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SECTION I
MODERN VECTORS OF TRANSLATION STUDIES, GENERAL AND
CONTRASTIVE LINGUISTICS

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STUDY ON THE TRANSLATION STRATEGIES OF HANSHAN
POEMS FROM THE PERSPECTIVE OF CROSS-CULTURAL
PRAGMATICS

***Abstract:** in Japan, Europe, the United States and other countries, Hanshan and his poems have intrigued great enthusiasm of scholars and the public. Since the 1950s, Hanshan poems have been constantly being translated and successfully spreading in the United States, which has exerted a great influence. With the continuous enhancement of the cultural soft power, China attaches great importance to the foreign translation of excellent traditional culture. The medium of translation is language, which is a cross-cultural pragmatic practice. By integrating cross-cultural pragmatics into studies of the classical poetry translation, the thinking and strategies used by translators in the process of translation can be explored in order to shed light on how to achieve cross-cultural communication goals in the future. In 1983, Songs of Cold Mountain translated by American folk scholar Red Pine is the first full English translation of the poetry. With the help of cross-cultural pragmatics, this paper analyzes the English translation strategy of Red Pine's Hanshan Poems and his handling of linguistic and cultural differences, which also provides some inspiration for Chinese literature to go out to the world and promote culture to "go global".*

Key words: *Hanshan poems; Cross-cultural Pragmatics; translation*

1. Introduction

Han-shan, also known as Hanshanzi, lived alone in a place called Cold Mountain in the T'ien-t'ai mountains. There is little information about him, even though his name is unknown, although his poems are widely known. Someone said that Han-shan was a rich young master born in Chang'an. After repeatedly failing the imperial examinations, he decided to become a monk. There are more than 300 poems by Han-shan, and the image of Han-shan have been widely circulated while the poems of Han-shan have been widely circulated. This poor man, a lunatic character, is the concentrated reflection of the thoughts of Hanshanzi's poems. Ancient Chinese orthodoxy for poetry aesthetic is elegant and beautiful; it consists of strict rhythm of seven or five quatrains or rhythmic poetry. However, Han-shan's poetry is free verse, and uses more folk oral language, popular and simple content, similar to 19 ancient poems (folk songs of the Southern Dynasty) in format. Han-shan and his poems had not been valued in the pluralistic system of Chinese literature until the period of the New Culture Movement, when Hu Shi spoke highly of Han-shan's poems in the need to promote the vernacular. In his book "*History of Vernacular Literature*", Han-shan and Shih-te were considered to be among the "three or five great vernacular poets" who appeared after the middle of the seventh century. However, Hanshan poetry gradually faded out of the Chinese academic circle after completing its historical mission.

Overseas, the situation of Hanshan is quite different. Hanshan poetry was introduced to Japan during the Shenzong period of the Northern Song Dynasty and has long been favoured by Japanese poets. In the Southern Song Dynasty, Japan regarded Hanshan as the "great Zen poet". This is because many of Japanese leading poets were mostly monks, and the culture's acceptance of ancient Chinese poetry is largely vernacular. Bai Juyi's poems, for example, are also popular in Japan.

After the defeat of fascist Japan in the 1950s, the United States helped Japan rebuild its economy. During this period, Zen Buddhism spread from Japan to the United States. The important "monk poetry" that accompanies Zen is the poetry of Han Shan. The social background of the United States at that time was full of Cold War atmosphere, a large number of young people were unemployed, dissatisfied with mainstream

American society and suspicious of the system. They are high on marijuana and hallucinogens, they wear fancy clothes, they reject mainstream culture, they assert themselves. This is when Zen and Hanshan came from Japan. Translated by Gary Snyder, the famous American poet, Han Shan's poems had a huge impact on the Western world and he even became the spiritual mentor of the Beat Generation. Jack Kerouac read these 24 poems carefully and was greatly inspired. When he wrote his autobiographical novel "*Dharma Tramp*", he wrote a sentence on the title page: Dedicated to Han Shan. With Kerouac's fame and the massive reprint of Snyder's 24 translations of Cold Mountain, it quickly became popular among young Americans. Red Pine (Bill Porter, 1943-), an American translator and writer, was deeply interested in Chinese Zen culture. In 1983, after ten years of translation, he published the first Chinese-English collection of The Collected Songs of Cold Mountain in the United States, laying a solid foundation for the dissemination, acceptance, and canonisation of Hanshan poetry in the English-speaking world.

Hanshan poetry embodies the harmony between man and nature, the harmonious way of life and the spiritual realm, the preservation and protection of harmonious social nature and the environment, a contented state of mind in which the harmony of Zen and the openness of the mind indifferent to freedom attracted the 'beat generation' suffering from the pollution of war. In the history of Chinese literature, Han-shan poetry has received little attention. However, after it was introduced across the ocean to the United States, the depressed young people known as the "Beat Generation" admired Han-shan poetry as an idol, which swept across the ocean and created the worldwide "Han-shan fever", thus establishing the high status of Han-shan poetry in world literature. The spread of Han-shan poems in the United States has been a beneficial enlightenment for Chinese culture to "go out". In view of the international influence of Han-shan and the number of Han-shan poems, it is necessary to study their English translation in depth.

2. The Current Situation of the English Translation of Hanshan Poems

According to statistics, there are more than ten English translations of Hanshan poems, of which the 24 poems translated by Beat poet Gary Snyder are the most widely

available. Previously, the academic community believed that the English Sinologist Arthur Wale's translation appeared first in 1954, but this is not the case. According to relevant historical materials, Henry H. Hart selected and translated "Zhongjia Weng in the North of the City" and published it in 1933. It was the first Hanshan poem to be translated into English. The most influential translation of Hanshan poetry was mediated by Japan and admired by the American Beat generation in the 1950s and 1960s. Hanshan poetry had a profound effect on the American poet Gary Snyder. In 1956, he published 24 English translations of Hanshan poems, which were highly influential in the United States. In his autobiographical novel "*The Dharma Bums*", his close friend Jack Kerouac introduced the Hanshan spirit and the practice of Zen Epiphany, based on Snyder's translation of Hanshan poetry, and dedicated the title page to Han Shan. As Kerouac became famous, the mountain became known to the Beat Generation. But the tide of Hanshan translation did not recede with the Beat Generation, and in the 1980s Red Pine published a full translation with Robert G. Henricks (*The Collected Songs of Cold Mountain and The Poetry of Han-shan: a Complete, Annotated Translation of Cold Mountain*). Charles Frazier won the 1999 National Book Award for *Cold Mountain*. This award-winning book not only takes Han Shan as its title, but also includes a quotation from a poem by Han Shan on the title page of the book.

人问寒山道，寒山路不通

Men ask the way to Cold Mountain. Cold Mountain: there's no through trail.

The book has been on the New York Times bestseller list for 45 consecutive weeks and is a hit with American readers. It was also made into a film in 2003 and won the Best Supporting Actress award at the 76th Academy Awards. More recently, in 2018, Kazuaki Tanahashi and Peter Levitt collaborated on "*The Translation of The Complete Cold Mountain: Poems of the Legendary Hermit Hanshan*". Owen describes the popularity of Hanshan's poetry in the United States: "Almost all Americans who have read Chinese translated poetry know Hanshan".

It is not unusual in the history of literature for an ordinary work that is neglected in one country to become a classic in the eyes of readers in another. Jin Ping Mei (金瓶梅),

for instance, was initially ignored by Chinese scholars because of its pornographic content. It was translated into English and called "*The Golden Lotus*", which was reprinted in several editions. The Chinese also discovered that once the pornographic images were removed, the book itself, which was available at the time, was a complete and accurate record of the culture and could be used as a historical reference to study the history of the culture. The popularity of Hanshan poetry in the United States first influenced Chinese scholars in Hong Kong and Taiwan. In 1970, Zhong Ling of Hong Kong Baptist University published an article entitled "*The Status of Han Shan in the Literary Circles of the East and the West*" in the supplement of Taiwan's *Chuang Dailies*. The author said that she became interested in Hanshan poetry when she was a student at the University of Wisconsin College, and "*The Status of Han Shan in the Literary Circles of the East and the West*" was also a chapter of her master's thesis, which attracted much attention at the time. Since the 1980s, studies of Hanshan poetry in mainland China have paid more attention to the poetry, focusing on the acceptance and dissemination of the poetry overseas and the Zen effect of the poetry itself. As an important phenomenon of the integration of Confucianism, Buddhism and Taoism into Chinese culture, the Hanshan poetry is indeed worthy of study as a rare case in which Chinese culture has been well disseminated and well received in American cross-cultural communication.

3. Cross-cultural Pragmatics and Translation

According to the relevance theory of cognitive pragmatics, the cognitive environments of the information sender and receiver are asymmetric and there are differences between them. Therefore, the communicator's utterance cannot guarantee the accurate transmission of his communicative intention, nor can it guarantee the listener's accurate understanding of the communicator's communicative intention. The main research content of cross-cultural literature is the language used by people from different social and national cultural backgrounds to communicate with each other, and the corresponding meanings of different languages. It is a new discipline that focuses on analysing the status quo and the rules of the language used by people in communication. Intercultural pragmatics mainly involves two different ways of communicating. One is

that both the listener and the speaker are not local and are in different places. The English translation of Hanshan poetry is one of them. The other is that there is a native speaker and a non-native speaker between them: both modes of communication will affect people's ability to implement and interpret the language due to differences in cultural background. The pragmatic view of translation can be said to be a kind of equivalent translation theory. Translators must make an in-depth analysis of the cultural background, social customs and values from the readers' perspective according to the context provided by the original text, and strive to achieve the same pragmatic effects as the original text. We apply cross-cultural pragmatics to the English translation of Hanshan poetry, make a diversified interpretation of it, analyse the reasons for the wide spread of Hanshan poetry in the United States, and provide ideas for the foreign translation of Chinese culture.

4. Pragmatic Translation Strategies of Red Pine's Version of Hanshan Poem

Bill Porter was born in Los Angeles in 1943. In 1983, under the pseudonym Red Pine, Bill published the first complete translation of Hanshan poetry into English, in both English and Chinese, with extensive notes. The foreign media said: "Red Pine has given us the first complete collection of Hanshan poetry. It's fresh and beautiful, it's for all ages, it's for at least one generation". As an important part of translation activities, translation strategy is a set of principles and solutions adopted to achieve specific translation goals. Compared to Arthur Waley, Gary Snyder and Burton Watson before him, he adopts a literal translation and a colloquial prose style, without consciously pursuing rhythm and pacing. It is like a daily dialogue, transparent and open, triggering the reader's communication, acceptance and understanding of the implications. This is very similar to the stylistic features of Hanshan poetry, and the "implication between the words" is paraphrased in a way that combines the original situation. In order to provide readers with the context of the source language, Akamatsu will provide readers with the necessary background information related to the original poem in the form of a preface, footnotes, appendices, etc., so that the translated works could have the characteristics of Thick Translation.

According to Newmark, literal translation is the conversion of the grammatical structure of the source language into its closest equivalent in the target language without taking into account the context, while word for word has to be translated. Free translation is a so-called "intralingual translation", which does not take into account the way and content of the original text and usually paraphrases it in a much longer sentence than the original text. The former is concerned with the accuracy of the words, while the latter is concerned with the meaning of the original text and the fluency and naturalness of the translation. Hanshan poetry is known as popular poetry and vernacular poetry, but it is not easy to understand because of its special expression. Or it may seem obvious, but it's actually Zen. Because of the consistency of Chinese and English conceptual metaphors, a literal translation is undoubtedly the best choice at this time. For example, Chisong's translation of the 262 Hanshan poem retains the image of the original language and does not do much editing.

Example 1: 我见世间人，生而还复死。/ 昨朝犹二八，壮气胸襟士。/ 如今七十过，力困形憔悴。/ 恰似春日花，朝开夜落尔。/

All the people I see, / live awhile then die. // sixteen only yesterday, / a strong and passionate youth. // today he ' s over seventy, / his strength and looks long gone. // just like a spring day flower, / blooming at dawn gone by dusk. //

In example 1, "sixteen" and "seventy" are abstract words, a kind of concept, referring to the young and the old. The original text explains and describes these two words, transforming this abstract metaphor in Chinese into a clear cognitive concept. The conceptual metaphor of sixteen years old and seventy years old has the same metaphor in Chinese and English, so the translator chooses the strategy of literal translation. "Spring day" and "flower" in Chinese and English have a positive emotion metaphor and a bright time metaphor. From the level of expression, the literal translation can fully convey the Zen spirit of this poem.

Example 2: 重岩我卜居，鸟道绝人迹。/ 庭际何所有，白云抱幽石。/ 住兹凡几年，屡见春冬易。/ 寄语钟鼎家，虚名定无益。

Towering cliffs were the home I chose, bird trails beyond human tracks.//what does my yard contain,/ white clouds clinging to dark rocks //every year I've lived here,/I've seen the seasons change.//all you owners of tripods and bells,/what good are empty names .// Similarly, in example 2, the literal translation is used in its entirety. In Chinese, "Zhong Dingjia" refers to a rich and wealthy family. Red Pine translates "钟鼎家" as "owners of tripods and bells", but there is no similar idiom in English. And Gary Snyder did a cognitive processing of this article and translated it as "*In a tangle of cliffs, I chose a place, /Bird paths, but no paths for me.//What's beyond the yard? /White clouds clinging to vague rocks./ Now I've lived here – how many years./ Again and again, spring and winter pass./ Go tell families with silverware and cars: 'What's the use of all that noise and money? //*" Snyder takes into account the cognitive characteristics of the target language readers and uses different metaphorical expressions on the basis of retaining the conceptual metaphor that is more in line with the expression habits of the target language readers.

It is clear that Snyder's translation is more aesthetic and poetic. Compared to Snyder's translation, Red Pine's translation reveals Red Pine's literal and colloquial style of translation, which is flat in tone and ends abruptly with little rhyme. In terms of rhythm, Red Pine's translation is closer to everyday speech and easier to disseminate. In context, however, 'owners of tripods and bells' cannot accurately achieve pragmatic communicative functions.

5. Cultural thinking to understand paraphrasing

As the famous translator Nida said, "The role of language in culture and the influence of culture on the meaning of words and idioms are so great that it is difficult to fully understand the text without considering the cultural background" (Nida & Taber? 1969). Cognitive pragmatics refers to the understanding of new information in discourse and communication requires mnemonic assistance. Language is not only a tool to communicate and transmit information, but also a medium to express ideas and spread culture. Due to the differences between Chinese and foreign cultural backgrounds, translators must be familiar with the pragmatic principles of the target and source languages, and take into account the audience's acceptance in the exchange

of information, so as to reach the level of cross-cultural dialogue. At the Simmons International Chinese Poetry Forum in 2004, Red Pine argued that language is only a surface, and translators need to go deeper than the words themselves. He pays more attention to the spirit of poetry and the openness of translation. In the translation of Hanshanzi, Red Pine deals with linguistic differences based on the context of the original text, deeply explores the pragmatic intention of the original author, and uses various semantic associations between the text and words to find out the cultural connotation contained in the text.

Example 3: 一为书剑客，三遇圣明君。/东守文不赏，西征武不勋。/学文兼学武，学武兼学文。/今日既老矣，余生不足云。

A master of the brush and the sword,/ met three illustrious lords.// in the East his advice was ignored,/ in the West his valor wasn't honored.// he mastered the brush and the sword, /he mastered the sword and the brush.// today now that he's old, /what's left isn't worth saying.//

According to Nida's theory of functional equivalence, the purpose of translation is not to achieve strict correspondence on the word list, but to achieve functional equivalence between two languages, so that readers of the target text and readers of the original text can obtain essentially the same information. Because of the formal differences between the two languages, translation requires more or less a degree of rendering. The cultural differences of the source language lead to the need for interpretive representation in translation. The original poem tells the story of Jeng's lifelong quest for fame and fortune in the Han Dynasty. Although he saw three generations of emperors, he missed the opportunity to start his career because the emperors had different tastes. When the emperor liked officials, they were not appreciated because they learned martial arts. When the emperor needed officers, they were not appointed because they studied martial arts. When I was young, I needed martial arts and gave up literature. When I reached middle age, I needed martial arts and gave up literature. So, a lifetime passed, and by the time he was appointed by the emperor, he was old and useless for the rest of his life. As Zhang Rugui (2010) said, "manifestation refers to the explicit expression of the implicit information of the native language in the process of translation". The

Chinese original text hides the subject and Red Pine adds the subject to achieve communicative equivalence. In addition, the Chinese original text uses the rhetorical device of mutual modification, but Red Pine does not reflect this. The form of the original text is retained, and the form achieves the same effect as the atmosphere.

Example 4: 我见黄河水， 凡经几度清。 /水流如急箭， 人世若浮萍。 /痴属根本业， 无明烦恼坑。 /轮回几许劫， 只为造迷盲。 /

I see the Yellow River,/and how many times it clears.//its current like an arrow,/our lives like so much duckweed.//our ignorance springs of karma,/our delusion valleys of sorrow.//we whirl around countless kalpas,/because we keep ourselves blind.//

Ye (业) or Karma in Sanskrit is a religious concept introduced to China through the eastern transmission of Buddhism. It refers to all actions, words and thoughts as karma, both good and evil, but generally evil. Red Pine does not explicitly edit cultural terms. As a target language translator, Red Pine tries to convey the original information and culture of the source language to the target language readers, thus preserving the characteristics of the original text.

6. Conclusion

There are so many poems in China that people naturally focus on the best or most famous. Han Shan, an anonymous monk who can only be described as a hermit, is often overlooked. But he became famous in Buddhist circles and his poems were repeated by Zen monks. When his poems were introduced to Japan, famous Japanese monks such as Toraseki Ishiren, Shizan Myozai, Ikkyuu Soujyuun and others imitated his poems, thus increasing his influence. The Qing dynasty gave him a religious identity as the embodiment of Manjusri. His poetry gained attention with the arrival of Zen Buddhism in the United States, and Red Pine, the first complete English translation, is significant. Red Pine is not a professional translator but a folk scholar, which is partly a reflection of the spread and recognition of Hanshan poetry in the United States. The translator reconstructed the original text according to his own scattered and clear treatment of cultural differences, and promoted the canonisation of Hanshan poetry in the United States. The dissemination of Hanshan's poems in the United States not only

met the needs of American society and culture at that time, but also promoted the development of these translators.

Bringing Chinese culture to the world is a systematic project. The best translation strategy for Chinese culture to go global may consider future translations of Chinese culture in foreign languages and accurately convey pragmatic and communicative functions while taking into account the subjective needs of the target language country.

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跨文化语用学视角下寒山诗英译翻译策略研究

摘要：在日本、欧美等国，寒山诗引起了学者和大众的巨大热情。自上世纪五十以来，寒山诗在美国被不断地翻译，成功地传播，产生了巨大的影响。随着综合国力的不断增强，中国十分重视优秀传统文化的外译，翻译的媒介是语言，是一种跨文化语用的实践活动。在古典诗歌翻译研究中融入跨文化语用学，可以探究译者在翻译过程中所运用的思维与策略，从而对今后如何更好地实现跨文化交际目的予以启示。1983 年美国民间学者赤松（Red Pine）翻译的《寒山歌诗集》是该诗集第一个英语全译本。本文借助跨文化语用学，分析赤松的寒山诗英译翻译策略及其对语言文化差异的处理，也为中国文学走向世界提供一点启示，推动文化“走出去”。

关键词：寒山诗，跨文化语用学，翻译。

