored in depth. Till now, the change of

his individual poetics in his lifetime, and the influence of such changes on his translating strategies haven't got due attention. The detailed internal text analysis and comparison is also lacking. It's necessary to scrutinize Hu Shi's poetry translation in line with the evolvement of his individual poetics. The extra-literary parameters as well as the linguistic factors should be combined in the study to have a full understanding of his poetry translation.

In the present researches, what lacks is systematic analysis of Hu Shi's poetry translation. Most of the researches made the translated texts as the starting point and commented on the language and the rhythm in the translation. For example, in Chang Hua's paper, he covered Hu Shi's translation activities in different stages, but he only paid attention to the surface phenomena: language and rhythm. He didn't explore why Hu Shi made such changes in his translating process. In the previous study, no effort was made to explore what factors influenced Hu Shi's translating strategies. Although someone touched on it, but the comments they made were fragmental and not systematic.

2.1.3 Summary

The earlier study of Hu Shi's poetry translation was closely tied with political needs, and the comments were colored with serious value judgment. Moreover the researches didn't distinguish between translated poetry and creation, which blurred the horizon between translation and creation. In strict sense, such study was not translation study, but about the creation of poetry. Only in recent times, there appeared the specific study of Hu Shi's translated poetry, in which most of them were descriptive. But just as mentioned above, these researches were product-oriented, the methodologies they adopted were not systematic. They seldom went deep further to explore why Hu Shi adopted different translating strategies in different stages. Though in these researches Hu Shi's literature view was involved, but they were not delved systematically.

Hu Shi's poetry translation is a special translation phenomenon; during his translating career he experienced different social poetics. How does the

transformation of social poetics affect his literature view, and thus affect his translating strategies? Only by tracing his poetic views in a systematic way, can we have a better understanding Hu Shi's poetry translation.

This thesis intends to apply poetics theory proposed by Andre Lefevere to analyze Hu Shi's poetry translation in different stages.

2.2 Literature Review on Poetics Theory

2.2.1 The Evolvement of Poetics Theory

"Poetics" was first proposed by Aristotle in his book *Poetics*. It mainly elaborates the art of poetry, tragedy and comedy. In the book, four aspects are discussed: the function of poetry; how many literature ingredients tragedy and comedy should contain; the nature of these ingredients; How to arrange the plot in a good poetry. In a word, Aristotle's definition of poetics is equivalent to poetics' original meaning in Greek, which means "things that are made or crafted" (Bressler, 1999: 19). He took advantage of the term and elaborated it in details: How to "make or craft" literary work. The emphasis in the book is the componential elements of a literary work. The function of poetry is also covered.

Russian Formalists are the earliest researchers who noticed the poetics influence on the translated texts when they incorporated history into their theoretical research. That's where poetics began its journey into translation study. The Russian Formalist analyzed texts synchronically and diachronically, trying to understand how texts related to a determining literary tradition. Their formal analysis thus incorporated intrinsic and extrinsic factors in order to determine a specific text's contribution to and distance from any evolving literary tradition (Gentzler, 2001:81). Tynjanov in Russian Formalist introduced the concept of "complex of norms" into translation study: "... the individual utterance can't be considered without reference to the existing complex of norms" (Gentzler, 2001: 113). In their understandings, the literary norm in the receiving culture will shape the translator's craft of making literary works. Their main concern was whether the translated text complies with or distances from the literary norm.

Even-Zohar coined the term polysystem to frame his study. His theory is indebted to Russian Formalism. Different from his predecessor, which put texts into the specific historical period to “determine its contribution to and distance from any evolving literary tradition” (Gentler, 2001:81). Even-Zohar paid attention to the literary elements introduced by translation. He claimed that “If features such as techniques, forms, or even genres are missing—in all likelihood texts providing such functional elements will be imported in order for the system to achieve full dynamic diversity”(Gentler, 2001: 118). But Even-Zohar’s theory didn’t analyze any single text, and his hypothesis was based on little evidence. He didn’t probe into the specific historical horizon to explain the conditions and norms within the receiving polysystem. Gideon Toury spent years in participating in testing Even-Zohar’s hypotheses and developed his own theory regarding the translation study. In the theoretical framework proposed by Even-Zohar, he studied the specific texts trying to find out the linguistic, literary and sociological laws governing translation. He expanded the cultural factors proposed by Even-Zohar and introduced his “norms” into translation studies. He made progress and proposed that in the receiving culture the “preliminary norms” “initial norms” “operational norms” will govern the translation process. In a word the polysystem theorists presumed that the social norms and literary conventions in the receiving culture govern the aesthetic presupposition of the translator and thus influence ensuing translation decisions (Gentzler, 2001:108). From the above, we can see that the researchers all focused on the literary ingredients in the receiving culture. They centered on “how to make or craft” translated works. The Russian Formalist only concerned whether the translated texts comply with or differ from the literary norms in the receiving culture, while the polysystem researcher made great progress in introducing some literary elements when they referred to literary norms.

Andre Lefevere distanced himself from polysystem, and introduced a set of new terms to better analyze the cultural parameters influencing translation. He coined three terms: ideology, poetics and patronage. In his theory his focus was laid on how these three factors influence translation. Poetics is the core term in his theory, which consisting of two components: one is an inventory of literary devices, genres, motifs,

prototypical characters and situations, and symbols; the other a concept of what the role of literature is, or should be, in the social system as a whole (Lefevere, 2004b: 26). From the definition given above, we can see that Lefevere's definition of the componential part of poetics is the expansion of the norms proposed by polysystem. As for the functional poetics, Lefevere's theory was indebted to Aristotle.

The evolution of Lefevere's poetics theory is thus clear. It originated from Aristotle's theory and polysystem system. The literary tradition and norms in polysystem were not classified in detail, while in Lefevere's theory he specified them into many literary ingredients. Another big progress in his theory is that he proposed the functional part of poetics, namely the literature view.

2.2.2 Overview of Domestic and Overseas Study of Poetics Theory

Chang Namfeng (张南峰, 2004:149) argued that the definition of "poetics" was fuzzy in Lefevere's theory, which may cause confusion. He claimed that "poetics" differed from translation norms, and it actually means literature poetics. He then pointed out that when Lefevere proposed this definition, he didn't clarify whether it's social poetics or personal poetics. Hermans laid more emphasis on the inventory component of the poetics and tried to categorize the functional part of poetics into it. In his opinion, "It would be better to think of poetics as consisting of an inventory of elements, a syntactic component and a pragmatic aspect" (Hermans, 2004:127).

As for the ideology and poetics advocated by Lefevere, scholars have different opinions. Wang Dongfeng (王东风, 2003) stated that poetics should belong to ideology. Lefevere thought that "the functional component of a poetics is obviously closely tied to ideological influences from outside the sphere of the poetics as such" (Lefevere, 2004b:27). In Lefevere's theory, he didn't make a clear cut between ideology and poetics. There is some overlap between them.

2.2.3 Poetics Definition in This Thesis

The poetics mentioned here refers to the functional component of poetics, but not the componential part of poetics. The literature view held by the translator, namely "what the role of literature is, or should be" (Lefevere, 2004b: 26) is the definition of

poetics in this thesis. It both involves social poetics and personal poetics in this thesis.

Chapter Three Theoretical Framework

Lefevere paid primary attention on the cultural factors that systemically govern the production of literary texts.

If some rewritings are inspired by ideological motivation, or produced under ideological constraints, other rewritings are inspired by poetological motivation, or produced under poetological constraints.

(Lefevere, 2004b:7)

In his opinion, translation is “a rewriting of an original text” and all writings, “whatever their intention, reflect...a poetics” (Lefevere, 2004b:vii). Poetics is a key term in understanding Lefevere’s theory. When discussing the influence of poetics on translation, Lefevere emphasized that it would exert constraints on the translator’s selection of translation texts, and his or her translating strategies.

3.1 Constraints of Poetics on Translator

The functional component is more likely to undergo direct influence from outside. “This influence tends to find its most obvious expression in the themes written about in various stages of the system” (Lefevere, 2004b:34). The translator’s literature view is likely to be influenced by the extra-literary factors, namely, the dominant poetics at that time. “The functional component of a poetics is obviously closely tied to ideological influences from outside the sphere of the poetics as such” (Lefevere,2004b:27).

In *Translation, Rewriting and the Manipulation of Literary Fame* Lefevere elaborated the factors influencing the translation, he concluded that poetics was one main constraint which shapes the translator’s strategies. “Ideology is not the only factor to determine the translator’s strategy. Poetics is another”(Lefevere,2004b: 45). When discussing the poetics, he emphasized that it was the dominant poetics in the receiving culture that will influence the translator’s strategy.

Two factors basically determine the image of a work of literature as projected by a translation. These two factors are, in order o importance, the translator’s

ideology(whether he/she willingly embraces it, or whether it is imposed on him/she as a constraint by some form of patronage) and the poetics dominant in the receiving culture at the time the translation is made.

(Lefevere, 2004b: 41)

If the original text does not comply with the dominant poetics in the target culture, the translator will make efforts to adapt it to make it acceptable in the receiving culture. The dominant poetics of a given time is influential in shaping the translator's individual poetics, thus influences the strategies he or she adopts in translation. In the book, Lefevere made efforts to illustrate the functional poetics influencing the translation. To make the translated texts acceptable in the target society, the translators will consciously or subconsciously rewrite the original texts to ensure that it will be accepted and read in the receiving culture. When the translator hopes that his/her translation will be understood and accepted in the target culture, he/she tends to conform to the peotological constraints of the receiving culture.

3.2 Applying Poetics to Translators Undergoing Different Social Poetics

In the traditional translation theories, translation is merely regarded as transmission between two languages. The emphasis is laid on the textual comparison between the original work and the translated text, and the criteria are “faithful” and “equivalent”. In this mode the original text is regarded as “the absolute authority”, and the translator should get rid of his subjectivity and represents the original text objectively. The main concern is the linguistic equivalence between the translated and the original work. In this hypothesis the translation is carried out in a vacuum. The translator is just the message conveyor of the original text. However, as a social being, the translator does not live in a vacuum. In the process of translating, he is under the influence of extra-textual parameters as well. Lefevere explored translation from the people involved in the process of translation and the factors influencing them. His theory reminds us that translation is not made in a vacuum. Translation is not just an activity relating exclusively to language; it also involves factors like culture, ideology,

powers, language and politics. Translation is an intriguing phenomenon. What translation represents is “the intertextual nature not of translation, but of all texts” (Gentzler, 2001:80).

Lefevere introduced the cultural factors into translation study, which broaden the horizon of translation. Yet, when Lefevere proposed the poetics theory, he just provided us a general theoretical framework and no further elaboration was made. The author of this thesis thinks that poetics is a complex concept. In a given time in a society dominant poetics is not sole. For example in modern China, there coexisted some kinds of poetics about what literature should be. One of the dominant poetics is that poetry is composed to express feelings and emotions (诗言志), the other is that literature should have enlightening function. Besides these, that poetry should be written with strict scheme is also one of the dominant poetics. All of them are aspects of dominant poetics.

Thus the author thinks that the hypothesis proposed by Lefevere should be expanded as follows: (P refers to poetics)

Table 1: Author’s expansion of Lefevere’s hypothesis of poetics

Translator	Dominant Poetics	Translator is	Translating Strategy
Chinese	China’s dominant poetics: P1	A rewriter	
	P2		
	P3		
	P4		
	etc		

Lefevere’s hypothesis is based on the study of translators in the target culture. The focus of his research is to study the translation from foreign language to domestic one. As Lefevere claimed that “a poetics, any poetics, is a historical variable: it is not absolute” (Lefevere, 2004b: 35). While in his study, he concerned the stable poetics only. The changeable poetics is not included in his research. Zhu Wenwu (2007) applied the poetics theory to Pearl, a translator with double culture identities. He found that the dominant poetics in the source language would also exert influence on

the translator. The conclusion he drew differs from Lefevere's hypothesis.

Lefevere's research is confined to translators who conduct their translating activities in the target society only. If the translator stays in one country, where the prevailing poetics is stable, the situation quite complies with the hypothesis proposed by Lefevere. But if a translator experiences more than one social poetics, the influence of the source poetics on the translator and the strategies he adopts is also possible. As a social being, translators are connected with every aspect in the society. Therefore, the influence of the original poetics on the translator can't be neglected.

Lefevere restated that translation is a rewriting, "which is inspired by poetological motivation, or produced under poetological constraints." (Lefevere, 2004b: 7). The translator influenced by the dominant poetics in the target culture will rewrite the original to make it acceptable in the receiving culture. So in his hypothesis the translator will never be a faithful translator who will faithfully render the texts. Various translation approaches will be adopted by the translator to rewrite the text. Faithful translation is not the priority of the translator. In other words, translator is a rewriter of the original text when he is under the influence of the dominant poetics in the target culture.

In Lefevere's hypothesis, the influence of the dominant poetics on translators can be illustrated as follows:

Table 2: Lefevere's hypothesis of poetics

Translator	Source text	The social context for translating	Translator is
Chinese	English	China	A rewriter
American	Chinese	America	A rewriter

The priority of Lefevere's theory is that the translator experiences one social poetics only, and he is influenced by the dominant poetics in the target culture only. So what if a translator is under the influence of the source-language poetics, what translation strategies will he adopt? Will he still rewrite the text?

Table 3: Possible case of a translator undergoing different social poetics

	Source text	The social context for translating	Translator is
Translator	English	China	A rewriter
		America	??
		China	??

The author of this thesis holds that under different poetics the translator will adopt different translation strategies. Hence, this hypothesis is raised: if the translator is under the influence of the source-language poetics, the translator will be a faithful translator.

What arouses our interest is Hu Shi, who experiences different poetics, both domestic and foreign. How does the change of poetics influence the translation strategies he adopts? To explore this question, the thesis will propose the framework:

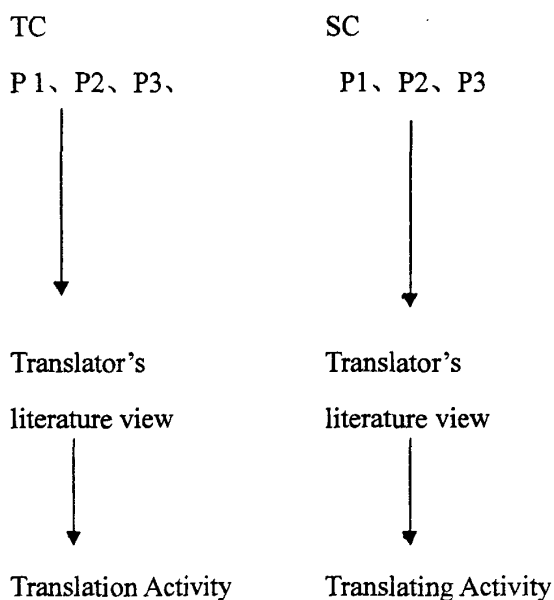


Figure: Framework of this thesis

Chapter Four Theoretical Analysis of Hu Shi's Poetry

Translation

4.1 The Influence of Poetics on Hu Shi's Poetry Translation in the First Stage

4.1.1 The Social Poetics in China at that Time

There are three main aspects of dominant literature view in Chinese traditional literature. Propagating ideas (文以载道) has long been the core of Chinese traditional literature. As to poetry composition, they were aimed to express poets' emotions and feelings(诗言志). Also the idea that poems should be composed in Wu Yan (five character verse) or Qi Yan (seven character verse) verse has reigned Chinese poetry for more than thousands of years. These were the three main aspects of the dominant poetics views when Hu Shi translated his poetry in the first stage. Besides, due to the particular social and political environment in the late 20th, another important literature view was proposed by the intellectuals.

Chinese history after Opium War was a history of being aggressed and humiliated by foreign invaders, a history of Chinese people struggling against imperialism and feudalism. The Qing Dynasty was compelled to sign many unjust treaties with the foreign invading countries, which threw China in a position of forfeiting its sovereignty. She was thus turned into a semi-colonial and semi-feudal society. The foreign invading countries took advantage of the unfair treaties and launched further aggression on her economic and cultural areas. The decadent Qing government aggravated its exploitation on Chinese people. Under the double exploitation, Chinese people were in the abyss of suffering. They had to strive to fight against the foreign invaders as well as their cruel rulers. Many patriots realized that the reason why China was defeated by the foreign invaders was that she didn't own advanced technology. So they proposed to strengthen China's military power to resist the foreign aggression by learning the advanced technology from the West. They built many factories to manufacture military machines, and set up naval schools to train

navy soldiers. But their dream of making China strong enough to resist the foreign powers was soon defeated by the Japanese. In 1895, Japan challenged China to a war on the sea. The Beiyang navy were annihilated. The Qing government was forced to sign *Maguan Treaty* (《马关条约》). The other foreign powers took the opportunity to further plunder China to obtain more benefits. China was confronted with the fate of being divided among the foreign powers. The defeat of Chinese navy in the Sino-Japan War and the ensuing treaty shocked all the social strata in China. They realized that learning technology from the West couldn't save China. Some intellectuals hold that modernization was the only way for China to gain political independence. Kang Youwei (康有为) proposed to the king that they had to reform China at political level. "Political Reform" was thus launched. But this reform was confronted with great obstruction from the conservatives. It lasted only 100 days and failed. In a word, China was in chaos and disorder at that time. Anti-imperialism and anti-feudalism was the main ideology at that period. Under such political background, the main themes of the poetry were filled with patriotic feelings. The poets accused the crimes committed by the invaders and attacked the corruption of Qing government. The eulogy of the patriotic heroes was the popular theme.

Chinese intellectuals used to think that their responsibility was "to rule a nation and govern the world". Efforts of implementing westernization movement and political reform had been made to save this disasters-pervasive nation. But both of them failed. The failure of Hundred-Days Reform's (百日维新) deprived them of the opportunity to participate in politics to save the nation. Driven by their political mission, they resorted to literature which they were proficient in as a weapon to realize their political dream. They emphasized that literature should have the function of enlightening people.

What's more, another poetics was also prevailing at that time. Chinese took pride in its long- history and prosperous economy. China posed itself as the heaven of the world. They knew fragmentarily about the outside world and deemed themselves to be superior to all the other people. In their minds, China was the center of the world.

中国 was thus named. With such arrogance, they thought anything in other countries was inferior. They held that the western literature originated from Chinese literature. Many translators were skeptical of the art in the foreign literature. They slighted the writing skills of the original text and adopted domestication while translating. For instance, Lin Shu (林纾) and Yan Fu (严复) rewrote the text in the process of their translating. In conclusion, When Hu Shi translated poems in the first stage, the dominant poetics in China at that time covered many aspects. The answers to “What literature should be” varied: literature should be a vehicle to propagate ideas; literature should possess the function of enlightening people, poetry should be composed in Wu Yan or Qi Yan verse.

4.1.2 Hu Shi's Individual Poetics in the First Stage

Hermans said: “what translation tells us is more about the translator, but not the translated text.”(Xie Tianzhen, 2000: 13) Hu Shi was born in a family whose members paid much attention to traditional education. Hu Shi was sent to the Private school opened by scholars with profound knowledge of traditional classics. At an early age, precocious Hu Shi had already read many Chinese traditional classics. He was greatly influenced by poetics advocated by Chinese traditional literature. When he went to Shanghai to pursue his further study, he was influenced by the poetics that literature should have the enlightening function. The year when Hu Shi came to Shanghai was 1905 which was ten years after the Sino-Japanese War. In the War, China's Beiyang naval forces were annihilated. The humiliated history was implanted in every Chinese's mind. After the Sino-Japanese War, China was in turmoil.

The foreign powers took every possible attempt to make China become their colony. The corrupted Qing Dynasty served as their accomplice to exploit people. The intellectuals took literature as a weapon to disseminate thoughts to people in the hope of saving China by this way. Liang Qichao (梁启超) and Zou Rong (邹容) were the representatives of the intellectuals. Hu Shi remarked that “I was thankful for Mr. Liang's infinite influence...” (Hu Shi, 1999c: 44) Hu Shi was an ardent reader of their works. Zou Rong's *Revolutionary army* made his blood boiling. “In this age Mr.

Liang's article is the most influential.” (Hu Shi,1999c: 48) Inspired by their utilization of literature as a weapon to enlighten people, young as he was, Hu Shi began to submit papers to *Newspaper on Struggle* (《竞业旬报》). Hu Shi had already taken literature as a tool to enlighten people. He wrote reports and poetry for it in the hope of enlightening people. In review of his early literature view, Hu Shi said “when I was sixteen years old, I told myself not to write or translate anything irrelevant to the worldly things.” (Hu Shi, 1999c: 59). His emphasis on the enlightening function of literature can be seen in his claim, which was to “dispel superstitions and enlighten people.”(Hu Shi,1999c: 59) Hu Shi’s personal poetics was the reflection of the dominant poetics in China at that time.

4.1.3 Individual Poetics in Translating Strategy

Hu Shi translated 5 poems during this stage, namely 《六百男儿行》(Oct 10th1908), 《军人梦》(Oct 25th, 1908), 《缝衣歌》(Oct 25th,1908), 《惊涛篇》(Nov 14th,1908), 《晨风篇》(Jan 12th,1909). Deeply influenced by the dominant poetics at that time, Hu Shi rewrote the text and recast the original text in this stage. He manipulated the original text trying to make the translated texts acceptable in the receiving culture. Domestication was the strategy he adopted in translating. The author endeavors to make a textual comparison between the original text and Hu Shi’s translation from three aspects: content, form and language. 《六百男儿行》 will be selected to analyze the strategy he adopted. Due to the limited space of this thesis, the original poem and Hu Shi’s translation will be put in the Appendix1 for reference.

The Charge of the Light Brigade was written by Tennyson. It’s a poem concerning the Crimea war (1853-1856), in which 600 British light brigade got the wrong order from the general and attacked the Russian artillery position which has trenches, causing 2/3 of soldiers died in battle. Tennyson wrote the poem to scold the general who made the wrong order and caused so many casualties. He expressed his sympathy for the soldiers who died in the battle.

As mentioned above, Hu Shi adopted domestication to render the texts. For example, Hu Shi adopted deletion and adaptation when he translated the content.

Influenced by the poetics that literature should have enlightening function, Hu Shi adopted adaptation to render the content. For example, “Charge for the guns” which means 向敌人的炮火冲锋 in Chinese, Hu Shi rendered it as “会须夺炮归”. The objective description of the action was changed to the determination of the 600 light brigade. Such translation changed the nature of the event. The line at the end of each stanza reads “Rode the six hundred”. Hu Shi changed the objective description of the number to “六百好男儿” in his translation. The adjective “好” defines the heroic deed of the 600 light brigade. In the second stanza, the original line reads “Not though the soldier knew /Someone had blundered”. It was a narration of the fact that the soldiers knew that the general had made a wrong order. Hu Shi rendered it as “军令即有失,吾曹岂复顾?”, which changed the original meaning. The brave soldiers who were fearless of dangers were presented to readers.

Deletion was also applied in his translating activity. Some lines were deleted in Hu Shi’s poem. For example, the line “Their’s not to make reply,/Their’s not to reason why,/ Their’s but to do and die ” was not translated in Hu Shi’s text. The soldiers’ passive obedience which was manifested in the original poems was missing in the translated text.

The original poem was composed to accuse the general, who gave the wrong order which sacrificed almost 600 soldiers. In order to stimulate people’s fighting spirit and propagate patriotism, Hu Shi applied adaptation and deletion, changing it into a piece of eulogizing the heroic deed of the 600 soldiers who were not afraid of death. The translated text praised the soldiers’ courage in the battle. The tone of the original poem was changed. Through such approaches, Hu Shi made the translated text with enlightening function.

Addition was another approach Hu Shi applied in rendering the text. Influenced by the poetics that poems were the expression of the poet’s feelings and emotions (诗言志), Hu Shi adopted addition and input his own feeling into the translation. For example, in the third stanza, the original line writes: “Cannon in front of them”, Hu Shi translated it as “巨炮逼吾后”. The third narrative person was changed to the first narrative person. The description of the fierce fight became the experience of the

author. As Wang Zuoliang(王佐良, 1996) said that the change of narrative should be given due attention. In the 5th stanza, Hu Shi added “复出良不易.悲彼战死者,朝出暮相弃”. He input his own feeling in the poem and showed his sympathy for those who survived the battle as well as those who lost their lives in the battle.

Deeply involved in the traditional Chinese poetics that poems should be written with Wu Yan or Qi Yan verse, while translating the poetic form in the original poem, he abandoned it and used the Chinese traditional poetry form and language. There were 6 stanzas and 8 lines in each stanza in the original. In Hu Shi's poem, there were equivalent 6 stanzas, but 4 lines in each stanza. He used Qiyan(七言) to render the poem. The rhyme of the original poem was missing in the translated text.

From the above analysis, we can see that influenced by the dominant poetics in China, Hu Shi adopted domestication in this stage. The different aspects of the dominant poetics in China influenced his translation approaches.

4.2 The Influence of Poetics on Hu Shi's Poetry Translation in the Second Stage

In 1910 Hu Shi went to America to pursue his study, where he spent 7 years. During these years America was experiencing cultural turn in poetry.

4.2.1 The Source-Language Poetics in America during His Stay in America

After the Independent War, America has obtained the independence in politics, but its literature was still influenced by Britain. Emerson advocated that America should be independent of Britain's literature influence and created literature characteristic of America, which got echoes from Americans. With efforts made by generations, American literature developed its own characteristics. There emerged many novel writers who chose the themes different from Britain's literature. Mark Twain was one of them who wrote regional literature. The intellectuals made their efforts to break away from the Britain's literature tradition.

In the 20th century, America was still the colony of Britain in literature. But some

American literature forms such as novels and plays had already made considerable progress, and began to highlight American characteristics. American literature was on the way to break away from the influence of the British literature tradition. In the circle of American novels there rapidly rose some new writers, such as Dreiser, O Henry, Hemingway and so on. In their novels they reflected the problems in the industrial world, and revealed the dark and bright sides of their age. They attempted various artistic skills to express their feelings towards reality. Stream of consciousness and many other writing skills were adopted by them. In literature they took the first step to be independent of the British Literature. Compared with the flourishing of the other literature forms, poetry was still under the great influence of British tradition. The poets were still writing “the fourth-class Elizabeth's poetry: soft and empty”(Qiu Xiaolong, 1986: 3) In poetry, various social problems which appeared in the development of capitalism were neglected. The poetry anthology *Lyric year* was published in 1912, and a glimpse of it can give us a picture of poetry at that time. In the collection, 80% of the poetries were the eulogy of nature, love and life. The social problems were not presented in the poems. At that time there were two schools of poets representing this kind of poetry: the New York poets and the Elegant Poets. They preferred sonnets and four lines when writing poetry. The traditional verse: iambic and trochee was scrupulously followed by them. The sentimentality in the poems was in sharp contrast with the rich and colorful reality. The mainstream publications, such as "*the Atlantic Monthly publication*", were monopolized by the Elegant Poets and the New York poets. All the other poetry which didn't abide by their writing modes was rejected from the publication. “The critics and the publishers plotted together to prevent the publication of those poems which were not composed according to their standards” (Zhang Ziqing, 1995:25-30).

At that time poetry was still regarded as an art belonging to aristocrats. It was the most conservative. “Poetry is one of the last literatures which feels the pressure and rebels.” (Nash Roderick, 1970:141)

The American New Poetry movement happened under such background. In 1912 Miss Harrit Monroe set up "*Poetry Magazine* which marked the beginning of the New

Poetry. The tenet of the magazine was

"First, a chance to be heard in their own place, without the limitations imposed by the popular magazine. In other words, while the ordinary magazines must minister to a large public little interested in poetry, this magazine will appeal to, and it may be hoped, will develop, a public primarily interested in poetry as an art, as the highest, most complete expression of truth and beauty." ¹

Soon it gained the leading position in the journals publishing new poetry and was recognized as "the representative of New Poetry movement in literature history." (Zhao Yiheng, 2003:77) The New Poetry movement boomed in the years between 1912 and 1916, during which many poetry collection written by new poets began to appear. In 1914 *North of Boston* which was written by Frost was published. The same year witnessed the publication of *Imagist Poets* edited by Ezra Pound. *Spoon River Anthology* which was written by Masters received unprecedented welcome and was reprinted 17 editions in five months. It was honored as the most influential poetry anthology in the New Poetry movement. Although these poets have different poetics orientation, their writing skills differed a lot. But they had one thing in common: all of them used free verse, and introduced daily spoken language into the poems. Among them, only the imagist poets who explicitly advocated writing poems with "free verse". In the preface to the *Imagist* anthology of 1915, Richard Aldington stated: "We do not insist upon 'free-verse' as the only method of writing poetry. We fight for it as for a principle of liberty."²

In the history, the American poets first explicitly declared to break away from the influence of British poetry tradition, and create their own poetry characteristic of America. In the later anthology, Amy Lowell restated to compose poetry with "free verse": "We did not insist that the 'free verse' is the only method to compose a poem. ...We believed that perhaps a poet's distinctive particularity will be better expressed in the free verse than in the traditional poetry form" (Qiu Xiaolong, 1986:

¹ ([http://en.wikipedia.org/wiki/Poetry_\(magazine\)](http://en.wikipedia.org/wiki/Poetry_(magazine))) retrieval date: 20th, Feb, 2009.

² (http://en.wikipedia.org/wiki/Free_verse). retrieval date: 20th, Feb, 2009.

131).

American poetry was in the secondary position in literature, and was still influenced by the Victoria poetry. The Imagist attempted to break the fetter of the traditional poetry and wrote with free verse. In this way, they could shake off the influence exerted by the British poetry, and create their own poetry. Poetry was their voice to gain literature independence.

4.2.2 Hu Shi's Individual Poetics in the Second Stage

During this stage, Hu Shi translated 6 poems from 1911 to 1914. The years after 1914 till he came back to China witnessed no poems translated by Hu Shi. So in this stage, the author will focus on his personal poetics in the years between 1911 and 1914. It was not long after he came to America. The influence of China's poetics on Hu Shi still remained. For instance, he still held that literature should have enlightening function in society, which can be shown in his poem *Literature*, in which he wrote: "When I came to this nation, I aspired to study cultivation. Literature was one which requires little skills. When it comes to save a nation, it's useless."("我初来此邦, 所志在耕种。文章真小技, 救国不中用。") (Hu Shi, 1999a:360) .

But the new environment had impact on Hu Shi. The new poets advocated writing poetry with free verse, which affected Hu Shi. He attempted to compose Chinese poetry with new verse. During this period, *Poem on Jesu's Birth Day* (《耶稣诞生日歌》)、*Poem on Heavy Snow*(《大雪放歌》)、*Poem Composed in a Cold Day After a long Snow* (《久雪后大风寒作歌》) were written with new verse. In a word, during this stage, Hu Shi was still under the influence of China's domestic poetics.

4.2.3 Individual Poetics in Translating Strategy

During this stage, the poems he translated are: 《译诗一首》(Nov 7th, 1911) 《乐观主义》(Jan 29th, 1914) 《哀希腊歌》(Feb 3rd, 1914) 《大梵天》(Aug 7th, 1914) 《康可歌》(Sep 7th, 1914) 《墓门行》(April 12th, 1915) . As stated above, during this time, Hu Shi was still under the strong influence of the dominant poetics in China. Under such influence, Hu Shi manipulated the original texts. He still adopted domestication to render the poems. Hereunder the author will take 哀希腊 as an

example to illustrate it. Due to the limited space of this thesis, the original poem and Hu Shi's translation will be put at the end of the thesis for reference. Comparison between the original and the translated text will be carried out from 3 aspects, namely, content, form and language.

Influenced by China's poetics that poetry was the expression of the poet's feelings and emotions(诗言志), Hu Shi adopted adaptation in rendering the content. For example, in the first line, the original line reads: "The Isles of Greece, the Isles of Greece!" "希腊岛!希腊岛!", Hu Shi rendered it as "嗟汝希腊之群岛兮" in his text. He input his owning feeling in it by using the word "嗟", which is an interjection used to express pity. By such adaptation, Hu Shi showed his sympathy for the fall of Isle civilization. Such approach was carried out in other lines as well. In the fifth stanza, the original line reads "And must thy lyre, so long divine, Degenerate into hands like mine?" The equivalent Chinese is: 难道你一向庄严的竖琴,竟至沦落到我的手里弹弄? The poet's deep regret for his country's fate is expressed in the original poem. While Hu Shi rendered them as "古诗人兮,高且洁兮,瑟荒老,臣精竭兮。" His emphasis was that the poet has already done his best to save the nation. "Leave battles to the Turkish hordes/ And shed the blood of Scio's vine!" in the ninth stanza was rendered as "姑坐视突厥之拔扈兮,听其宰割吾胞与兮" by Hu Shi. The original lines means 把战争留给土耳其人,让开奥的葡萄的血汁倾流 in Chinese. Hu Shi associated it with Chinese fate, and input his strong feeling in it. In the third stanza, the original line reads "For, standing on the Persians' grave, I could not deem myself a slave." Hu Shi changed the meaning by rendering them as "指波斯京观以为正兮,吾安能奴僇以终古也。" The original poem emphasizes that the poet couldn't accept the fact that he was a slave when he stood before the Persian's salve. While in Hu Shi's text, he emphasized that the poet was unwilling to be a slave. He input his own feeling into the poem. The original line reads: "Their place of birth alone is mute/To sounds which echo further west/Than your sires' "Islands of the Blest.""", the equivalent Chinese for them are 那歌声已远远向西流传/远超过你祖先的"海岛乐园". But Hu Shi rendered them as "大声起乎仙岛之西兮,何此邦之无语". The descriptive tone in the original poem was changed to the accusation against the land.

Hu Shi's personal feeling was thus input in the poem.

Addition was also adopted by Hu Shi when he rendered the content. For example, at the end of the first stanza, he input his own feeling into the poem by adding lines “我徘徊以忧伤兮/哀旧烈之无余”. The same approach was applied to the second stanza, in which he added lines “悠悠兮,我何所思”.

Still influenced by Chinese poetics that poetry should be composed in Wu Yan and Qi Yan verse, he ignored the poetic form of the original poem. The rhythm of the original poem is iambus quadrimeter. Such poetic form was missing in Hu Shi's translation. The original poem is rhymed as ababcc as shown below. It was also missing in Hu Shi's translation.

The Isles of Greece, the Isles of Greece!	a
Where burning Sappho loved and sung.	b
Where grew the arts of war and peace,	a
Where Delos rose, and Phoebus sprung!	b
Eternal summer gilds them yet,	c
But all except their sun, is set.	c

嗟汝希腊之群岛兮,
实文教武术之所肇始.
诗媛沙浮尝咏歌于斯兮,
亦羲和素娥之故里.
今惟长夏之骄阳兮,
纷灿烂其如初.
我徘徊以忧伤兮,
哀旧烈之无余!

Hu Shi was influenced by the America poetics which advocated writing poems with free verse. The influence on him was not so strong as the Chinese poetics. He unconsciously adopted a freer style, Sao style(骚体), to translate poems. When translating *The Isles of Greece*, he said that “Poetry translators can't produce satisfactory work as the theme has been limited by the original text. If a translator is required to translate a poem with one poetry form, he will be confined in such a small

room that he can't better express himself." (Hu Shi, 1999a:198) He tried to break through the limitation exerted by the original work and fully express himself in the translated works. The traditional Wuyan (五言) or Qi yan (七言) verse can't fulfill his will. He chose Sao style, which can be traced back to *The Book of Songs* (《诗经》). Hu Shi translated two poems in Sao style in this stage, one is the above analyzed poem, the other is 《乐观主义》. After the translation of 《乐观主义》, Hu Shi remarked that "Translating reason poems with Sao style doesn't require many efforts. Without any attempt the meaning is clear. On another day I will retry it. This translation is my new colony." (Hu Shi, 1999a:89) It was quite evident that he attempted to experiment a new verse.

This time Hu Shi was still under the strong influence of China's dominant poetics. He adopted domestication when he rendered the poem. But there emerged one new phenomenon in Hu Shi's poetry translation. Intending to explore more suitable verse to render the poems, he experimented with Sao style and Wen Yan(Classical Chinese) prose at this time. Due to the strong influence of China's poetics which had deeply rooted in his mind, he abandoned the rhyme and rhythm in the original poems.

4.3 The Influence of Poetics on Hu Shi's Poetry Translation in the Third Stage

4.3.1 Social Poetics in China

The revolution which happened in 1911 overthrew the Qing Dynasty supported by imperialists and ended 2000 years of feudal monarchy. After the revolution, a democratic republic was set up. But the fruit was soon stolen by Beiyang warlords represented by Yuan Shikai (袁世凯). As soon as Yuan Shikai came on stage, he aggressively advocated respecting Confucian and reading Confucian classics. Confucian was frantically flattered by him as "the Saint", "the highest sage". Besides, he successively issued *Approval of Confucianism*(《准孔教会批》), *Orders of Sacrifice Ceremony* 《祀云典礼告令》, and *Orders of Worshipping Confucianism*

(《祭圣告令》) and so on. He hoped to restore the monarchy with the aid of the traditional cultural influence. The failure of the 1911 Revolution made the intellectuals who devoted themselves to seeking truth from the western world depressed. They found that the bourgeois democracy was not the solution to the problems in China's society; on the contrary, it became the tool utilized by the warlord politician to obtain their power and profits. The surging tide of revering Confucianism made them realize that the feudal force was looking for opportunities to regain their lost paradise. By then intellectuals had realized that the only way to rescue China was to enlighten people. In 1915 Chen Duxiu (陈独秀) started the magazine *New youth*(《新青年》) in Shanghai. In the foreword he declared: "If we are shameful for being ignorant and want to change this situation, we have to pay immediate and equal attention to science and human rights" (Chen Duxiu, 1987: 9). Therefore Chen Duxiu (陈独秀), Li Dazhao (李大钊) waged a cultural war opposing the old culture and thought in the name of "science" and "democracy".

They declared that "science" and "democracy" were the best cure to all the darkness in politics, morals, academics and thought in China. In history all the monarchy and Beiyang warlords' dictatorship utilized the Confucianism's thought to rule people. Therefore, Confucian and his thoughts were the objects of attacking in the New Culture Movement. All the values advocated by Confucianism were judged in a critical way. Discussion and criticism on traditional literature were started. In *On Literary Revolution* Chen Duxiu(1935:44) declared:

There are three aims in our revolution: firstly, to construct common people's literature by overthrowing the aristocrat literature which is polished and full of flattery compliment; secondly, to overthrow the classical literature which is decadent and extravagant with an aim to construct a fresh and realistic literature; thirdly, to overthrow the rigid and incomprehensible literature depicting mountains and forests, in order to construct a popular and understandable literature. (吾革命军三大主义: 曰, 推倒雕琢的阿谀的贵族文学, 建设平易的抒情的国民文学; 曰, 推倒陈腐的铺张的古典文学, 建设新鲜的立诚

的写实文学；曰，推倒迂晦的艰涩的山林文学，建设明了的通俗的社会文学。)

In history, education was the privilege of the minority. As far as common people were concerned, they were too poor to afford it. Hence literature was an expensive art and far away from the daily life of common people. In New Culture Movement, literature was reviewed and claimed to be an art belonging to people, but not to the minority. Chen Duxiu's declaration of what literature should be was echoed by Hu Shi.

Although Hu Shi was in America when Chen Duxiu launched the literary revolution in China, he was deeply concerned about what had happened in China. When he was in America Hu Shi realized that there were many problems in Chinese literature. In his opinion, the biggest problem was that there was no content in Chinese literature. But Hu Shi didn't have a clear idea why Chinese literature lacked contents then. By now, Hu Shi came to know that only by changing the status of literature can it has contents. It should be an art belonging to common people, depicting their lives and feelings and reflecting social problems. To make it an art of common people, the first and most important thing was to make it readable to them. Wen Yan was a big obstacle that the common people confronted when they read literature. Only by using vernacular in literature, can it become an art readable to the common people.

After he came back to China, he found that he shared the same literature view with Chen Duxiu. Chen Duxiu's declaration of reforming Chinese literature inspired and encouraged Hu Shi. He proposed more detailed blue-print for reforming it in *A Modest Propose on Literature Reformation*.

4.3.2 Hu Shi's Individual Poetics in the Third Stage

During this stage, Hu Shi rendered three poems, they are 老洛伯(Mar 1st,1918), 关不住了(Feb 26th,1919), 奏乐的小孩(Nov 1st,1919). As they were rendered shortly after he returned to China, the author thought that it was necessary to investigate the previous poetics Hu Shi underwent when studying his poetry translation during this

stage. Hu Shi was inevitably influenced by the source-language poetics in America

As we mentioned before, when Hu Shi stayed in America, the New Poetry Movement was in its full swing. Imagist was the most influential then. The formation of Hu Shi's personal poetics was partly influenced by it.

As for the relationship between Hu Shi and Imagist, Liang Shiqiu (梁实秋) concluded in *Romantic Tendency in the Modern Chinese Literature*: "In recent years, almost all the initiators who advocated writing poems with vernacular have one thing in common: all of them had overseas education background, and had contact with the language and words in the foreign country. They all realized that the differences between spoken language and words in foreign countries were not that separated as Chinese. At that time, the foreign country was undergoing cultural movement. For example, some poets who united in America and England called themselves as 'Imagist'. Ms Lowell and Fletch were members of them. They advocated "don't use the stale language" to express stale thoughts. In my opinion, our overseas students in America certainly can't be exempt from its influence, because during their stay in America this school was in full swing. If you scrutinize the advocacy proposed by the Imagist, whose main idea is 'do not use cliché and stale language', you will find almost all of them tally with what we advocated in our New Culture Movement." (1988:8)

Hu Shi's opinion about what literature should be is indebted to the influence of the Imagist. In *A Modest Proposal on Literature Reformation* Hu Shi declared that:

Firstly, Literature should have content; Secondly, do not imitate the ancient works; thirdly, grammar and writing skills should be emphasized; fourthly, do not make sentimental lines; fifthly, the cliché must be removed, sixthly, do not use literary reference; seventhly, pay no attention to verbal parallelism; eighthly, use the daily common words. (一曰, 须言之有物。 二曰, 不摹仿古人。 三曰, 须讲求文法。 四曰, 不作无病之呻吟。 五曰, 务去烂调套语。 六曰, 不用典。 七曰, 不讲对仗。 八曰, 不避俗字俗语。)

(Hu Shi, 199d:15)

As early as 1914, Imagist leader, Pound already proposed 6 'don't' concerning

how to compose poems. If we compare Hu Shi's advocacy with what Pound declared, we can find some similarity between them. For example, Pound recommended to use daily words in poetry, Hu Shi said "不避俗字俗语"; Pound required that dictation should be specific, Hu Shi emphasized that "务去烂调套语"; Pound said that rhythm was the essential part of stanza, Hu Shi said "不讲对仗" (Chen Xi, 1998:30) Both of them commented on the language and verse in literature. But difference is also obvious between these two declarations about literature. What Imagist proposed just inspired Hu Shi. Hu Shi's proposal is not the copy of what Imagist advocated. He developed his own idea in his proposal.

On rhythm in a poem, Hu Shi shared the similar opinion with Imagist. In *On New Poetry*, Hu Shi said: "the rhythm of a poem depends on two important things: the natural rhythm of the language, and the harmony of the words in each sentence. As for the Ping Ze (the rise tone and the fall tone in writing Chinese poem) and rhyme at the end of the sentence, they are not necessary. If a poem is composed with natural language and the words are put together with harmony, it doesn't matter whether there is rhyme at the end of the sentence or not." (诗的音节全靠两个重要分子: 一是语言的天然节奏, 二是每句内部用字的自然和谐。至于句末的韵脚, 句中的平仄, 都是不重要的事。语气自然, 用字和谐, 就是句末无韵也不要紧。) His understanding of the new poetry is similar to the advocacy proposed by the Imagist: the rhythm of poetry should be as natural as spoken language, and vernacular should be used. In 1912, when Ezra Pound advocated Imagism, he remarked that poetry should be simple and popular; its rhythm should be as natural as spoken language (Wu Lifu & Hu Jingzhi, 1987:686). But Hu Shi's opinion about rhythm covers more than what Pound proposed.

From the above we can see that Hu Shi's individual poetics was influenced by Imagist. But what Hu Shi advocated is not the copy of Imagist's declaration. He formed his own individual poetics under the influence of Imagist.

Furthermore, under the influence of the source-language poetics, Hu Shi formed his individual poetics regarding Chinese literature.

Hu Shi read widely and extensively after he set foot on the land of America. In

the sea of books he realized that there existed literature composed for social function as well as literature composed for aesthetic beauty in the western literature.

Literature with non-function purpose is composed to represent the inner feelings, which may be intrigued by the beauty of a grass or a flower, or the wonder of the greatness of history; It is written to express pleasures, sentimentality, romance or hatred. If the writer can't express himself, he will feel something choked in his throat...In other words, it's a literature composed for non-function purpose, which doesn't mean that it is composed for nothing. It is composed for otherwise, for its aesthetic beauty. (无所为而为之者...其为情也, 或感于一花一草之美, 或震于上下古今之大; 或叙幽欢, 或伤别绪; 或言情, 或写恨。其情之所动, 勉能自己, 若茹鲠然.....更言之, 则无所为而为之之文学, 非真无所为也。其所为, 文也, 美感也。(Hu Shi, 1999b:120)

He realized that he just knew literature partially when he made the comment that he wouldn't write things which has nothing to do with the worldly things”(“不作无关世道之文字”, 不过是“知其一不知其二之过也。”)(Hu Shi,1999b:120) As we mentioned above Hu Shi deemed that literature should have social function in society before he came to America.

Hu Shi was an ardent reader of western literature. After he came to America, he began his reading journey on western literature. After an extensive reading, he was unexpectedly surprised by “The precise material, complete literature genres, the excellent writing skills in setting a theme, the delicate description, scrupulous psychological analysis, the thorough discussion in social questions...” (Hu Shi,1998:53) in western literature. Western literature was almost perfect in his eyes.

Though he was in America, soaked in the western literature, he never stopped his study in traditional Chinese literature. In the years of his stay in America, he spent equal time on the study of Chinese traditional literature, for it had exerted special charming to him despite the spatial distance. He couldn't dismiss the deep-rooted Chinese literature from his mind. Whenever he read a western piece, he would naturally correlate it to the relevant works in Chinese literature. To Hu Shi the western

literature and the Chinese literature were correlated to each other. He paid more concerns for Chinese literature when his was deeply involved in the western literature. When he was deeply involved in the western culture, Hu Shi began to review Chinese traditional literature in a critical way. With his further understanding of the western literature, his understanding of Chinese Literature was correspondingly sharpened. He always made comparison between the western literature and Chinese literature. The comparison enabled him to find the problems in Chinese literature.

With reference to the western literature, Hu Shi found that there were many problems in Chinese literature. He criticized Chinese literature after finding it lag behind the western literature. “Chinese literature has long been dead , there rose no prominent writers in hundreds of years.”(“神州文学久枯,百年未有健起者。”) (Hu Shi,1999b:215) “The big problem in today’s literature lies in that it only has form but no spirit, it only has “文” but there is no content, it only has the sonorous rhythm or refined language. (“今日文学大病,在于徒有形式而无精神,徒有文而无质,徒有铿锵之韵貌似之辞而已。”)(Hu Shi, 1999b: 268) “Whether poetry or prose should have content(质). But there is 文 but no content in our contemporary literature, that’s the reason why it becomes so spiritless and decayed . We should reform it (无论诗文, 皆当有质。有文无质, 则成吾国近世萎靡腐朽之文学, 吾人正当廓而清之。) (Hu Shi, 1999b:190) .

The solution he proposed was to imitate western literature. “Nowadays to reform our homeland’s literature, we need to input their famous works, which will enable our writers to have access to their writing skills. So they can observe and emulate them. Then we can create our new literature.” (Hu Shi, 1999b:269) A detailed plan on how to learn from the western literature was also provided by him:

- (1) We must translate the works written by famous writers.
- (2) If the dramas are written with vernacular verse, the translated ones should also be vernacular verse. If translated with WenYan (文言, the spirit of the original work will be lost.
- (3) On creation. The two above are the tools and methods, but they are only the preparation for the creation of new literature. If the tools are used skillfully, and

the methods are understood, then we can create our new literature. As for what does creating new literature means, I am unequal to remarking on this question. I think, in present China, it's immature to create new literature... What we need most is to make preparation first.

(Hu Shi, 1999d:43)

In his mind, by means of imitating the famous work in western literature, the Chinese writers can learn the writing skills in the original, thus apply them in their creation. The problems in Chinese literature can thus be remedied. In Hu Shi's mind, the problem of creating Chinese new literature was actually the problem of how to imitate the western literature. Hu Shi had a clear idea of how to learn from the western literature. Imitating is just the preparation for later creation.

Hu Shi's individual poetics regarding Chinese literature was thus formed. In his opinion, Chinese literature should be after western literature.

It was precisely these seven years that Hu Shi systematically received the western academic training. He experienced the political and cultural life in the western world. He had a profound knowledge of their culture tradition. Moreover, he delved into the study of Chinese classics and pondered how to reform Chinese literature. He found the break-through in literature and philosophy, which laid a solid foundation for his life-long career. (正是这七年,胡适不仅接受了系统的西方学术训练,亲身接触、体验了西方社会政治生活与文化传统,而且在美国还自觉地深入钻研本国的传统典籍,思考着中国文化革新的路径,在文学、哲学等领域找到了新的突破口,从而奠定了其一生志业坚实的基础。)

(Ouyang Zhesheng, 2004:221)

4.3.3 Individual Poetics in Translating Strategy

As analyzed above, Hu Shi formed his individual poetics during his years in America under the influence of the source-language poetics. On Chinese literature, he thought that Chinese literature should be after western literature. On what poetry should be, he thought the daily-used language could be introduced into a poem, the rhythm of a poem should be natural.

If he adopted the domestication strategy to translate the original poem, the writing skills and the themes in it can't be well presented in the translated text. Like the previous translation he made, the content and the poetic form, rhythm all were missing in his former translations. But if translated faithfully, writing skills and the contents in the original will be fully presented. The Chinese poets and writers can imitate the techniques in the original. With this aim in mind, Hu Shi chose to be a faithful writer to render the poems. The strategy he adopted was foreignization. The author will take the poem “关不住了” as an example to illustrate it.

我说：“我把心/收起，

像人家/把门/关了，

叫爱情/生生的/饿死，

也许/不再和我/为难了。”

但是/屋顶上/吹来，

一阵阵/五月的/湿风，

更有/那街心/琴调，

一阵阵地/吹到/房中。

一屋里/都是/太阳光，

这时候/爱情/有点醉了，

他说/，“我是/关不住的，

我要把/你的心/打碎了！”

I said, "I have shut my heart, a

As one shuts an open door, b

That love may starve therein c

And trouble me no more. b

But over the roofs there came a

The wet new wind of May, b

And a tune blew up from the curb c

Where the street -pianos play. b

My room was white with the sun	a
And Love cried out in me,	b
“I am strong, I will break your heart	c
unless you set me free.”	b

Firstly the analysis of the content will be made. After a detailed comparison between the original poem and the translated text, we found that Hu Shi rendered the poem literally. For example, in the first stanza, the translated texts almost have the equivalent syllables with the original lines. The average syllable in the original poem is 6, and in Hu Shi's translation, the average syllable in each line is 8. Throughout the translated poem, the syllables are almost equivalent to the original poem.

Besides, the functional words in this poem were all translated. Chinese sentences are combined by the law of parataxis (意合法), while English sentences are incorporated by the law of hypotaxis (形合法). So in Chinese language the conjunction is not necessary. The application of the functional words in the Chinese poetry is rare. Hu Shi translated almost all of the functional words in the original lines. Such as “And” was rendered as “也许”; “But” was translated as “但是”, “And” was rendered as “更有”. But if we scrutinize his previous translation, we find that these functional ones were not rendered. Moreover, the adjective “的” was introduced in the translated text, like “the wet wind of may” was translated as “五月的湿风”; “starve” was translated as “生生的饿死”; The linking verb “be” was also translated as “是”. The addition of the linking verb is one characteristic of Europeanization. “He” was translated to “他”. In Chinese grammar, there is no distinction between genders. “他” is used to refer to “伊”和“她”. While in Hu Shi's translation, he used “他” to refer “he”.

Regarding the form, Hu Shi imitated the original poetic form in his translation. There are three stanzas in the poem and four lines in each stanza. The whole poem is rhymed as abca abcb abcb. In translation Hu imitated the form of the original by retaining three stanzas and four lines in each stanza. The length of the translated text is almost equivalent to the original. As for the rhyme of the poem, Hu Shi applied the

feminine rhyme (阴韵), which means that the actual rhyme is not on the last syllable, (the last syllable usually is the functional word without meaning) but on the next syllable to the last, such as “碎了”, “醉了”, “难了”, “关了”, “飞来”, “吹来”. Such rhyme was unprecedented in Chinese traditional poetry. It was actually the implant of the western rhyme in Chinese poetry. Besides this innovation in rhyme, Hu Shi also imitated the rhyme scheme of the original poem and rhimed at the last word of the second and fourth line in each stanza.

In general, this poem is faithful to the original poem in content and rhythm. The metrical rhythm of the original poem is iambic trimeter. In Hu Shi's translation, he adopted Dun(顿) to render the natural rhythm in the original. Each line contains 3 Dun. The natural rhythm is achieved by the application of Dun.

Influenced by the Imagist which advocated to writing poems with vernacular and natural rhythm, Hu Shi rendered the poem with colloquial.

Chapter Five Conclusion

Hu Shi's poetry translation has experienced three stages and underwent two transformations of poetics environment: the first transformation was from the target poetics environment to the source-language poetics environment, the second was from the source-language poetics environment to the target poetics environment. This is a special phenomenon well deserving profound study. This thesis employed the poetics theory proposed by Lefereve to analyze the cultural environment Hu Shi underwent in each stage, to dwell on his personal poetics in each stage and to analyze the strategies he adopted in each stage. The aim of such work is to explain his translating activities in a descriptive way.

The main body of this thesis combs the dominant poetics and Hu Shi's personal poetics in each stage and analyzes the influence of different poetics on his translating strategies. One poem in each stage is selected for textual analysis. The comparison between the original poem and the translated texts is conducted from three aspects: content, form and language in order to integrate the internal and external factors and constitute a much more integral discussion.

Through the analysis of the above material, the research conducts the following steps to answer the research questions of this thesis: Firstly, the dominant poetics and Hu Shi's personal poetics in three stages were revealed, under which he conducted his translating activities; Secondly, the translating strategies he adopted under different social poetics in each stage was analyzed. In the first stage, Hu Shi rewrote the text under the influence of the dominant poetics in the receiving culture. The translation strategy he adopted was domestication. Hu Shi is a rewriter of the original text. In the second stage, though the social context have changed from the target culture to the source-language culture, Hu Shi was still under the influence of the dominant poetics in China, the main strategy he adopted was domestication. In the third stage, the source-language poetics in America contributed to the translating strategy Hu Shi adopted. Hu Shi is not a rewriter of the original text, but a faithful translator. Foreignization was the strategy he adopted.

Based on above analysis, the following conclusions are presented as follows:

The first transformation of poetics environment didn't influence Hu Shi's translating strategy. When he came to the new poetics environment, he still adopted domestication. The second transformation influenced the translating strategy he adopted. He adopted foreignization after the transformation.

Two poetics environment's transformation has different influence on his translating strategies. After investigating, the author of thesis found that Hu Shi's individual poetics was just the receptacle of the dominant poetics in the first and second stage, he didn't formed his own unique individual poetic; Furthermore, the reason why the second transformation influenced his translating strategy was that he formed his individual poetics under the influence of the source-language poetics.

Moreover, this study obtained the following findings through the analysis: Firstly, the poetics environment's transformation will not necessarily affect the translator's translating strategy. Its influence on translating strategy can be only achieved by the formation of the translator's individual poetics. Secondly, the hypothesis proposed by this thesis is verified. Different poetics will affect translator's status, under the influence of the dominant poetics in the target culture, the translator is a rewriter, under the influence of the source-language poetics, s/he is a faithful translator.

Though the author adopted an objective attitude to conduct this research, some limitations still exist and there is much room of improvement for further studies.

Firstly, one poem selected in each stage for analysis is not comprehensive, and the comparative analysis between the original poem and the translated poem from the three aspects: content, form and language is far from enough, a synchronic and diachronic study can be of great significance.

Secondly, although the author attempts to analyze and comment on Hu Shi's poetry translation objectively, but the conclusion the thesis found is not so objective as the author presumed. The introduction of componential poetics into the theoretical frame would make the analysis on Hu Shi's poetry translation more objective.

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Appendix 1. The Charge of the Light Brigade and Hu Shi's Translation

The Charge of the Light Brigade

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.

"Forward, the Light Brigade!"

Charge for the guns!" he said:

Into the valley of Death
Rode the six hundred.

"Forward, the Light Brigade!"

Was there a man dismayed?

Not though the soldier knew

Someone had blundered:

Their 's not to make reply,

Their 's not to reason why,

Their 's but to do and die:

Into the valley of Death

Rode the six hundred.

Cannon to right of them,

Cannon to left of them,

Cannon in front of them

Volleyed and thundered;

Stormed at with shot and shell,

Boldly they rode and well,

Into the jaws of Death,
Into the mouth of Hell
Rode the six hundred.

Flashed all their sabres bare,
Flashed as they turned in air,
Sabring the gunners there,
Charging an army, while
All the world wondered:
Plunged in the battery-smoke
Right through the line they broke;
Cossack and Russian
Reeled from the sabre stroke
Shattered and sundered.
Then they rode back, but not ,
Not the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volleyed and thundered;
Stormed at with shot and shell,
While horse and hero fell,
They that had fought so well
Came through the jaws of Death
Back from the mouth of Hell
,All that was left of them,
Left of six hundred.

When can their glory fade?

O the wild charge they made!

All the world wondered.

Honor the charge they made,

Honor the Light Brigade,

Noble six hundred

六百好男儿

半里复半里，半里向前驰。

驰驱入死地，六百好男儿。

男儿前进耳，会须夺炮归。

驰驱入死地，六百好男儿。

男儿前进耳，宁复生隆惧。

军令即有失，吾曹岂复顾？

不敢复洁责，战死以为期。

借来就死地，六百好男儿。

左右皆巨炮，巨炮当吾前。

炮声震天地，炸弹相蝉联。

男儿善替控，驰驱入鬼谷。

六百好男儿，谐来临地狱。

刀光何熔焰，杀敌如大羊。

孤军当大敌，声名天下煌。

蒙弹冒矢石，陷阵复冲坚。

怯哉哥萨克，速巡不敢前。

乱阵乱且靡，男儿纵容归。

归来非六百，六百好男儿。

左右皆巨炮，巨炮逼吾后。

炮声起四困，轰然若当吼。
炮弹相蝉联，男仆健儿死。
苦战得旋归，归自鬼伯齿。
鬼谷入复出，复出良不易。
悲彼战死者，朝出暮相弃。

英名何时坠，一战惊天下。
勤哉天下人，钦此专严者。

Appendix II. *Isles of Greece* and Hu Shi's Translation

Isles of Greece

1

The Isles of Greece, the Isles of Greece !
Where burning Sappho loved and sung,
Where grew the arts of War and Peace,
Where Delos rose, and Phœbus sprung !
Eternal summer gilds them yet,
But all, except their Sun, is set.

2

The Scian and Teian muse,
The Hero's harp, the Lover's lute,
Have found the fame your shores refuse:
Their place of birth alone is mute
To sounds which echo further west
Than your Sires' "Islands of the Blest."

3

The mountains look on Marathon ---
And Marathon looks on the sea;
And musing there an hour alone,
I dreamed that Greece might still be free;
For standing on the Persians' grave,
I could not deem myself a slave.

4

A King sate on the rocky brow
Which looks o'er sea-born Salamis;
And ships, by thousands, lay below,
And men in nations; --- all were his !
He counted them at break of day ---

And, when the Sun set, where were they?

5

And where are they? And where art thou,

My country? On thy voiceless shore

The heroic lay is tuneless now ---

The heroic bosom beats no more !

And must thy Lyre, so long divine,

Degenerate into hands like mine?

6

'T is something, in the dearth of Fame,

Though linked among a fettered race,

To feel at least a patriot's shame,

Even as I sing, suffuse my face;

For what is left the poet here?

For Greeks a blush --- for Greece a tear.

7

Must we but weep o'er days more blest?

Must we but blush? --- Our fathers bled.

Earth ! render back from out thy breast

A remnant of our Spartan dead !

Of the three hundred grant but three,

To make a new Thermopylæ !

8

What, silent still? and silent all?

Ah ! no; --- the voices of the dead

Sound like a distant torrent's fall,

And answer, "Let one living head,

But one arise, --- we come, we come ! "

'T is but the living who are dumb.

9

In vain -- in vain: strike other chords;
Fill high the cup with Samian wine !
Leave battles to the Turkish hordes,
And shed the blood of Scio's vine !
Hark ! rising to the ignoble call ---
How answers each bold Bacchanal !

10

You have the Pyrrhic dance as yet,
Where is the Pyrrhic phalanx gone?
Of two such lessons, why forget
The noblier and manlier one?
You have the letters Cadmus gave ---
Think ye he meant them for a slave?

11

Fill high the bowl with Samian wine !
We will not think of themes like these !
It made Anacreon's song divine:
He served --- but served Polycrates ---
A Tyrant; but our masters then
Were still, at least, our countrymen.

12

The Tyrant of the Chersonese
Was Freedom's best and bravest friend;
That tyrant was Miltiades !
Oh ! that the present hour would lend
Another despot of the kind !
Such chains as his were sure to bind.

13

Fill high the bowl with Samian wine !
On Suli's rock, and Parga's shore,

Exists the remnant of a line
Such as the Doric mothers bore;
And there, perhaps, such seed is sown,
The Heracleidan blood might own.

14

Trust not for freedom to the Franks ---
They have a king who buys and sells;
In native swords, and native ranks,
The only hope of courage dwells;
But Turkish force, and Latin fraud,
Would break your shield, however broad.

15

Fill high the bowl with Samian wine !
Our virgins dance beneath the shade ---
I see their glorious black eyes shine;
But gazing on each glowing maid,
My own the burning tear-drop laves,
To think such breasts must suckle slaves.

16

Place me on Sunium's marbled steep,
Where nothing, save the waves and I,
May hear our mutual murmurs sweep;
There, swan-like, let me sing and die;
A land of slaves shall ne'er be mine ---
Dash down yon cup of Samian wine !

哀希腊歌

胡适

—

嗟汝希腊之群岛兮，
实文教武术之所肇始。
诗媛沙浮尝咏歌于斯兮
亦羲和素娥之故里。
今惟长夏之骄阳兮，
纷灿烂其如初。
我徘徊以忧伤兮，
哀旧烈之无余！

二

悠悠兮，我何所思？
荷马兮阿难。
慷慨兮歌英雄，
缠绵兮叙幽欢。
享盛名于万代兮，
独岑寂于斯土；
大声起乎仙岛之西兮，
何此邦之无语。

三

马拉顿后兮山高，
马拉顿前兮海号。
哀时词客独来游兮，
犹梦希腊终自主也；
指波斯京观以为正兮，
吾安能奴戮以终古也！

四

彼高崖何阨岩兮，

俯视沙拉米之滨；
有名王尝踞坐其巅兮，
临大海而点兵。
千橹兮照海，
列舰兮百里。
朝点兵兮，何纷纷兮，
日之入兮，无复存兮！

五

故国兮，汝魂何之？
侠子之歌，久销歇兮，
英雄之血，难再热兮，
古诗人兮，高且洁兮；
琴荒瑟老，臣精竭兮。

六

虽举族今奴虏兮，
岂无遗风之犹在？
吾慨慷以悲歌兮，
耿忧国之石鬼磊。
吾惟余赤页颜为希人羞兮，
吾惟有泪为希腊洒。

七

徒愧赧曾何益兮，
嗟雪涕之计拙；
独不念我先人兮，
为自由而流血？
吾欲诉天阍兮，

还我斯巴达之三百英魂兮！

尚令百一存兮，

以再造我瘦马披离之关兮！

八

沉沉希腊，犹无声兮；

惟闻鬼语，作潮鸣兮。

鬼曰：“但令生者一人起兮，

吾曹虽死，终阴相尔兮！”

呜咽兮鬼歌，

生者之暗兮奈鬼何！

九

吾哓哓兮终徒然！

已矣兮何言！

且为君兮弹别曲，

注美酒兮盈尊！

姑坐视突厥之跋扈兮，

听其宰割吾胞与兮，

君不闻门外之箫鼓兮，

且赴此贝凯之舞兮！

十

汝犹能霹雳之舞兮，

霹雳之阵今何许兮？

舞之靡靡犹不可忘兮，

奈何独忘阵之堂堂兮？

独不念先人佉摩之书兮，

宁以遗汝庸奴兮？

十一

怀古兮徒烦冤，
注美酒兮盈尊！
一醉兮百忧泯！
阿难醉兮歌有神。
阿难盖代诗人兮，
信尝事暴君兮；
虽暴君兮，
犹吾同种之人兮。

十二

吾所思兮，
米尔低兮，
武且休兮，
保我自由兮。
吾抚昔而涕淋漓兮，
遗风谁其嗣昌？
诚能再造我家邦兮，
虽暴主其何伤？

十三

注美酒兮盈杯，
悠悠兮吾怀！
汤汤兮白阶之岸，
崔巍兮修里之崖，
吾陀离之民族兮，
实肇生于其间；
或犹有自由之种兮，
历百劫而未残。

十四

法兰之人，乌可托兮，
其王贪狡，水可度兮。
所可托兮，希腊之刀；
所可任兮，希腊之豪。

突厥“卜票”兮，
拉丁狡兮，
虽吾盾之坚兮，
吾何以自全兮？

十五

注美酒兮盈杯！
美人舞兮低徊！
眼波兮盈盈，
一顾兮倾城；
对彼美兮，
泪下不能已兮；
子兮子兮，
胡为生儿为奴婢兮！

十六

置我乎须宁之岩兮，
狎波涛而与为伍；
且行吟以悲啸兮，
惟潮声与对话；
如鸿鹄之逍遥兮，
吾将于是老死；
奴隶之国非吾土兮，一
碎此杯以自矢！

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