



# On the English Translation of Tang Poetry under the “Harmony-Guided Three-Level Poetry Translation Criteria”-A Case Study of “Farewell to Uncle Yun, Imperial Librarian, At Xie Tiao Pavilion in Xuancheng”

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**Abstract**—As Tang poetry is one of the quintessences of Chinese literature, this article adopts Dr. Wang Feng’s “Harmony-Guided Three-Level Poetry Translation Criteria” as a guide to analyze twelve English versions of Li Bai’s “Farewell to Uncle Yun, Imperial Librarian, at Xie Tiao Pavilion in Xuancheng” by Witter Bynner, Lancelot Granmer-Byng, John Scott, Innes Herdan, Sun Dayu, Wang Yushu, Soame Jenyns, Xu Yuanchong, Zhang Bingxing, Gong Jinghao, Xie Yanming and Wang Fulin. After analysis and comparison of the twelve English translations, it finds that the translation of Tang poetry should convey the poetic and artistic beauty under the guidance of “Harmony-Guided Three-Level poetry translation criteria” to blaze abroad classical Chinese culture.

**Keywords**—Tang poetry translation, Harmony-Guided Criteria, Li Bai.

## I. INTRODUCTION

As a gem of classical Chinese literature, Tang poetry shows neat forms, concise language, rich artistic concepts, and diverse subjects. The forms are mainly quatrains of five or seven in each line. The poetry language has its own artistic characteristics expressing either a fresh or simple, or magnificent atmosphere. Tang poetry pays more attention to antithesis and rhythm, which greatly enhances the beauty of music and makes reader understand it easily and impressively. Although Tang poetry is concise in language, it usually expresses a profound artistic concept. Some poems describe the things in nature and some poets express their emotions by writing a kind of plant or a scene. These poems are imaginative or thought-provoking or resonating. The themes are all encompassing with nature, labor life, political dynamics, social ethics and etc. A large number of outstanding poets appeared as the Tang poetry was created with different writing style. The two most outstanding poets are Li Bai / Li Po and Du Fu.

## II. HARMONY-GUIDED CRITERIA FOR POETRY TRANSLATION

Chinese belongs to the Sino-Tibetan language family, while English belongs to the Indo-European language family. The most significant differences between them are reflected in the nine pairs of words in Lian Shunneng’s *Contrastive Studies of English and Chinese* (Lian Shuneng, 1998). At the macro level, differences between English and Chinese poetry are embodied in the six kind of disharmonies (Wang Feng, 2015). At the middle level, he came up with “Similarity of Styles, Senses and Poetic Conceptions” and at the micro level eight beauties were integrated to provide guidelines for poetry translation.

### 2.1 Macro Level: Harmony

Dr. Wang Feng first put forward six disharmonies between English and Chinese (Wang Feng, 2015). Because disharmonies are unavoidable, Harmony can be a good mean to resolve these disharmonies.

### 2.2 Middle level: Similarity of Styles, Senses and Poetic Conceptions

The theory of “Harmony” at the macro level only provides a general methodological guide for translation. At the middle level, the theory advocates “Similarity of Styles, Senses and Poetic Conceptions.”

### 2.3 The Micro-Level: Eight Beauties

Beauties are important qualities in poetry. Lin Yutang proposed the “theory of five beauties” namely beauty in sound, beauty in sense, beauty in spirit, beauty in energy and beauty in form (Lin Yutang, 1937: Preface). Based on the ancient theories of Confucius, modern translators Yan Fu, Lu Xun, Lin Yutang and Qian Zhongshu, Xu Yuanchong put forward the “theory of three beauties”, namely, beauty in sense, beauty in sound, beauty in form (Xu Yuanchong, 1973:39). By previous studies, Dr. Wang developed eighty beauties (beauty of form, musicality, image, emotion, suggestiveness diction, allusion and gestalt) for poetry translation.

### III. AN INTRODUCTION TO “FAREWELL TO UNCLE YUN, IMPERIAL LIBRARIAN AT XIE TIAO PAVILION IN XUANCHENG” AND THE ORIGINAL CHINESE TEXT.

“Farewell to Uncle Yun, Imperial Librarian at Xie Tiao Pavilion in Xuancheng” is one of the unique masterpieces of Li Po (701-762). The other title is “The Song of Accompanying the Uncle Hua Who Serves the Emperor to Visit the Pavilion (Zhan Ying, 1983).

The Original Chinese Poem

宣州谢朓楼饯别校书叔云

唐代：李白

弃我去者，昨日之日不可留；

乱我心者，今日之日多烦忧。

长风万里送秋雁，对此可以酣高楼。

蓬莱文章建安骨，中间小谢又清发。

俱怀逸兴壮思飞，欲上青天览明月。

抽刀断水水更流，举杯销愁愁更愁。

人生在世不称意，明朝散发弄扁舟。

### IV. ANALYSIS OF THE ENGLISH VERSIONS BASED ON THE HARMONY-GUIDED CRITERIA FOR POETRY TRANSLATION

This paper will compare and analyze the twelve English versions by Witter Bynner, Lancelot Granmer-Byng, John Scott, Innes Herdan, Sun Dayu, Wang Yushu, Soame Jenyns, Xu Yuanchong, Zhang Bingxing, Gong Jinghao, Xie Yanming and Wang Fulin at the macro, middle and micro level, and in the end this paper will propose a reference version.

#### 4.1 Analysis at the Macro Level

The differences between English and Chinese lead to various disputes about translation standards. To get rid of controversies, we should avoid extremes but accept the translation criteria of “Harmony” at the macro level. *The Book of Rites—The Doctrine of the Golden Mean* illustrates “the mean is the world’s base; the Harmony is the world’s truth”, which shows that the thought of “Harmony” is the universal way of the world. The doctrine of “the harmonious beauty” is the goal and realm of “beauty” (Zhang Junjie, 2010).

In response to the differences between English and Chinese, Dr. Wang Feng summed up six pairs of disharmonies in poetry translation. The most significant differences between English and Chinese are hypotaxis and parataxis. English belongs to hypotaxis language while Chinese belongs to parataxis. So there is usually no explicit pronoun, varied tense or gender change in the original Chinese text, while they appear frequently in the twelve English translations. Take “俱怀逸兴壮思飞” as an example to analyze the differences between parataxis and hypotaxis, the line has not indicated who has “an ideal high”, which embodies the rich connotation of traditional Chinese poetry: no grammatical marks, but the usual subject omission. Bynner, John Scott, Wang Yushu, Zhang Bingxing, and Xie Yanming added “we” to their translations, which can be a good way to make the meaning clear. Gong Jinghao and Wang Fuling used the objective case “us” to refer to the subject, which is easier for readers to know that the host and guest are all full of ideal. While Innes Herdan and Soame Jenyns omitted the subject, which may lead to an ambiguous meaning.

#### 4.2 Analysis at the Middle Level

Tang poetry is so rigorous in certain rules and forms. There are strict requirements in the number of words, rhymes, antithesis and tones. Therefore, it is impossible to pursue the perfect style of Tang poetry in translation. So are Li Bai’s poems. Li Bai is a famous Chinese poet who represents the bold and unconstrained Tang poetry school and many of his poems are extremely changeable. Yan Yu in the Song dynasty ever wrote: “Taibai’s (Taibai is his pseudonym) first line is full of bitterness” in *Canglang Poetry Talks*. Wang Yushu, Xu Yuanchong, Gong Jinghao and Wang Fulin adopted the structure “what...be” and “is...that” to translate the original structure “.....者”, which are all judgment sentences because English pays close attention to hypotactic markers to link the sentence components. Furthermore, morphological changes can help readers understand the original meaning. The way to make meaning proper is important for the “similarity of senses and poetic conceptions”, which emphasizes that

the translation should produce similar effects in the source and target readers' minds. Zhang Baohong pointed out that in order to convey the poetic conception of the original poetry effectively, translators should fully consider the original artistic conception and the aesthetic style (Zhang Baohong, 2003).

### 4.3 Analysis at the Micro Level: Eight Beauties

#### 4.3.1 Beauty of Form

The "Beauty of form" refers to the external form of a poetry, such as the number of lines, length, and stanzas. The harmonious form will give readers a visual beauty. There are two different interpretations of the number of lines in the original poem. The first combines the first line with the second line to be only one line, so is the case with the third and fourth lines. The whole poem is a total of seven lines naturally; the second separates the first line from the following two lines, so the whole poem has a total of nine lines. The 12 translations are also based on either of the two ways. The former was adopted by Innes Herdan, Sun Dayu, Xu Yuanchong, Gong Jinghao, and Xie Yanming. That is to say, "弃我去者，昨日之日不可留" was translated into two lines, and so did the line "乱我心者，今日之日多烦忧". Innes Herdan translated it into 15 lines, Xu Yuanchong, Gong Jinghao and Xie Yanming had 14 lines. Sun Dayu and Zhang Bingxing had 24 and 20 lines respectively and their translations were obviously not very recommendable in keeping the original form. Bynner, Cranmer-Byng, John Scott, Wang Yushu and Soame Jenyns had 12 lines. From the above description, the paper finds out that most translators prefer to translate it into 12 or 14 lines, which may be a good choice to maintain the original form. The above 12 translators all translated the poem into a combination of long and short lines. It may not be faithful that Innes Herdan translated the original poem into two stanzas. The beauty of form emphasizes that the form should be preserved as much as possible when translators take other beauties into account. There are seven lines in the original poem, so one can't change the form too much. Other translations were in a way faithful to the original form. Although somewhat they were modified, they basically maintained the form of the original poem.

#### 4.3.2 Beauty of Musicality

The "Beauty of musicality" refers to the overall beauty of the tones and rhythms presented in poetry. The original poems is a "free poetry" in the Tang Dynasty (Sun Shaozhen, 2010). The twelve translations discussed in this article have three kinds of rhyme, either strict rhyme or intermittent rhymes or no rhymes completely. Take the first two expressions "弃我去者，昨日之日不可留。 /

乱我心者，今日之日多烦忧" as an example. The first and third lines in the first four lines were rhymed in Bynner's translation, but others had no obvious rhymes. The main rhymes in Cranmer-Byng, Wang Yushu's translation were aabb. Sun Dayu used abab in the first four lines. Xu Yuanchong, Gong Jinghao used abab in the first four lines. The main rhyming scheme in Zhang Bingxing's translation were aabb and some stanzas didn't have rhyme. The rhyming scheme of Xie Yanming's first four lines were aabb. Wang Fulin had aabb rhyme. Innes Herdan, John Scott, Soame Jenyns had no rhymes. The original poems only have rhymes in the first two/four lines, and the rest of the poems have no rhymes. Therefore, the translator can make the choice of rhyme, according to the specific translation requirements. Denham John argued that "translators should not translate one language into another language literally, but should translate poetry into poetry (Bassnett, 2004). If the original poem has a rhythm, it should be preserved as much as possible according to the original tone. Because the original poem belongs to free verse, it is not necessary for a translator to pursue a perfect rhyme.

#### 4.3.3 Beauty of Image

The "Beauty of image" refers to the visual beauty which is perceived by the reader through certain images. The images in this poem mainly include "长风，秋雁，高楼，清发，青天，明月，扁舟", as shown in Table 1 (See Appendix).

In aesthetic activities, the reader's feelings are closely related to the creation of images (Zhu Zhirong, 2016). If one misinterprets or doesn't translate the images, it is very likely to bring about the loss of the beauty in the original poetry. It is obvious from Table 1 that Cranmer-Byng doesn't translate certain images, which makes the artistic conceptions constructed by "长风，清发，青天，明月" unperceived by readers correctly. The word "长风" means "a far wind or strong wind" (Sun Yongchang, 1988). Bynner, Cranmer-Byng and Wang Yushu translated it into "long wind", which is only a literal and relatively blunt translation. Sun Dayu directly translated it into "wind", without the qualifier word "长". Soame Jenyns translated it into "the distant wind", Zhang Bingxing, Wang Fulin and Xie Yanming into "strong wind", which not only indicated that the wind was relatively strong, but also implied the deep meaning that strong wind stood for a powerful "talent scout". Gong Jinghao and Xu Yuanchong translated it into "autumn wind" which missed the "strong and distant" meaning. Although the season was clarified, the description of the wind was lost, which may narrow down the reader's

imagination. For “高楼”, there are two main translations, one is “tower” and the other is “pavilion” while only Zhang Bingxing translated it into “attic”. Nevertheless, in *Webster’s New World College Dictionary* “attic” is interpreted as “a room or space which is just below the roof of a building and is often used to store things.” There is no doubt that Zhang misunderstood the meaning, because Xie Tiao Pavilion was built by the Southern Qi poet named Xie Tiao of the Six Dynasties at that time. It is unreasonable for people to store things into it. Both Bynner and Cranmer-Byng didn’t translate it, which lost the original information. While in Liao Qiyi’s part, culturally loaded vocabularies are words, phrases and idioms that marked the unique things in a certain culture (Liao Qiyi, 2000). In fact, “清发” refers to the fresh poetry style of Xie Tiao, “发” means that the poem is outstanding and elegant, which are unique culturally loaded words in Chinese culture. The translation of culturally loaded words means the conversion between cultures. It is not just a simple translation of the language but a way to transmit cultures. Lotman points out that “no language is not rooted in a specific culture, and no culture is not centered in the natural structure of a natural language.” (Gu Zhengkun, 2004). However, Bynner and Cranmer-Byng didn’t translate “清发”, which is undoubtedly a loss of cultural information and a lack of understanding of classical Chinese poetry. Therefore, their translations did not play a good role in conveying culture.

#### 4.3.4 Beauty of Emotion

The “Beauty of emotion” points out the special emotion influence that poets convey or express in the reader’s mind. This poem has great jumpy and abundant emotions. There are three emotional transitions. The first one is at the beginning ---“弃我去者，昨日之日不可留，乱我心者，今日之日多烦忧”，which expresses the sadness of wasting time and the pain of having no opportunity to serve the country. Translators must fully take the author’s mood into consideration and choose proper words to convey the poet’s complex emotions. The second one is in the expression “蓬莱文章建安骨，中间小谢又清发”，which praises the talents and ambitions of the host and the guest. The last is in the end lines “人生在世不称意，明朝散发弄扁舟”，which concludes the poem with a degage to stand aloof from affairs. The emotions look like the lyrics of nine turns in which great sadness and happiness switch alternately. This paper will mainly analyze the poet’s emotions contained in the ending line. This is also the most famous line because of

multiple irrationalities (Sun Shaozhen, 2010). Bynner translated it into “But since water still flows, although we cut it with our swords, / And sorrows return, though we drown then with wine.” There are two “though” and a “but” in the translation, which is not natural at the grammatical level. The poet has reached extremely sadness here, so the translation should add qualifiers like adjectives or adverbs to describe the strong emotion. Cranmer-Byng translated “刀” and “短” into “steel” and “cleave” respectively. It is not faithful to the original text. Mr. Xu Yuanchong translated it into “Cut running water with a sword, it will faster flow; / Drink wine to drown your sorrow, it will faster flow”. The translation reads smoothly and expresses the poet’s infinite melancholy incisively and vividly.

#### 4.3.5 Beauty of Suggestiveness

The “Beauty of suggestiveness” figures out that different poems have different forms and structures to express the ideas or emotions in different ways. The original is a farewell poem and such social entertainment poems usually adopt a modern style regulated poetic form in the Tang dynasty, which will contain a regular quatrain or stanza. But the poem has no determinate lines or patterns, which is like the free poetry in the Tang dynasty (Sun Shaozhen, 2010). The opening structure “……者” has a distinct prose color. “抽刀断水水更流，举杯消愁愁更愁” is not in the mode of five or seven words in each line, but in the mode of the early *Chu Ci*, similar to “The Song of a Yue Boatman” in that “山有木兮木有枝，心悦君兮君不知” (There’s trees in mountains, oh! And trees will grow. / We’re happy to see our prince, oh! But he does not know.). On the one hand, Li Bai omits the modal particle “兮”(xi)—the syllabic lyrics of *Chu Ci*, which makes this six-word poem in essence into seven words. On the other hand, the meaning is deepened tremendously. Originally, two lines constitute a contradiction (“the branch” and “unknown”). After changing the style, it contains a contradiction in each line so that the whole line has two double contradictions (Sun Yongchang, 1988). The structure of this poem is not very neat and there are different combinations of the first two lines. Bynner, Cranmer-Byng, John Scott, Wang Yushu, Soame Jenyns, Zhang Bingxing, and Wang Fulin combined the first two lines into one line, so that the structure is more compact; Innes Herdan, Sun Dayu, Xu Yuanchong, and Gong Jinghao separated the first two lines into four lines, which are loose in structure, with a large span in logic, and incoherence in meaning.



#### 4.3.6 Beauty of Diction

The “Beauty of diction” refers to make perfection in word use. The words used by the poet in the original poem should be carefully translated to show respect for the original author. In this poem, translators should pay special attention to “弃”, “乱”, “清发” and “壮思飞”. “清发” refers to the poetic style of Xie Tiao which is a kind of forceful writing spirit (Sun Yongchang, 1988). “壮” should be translated into “full and powerful” (Lin Geng & Feng Ruanyuan, 1964), and “思” refers to the creativeness in writing. The words that show the “Beauty of diction” are shown in Table 2 (See Appendix).

The words “弃” and “乱” reveal the poet’s infinite anxiety. Innes Herdan and Xu Yuanchong translated it into “left”, which is more faithful, but the translation does not express the poet’s “sadness” well. Bynner, Innes Herdan and Soame Jenyns used the method of adding words to stress the poet’s ambiguity. The word “乱” was translated into the following words: hurt, worry, disturber of, confusing, stir, rack, troubles, upset, confusion. The original word “乱” has a strong sense of action, so the better choice should be a verb in translation. “乱” can be translated into “worry”, “trouble” and “upset”. “壮” means “full”. “思飞” here means that the mind is active, but Bynner regarded it as a distant thought, which is obviously not correct. Soame Jenyns translated it into “wings of fancy,” which added much of his own imagination, and Gong Jinghao translated it into “ambition,” which belongs to domestication translation, leaving no space for readers to imagine. Xu Yuanchong and Zhang Bingxing translated it into “ideal,” which showed some strange and active ideas, being more faithful to the original text. “散发” and “弄” reveal the poet’s active attitude facing cruel reality. Sun Dayu translated the word “散发” into “Hang up our hats”, which was very different from the original meaning, because the poem didn’t mention hats. Even if it is a black gauze cap (It is worn by officers in ancient China, which represents their official positions), the readers still can’t understand its’ deep meaning. Soame Jenyns did not translate the word “弄”, which may lose the poet’s positive attitude conveyed by this action.

#### 4.3.7 Beauty of Allusion

The “Beauty of Allusion” refers to the aesthetics of story background produced in the reader’s mind by using allusion in poems. Allusions appeared in the line “蓬莱文章建安骨，中间小谢又清发”. “文章” refers to Li Yun’s article and “蓬莱” (Penglai) refers to the Eastern View pavilion of book collections in the Eastern Han Dynasty.

There is a Dou Zhang biography added in Volume II and III of *Dou Rong Biographies of The Post-Han Dynasty Book* which indicated that: “there were many precious books in the pavilion named Eastern View by poets and Penglai by Taoists. Li Xian ever wrote: “Penglai is an outstanding mountain of immortals in the sea where plenty of great men lend glories to it.” As for “建安骨” that refers to the strong and vigorous poetic style of ten famous poets during the end of Han Dynasty (The years of Han Xian Emperor, 196-220 CE), there are “San Caos” including Cao Cao, Cao Pi, Cao Zhi and “seven sages of the Jian’an period” including Kong Rong, Chen Lin, Wang Can, Xu Gan, Ruan Yu, Ying Chang, and Liu Zheng. The style of poetry written by them is called the “Jian’an Style”. Regarding the English translations, two methods were mainly adopted. Soame Jenyns used the method of adding a mark to the end of the text with illustrations. However, it only explained the word “小谢” but didn’t explain the story. The translation of allusion has always been a difficult problem. Waley ever mentioned that “Classical allusion, always the vice of Chinese poetry, finally destroyed it altogether” (Waley, 1919). Ayscough is in approve of his point, so she usually selects those poems that do not have such a common problem (Ayscough & Lowell, 1921). But with the development of China’s international influence, many scholars at home and abroad begin to study the mystery of allusions and try to translate them. For example, the seven methods of allusion translation proposed by Dr. Wang Feng can provide guidance to translators, namely, adding explanation based on literal translation, literal translation, amplification, omission, transformation, free translation and adding an explanation based on free translation (Wang Feng, 2015).

In this poem, “宣州”, “蓬莱” and “小谢” are words with cultural backgrounds. The understanding of cultural background can help readers understand this poem well. There is little explanation for “宣州”, “蓬莱” and “小谢” in the translation of Soame Jenyns. Moreover, “宣州” was explained as “Anhui”, which didn’t explain its specific administration unit. The rest of the translators didn’t notice this, and some translations were later annotated when a group of scholars redacted books. For example, Wu Juntao added commentaries and explanations based on former translators’ works according to his comprehensive research. Wu added an explanation of the word “蓬莱文章” and “小谢清发” to the translation of Sun Dayu in his book, which helps readers know well of the specific background knowledge.

#### 4.3.8 Beauty of Gestalt

The seven specific beauties above are the most common beauties in poems, but they cannot represent the beauty of poetry as a gestalt. The beauties other than the seven that appear in poetry can be summarized as the beauty of gestalt, such as the beauty of numbers, and the beauty of visual transformation. There is the beauty of numbers in this poem. The phrase “万里” shows the beauty of numbers. Bynner, Crammer Byng did not translate it, which might not effectively express the artistic image. John Scott translated it into “ten thousand miles”, which showed the beauty of number. Innes Herdan translated it into “a great distance”, Wang Yushu translated it into “far away” and Zhang Bingxing translated it into “far and wide”. These are all fuzzy translations. On the one hand, it left a space for readers to imagine, but it was also a sign that it didn’t quite respect the original author. How far is “万里”? The translation of an approximate number can only be imagined by different readers coming from different places. In the end, “万里” understood by readers may have a great gap significantly different from what the author wants to express. Sun Dayu and Wang Fulin translated it into “thousands of *li*”, Wang Yushu into “Far away,” Soame Jenyns into “overall thousands of *li*”, and Xu Yuanchong and Gong Jinghao into “miles and miles”. Zhang Bingxing translated it into “far and wide”, and Xie Yanming into “thousands of miles”. According to Wu Hui’s *New Compilation of Chinese Metrics and Weights*, “Three hundred and sixty steps equal to one *li*” (Wu Hui, 2006). It can be speculated that one *li* can’t surpass 500 meters, and it is obviously different from today’s measurement, but the poet here only indicates that the distance is extremely far. So it is reasonable to use the word “*li*” directly to maintain the meaning in the original poem. Perhaps because of the limitation of the ancient time and finite space, the poet has no choice but to use the “*li*” to express a boundless space and infinite time. After all, “*li*” is already a relatively large unit at present. In addition, this poem adopts personification and metonymy. The action of “send” originally belongs to a person, but the poet here used the word to convey the meaning of “escort”, which signified that the “rustling autumn wind” intended to help the geese flying south. “Strong and far wind” here implies the “talent scout”. The poet hoped that he would also have “a strong and far wind,” namely the “talent scout,” in his career to help him to realize his political dream. The word “万里” can be translated into “thousands of miles/*li*”. Innes Herdan, Wang Yushu and Zhang Bingxing all chose an approximate number to express it. Although there is also a meaning showing a

wide space, it is not precise enough, which may easily lead to different readers having a limited imaginary boundary for the space.

## V. A REFERENCE TRANSLATION OF THE POEM

Li Bai came to Chang’an in 742 (the first year of Tianbao period) with great political dreams and worked in the Academy of Hanlin Literati. Two years later, he left the Hanlin because of calumny. He was very indignant and began to roam again, and there was no way for him to serve the country. In the twelfth autumn of Tianbao (753), Li Bai went to Xuancheng (a city in Anhui Province now) happening to meet his uncle Li Hua the Supervisory Censor, who accompanied him to the Xie Tiao Pavilion (which was built by Xie Tiao in the Southern Qi of the Six Dynasties period during his tenure), viewing the landscape and talking about poetry (An Qi, 1990). Li Bai wrote this poem after meeting. However, the poem does not directly write about the scene of leaving, but re-emphasizes his grievances and resentments.

Farewell to Uncle Yun, Imperial Librarian at Xie Tiao Pavilion in Xuancheng

--- accompanying Uncle Hua the Supervisory Censor to visit the Pavilion

Li Bai (Tang Dynasty)

Translated by Zhu Lihong and Wang Feng

Those bygone days abandon me and me leave;

These present days full of trouble make me grieve.

The strong wind escorts autumn geese for thousands of *li*.

Facing this, let’s drink in the high pavilion.

Your writing is as forceful as Jian’an,

And a little like the clear spirit of Younger Xie.

Both of us are full of buoyant swoon,

Wishing to fly and ascending the moon.

Cut the running water with a sword, it flows faster.

Drink wine to quench the sorrow, it grows heavier.

If we always despair and lose in lifetime affairs,

Let’s roam a boat together with loosened hair.

Notes: 长风 Changfeng: a far and strong autumn wind, representing a talent scout.

蓬莱 Penglai: a place of book collections in the Eastern Han Dynasty.

建安骨 Jian’an spirit: the strong and vigorous poetic style of ten famous poets at the end of Han Dynasty (The Years of Han Xian Emperor, 196-220 CE). They are “San Caos” including Cao Cao, Cao Pi, and Cao Zhi, and “seven sages of Jian An Time” including Kong Rong, Chen Lin, Wang Wei, Xu Gan, Ruan Yu, Ying Wei and Liu Zheng.

The style of poetry written by them is called “Jian An Style”.

小谢 Younger Xie: a poet of Southern Qi. Later generations called him “Younger Xie”, and Xie Lingyun “Elder Xie”.

清发 Qingfa: the fresh poetry style of Xie Tiao.

## VI. CONCLUSION

The theory “Harmony-Guided three-level poetry translation criteria” provides a more comprehensive and specific perspective for the translation of Tang poetry. It not only provides guidance for beginners to translate poetry, but also provides a new and specific theory to evaluate translations. Since the theory is so specific and highlighted in stylistic features that more details should be noted. As a theory presented in words may not be very straightforward, this theory needs a figure model of its own. The figure (See Appendix) can make the theory easier for learners to remember and understand, as shown in Figure 1:

Interpretation of Figure 1: The figure centers on the macro-level “Harmony”, so it appears in the middle circular. At the middle level, there is “similarity of styles, senses and poetic conceptions” with three relatively small circles, showing that they are appendages to the center. The eight beauties are represented by six ellipses. The beauty of diction and beauty of allusion can directly reflect the similarity of styles. The beauty of poetic imagery relies on the construction of the beauty of images, and the similarity of styles is closely related to the beauty of form and beauty of suggestiveness. The beauty of music, beauty of emotion and beauty of images are listed separately, because these three beauties must be related to the realization of other beauties. The beauty of emotion and beauty of images are also listed separately in the upper left and right corner of the circle. Moreover, their sizes are bigger than that of the beauty of music, which also symbolizes that they are the most important elements in Chinese ancient poetry. Their realization are based on the “Harmony-Guided three-level poetry translation criteria”, which guides the realization of other beauties.

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Table 1: Translations of images

Image Translator	长风	秋雁	高楼	清发	青天	明月	扁舟
Bynner	a long wind	The autumn wild geese	villa	-	the sky	the Bright moon	a fishing boat
Cranmer-Byng	-	wailing flight of geese	view tower	-	-	-	sail
John Scott	the long wind	autumn wild geese	upstairs room	marrow	blue skies	the bright moon	boat
Innes Herdan	long winds	the autumn geese	high pavilion	the spirit	the heavens	bright moon	a small boat
Sun Dayu	the winds	grey lags	this tower	spirits elevate	the blue	moon looming great	boats
Wang Yushu	long wind	autumn wild geese	high tower	clear-cut and graceful	the blue sky	the bright moon	a boat
Soame Jenyns	the distant wind	the autumn geese	high pavilion	dainty	the azure heaven	the bright moon	a fragile barque
Xu Yuanchong	autumn wind	the wild geese	the pavilion high	spirited style	the sky	the moon	a flat boat
Zhang Bingxing	strong wind	geese wild	a high attic	fresh and elegant	the blue sky	the moon	flat boat
Wang Fulin	the strong wind	wild geese	this tower high	fresh and chaste	the sky	bright moon	a small boat
Gong Jinghao	autumn wind	wild geese	tower high	direct and easy style	the sky	the moon	sail
Xie Yanming	strong wind	autumn geese	this tower	fresh and graceful	the sky	the bright moon	a boat

Table 2: Translations of important words

words Translator	弃	乱	壮	思飞	散发	弄
Bynner	throw and bolt	hurt	exalted to	distant thought	loosen my hair	take to
Cranmer Byng	-	-	-	-	-	hoist



John Scott	-	worries	noble	thought flying	let down your hair	float away
Innes Herdan	left me and gone	disturber of	exhilarate	lift the spirit	unkempt hair	take to
Sun Dayu	left	confusing	full of	buoyant mood and spirit elevate	hang up our hats	take to
Wang Yushu	gave up	stir	full of	zest and will would fly as soon	loosened hairs	roam
Soame Jenyns	desert and go	rack	strong	wings of fancy	loose locks	fragile barque
Xu Yuanchong	left	troubles	high	ideal	loosened hair	roam
Zhang Bingxing	gone	upset	nob	idea	disheveled hair	flat boat
Wang Fulin	left	trouble	cherish	lofty ideas fly	loosened hairs	paddle
Gong Jinghao	left	worries	high	ambitions	loosened hair	sail away
Xie Yanming	gone away	confusion	full of	buoyant mood	row	-

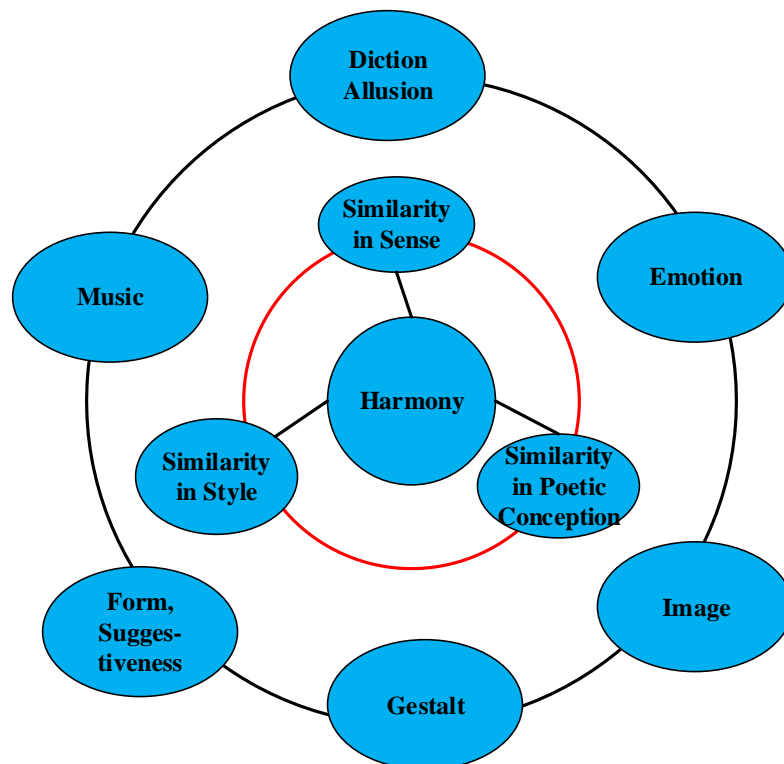


Fig.1: A Model of the Harmony-Guided Three-Level poetry translation criteria