



TRANSLATION RESEARCH OF COLD MOUNTAIN POEMS FROM THE PERSPECTIVE OF TRANSLATOR BEHAVIOR CRITICISM

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Abstract:

The spread of Cold Mountain (Han Shan) poems is a text travel. As an important phenomenon of Chinese culture as well as a world cross-cultural phenomenon, it has significant research value. From the perspective of translator behavior criticism, the translator's volitional nature, identity and the social context in which the translator's behavior takes place all influence the translator's internal and external translation behavior. Based on the "Truth-seeking-Utility-attaining" Continuum Mode of Evaluation, we find that different sinologists display different translator's behavior characteristics when translating Cold Mountain poems into English. This paper summarizes the general behavior rules of translators, which can provide some references for the "going out" of Chinese culture.

Keywords: translator's behavior; "Truth-seeking-Utility-attaining" continuum mode of evaluation; Cold Mountain poems; Han Shan

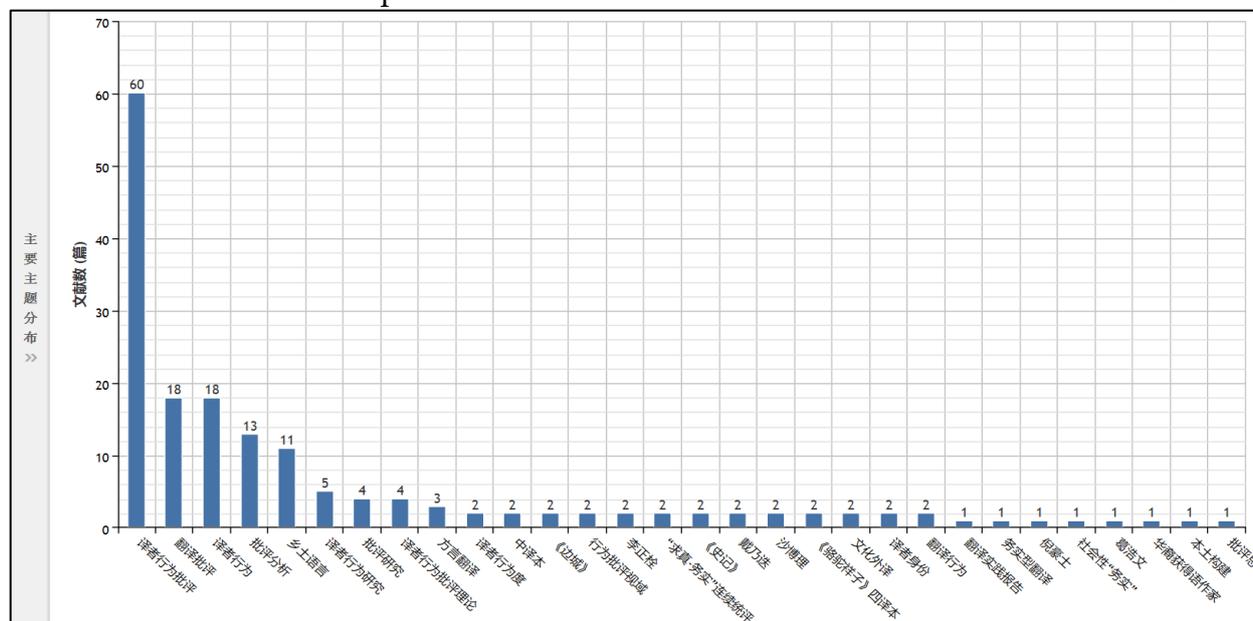
1. Translator's Behavior and the "Truth-seeking-Utility-attaining" Continuum Mode of Evaluation

In the past 30 years or so, translation studies have shifted its focus "from the object of translation to the translator as manipulator, from one- to multi-faceted approach" (Yuan, 2003: 74). With the emphasis on subjectivity, the translator gradually moves from the background to the stage and becomes more and more important. Translator Behavior Criticism is a study "focusing on the role of volitional translators in the process of translation socialization and the general behavior characteristics of their texts" (Zhou, 2014: 64-65). This research takes into account the internal and external context and effect of translation as well as the translatable and untranslatable text. It can explain the relationship among the degree of truth-seeking, degree of utility and degree of rationality, so as to improve the objectivity and comprehensiveness of the translation evaluation (Zhou, 2011: 42). According to the statistics of CNKI, relevant studies mainly focus on the translator behavior

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criticism theory, the translation and introduction of Chinese literary classics from the perspective of the translator's behavior, and the translation criticism of local language into English, but very few articles combined it with poetry translation.

Table 1: Distribution map of relevant studies of translator behavior criticism in CNKI



Volitional translators face not only the original text, but also the society. They have not only linguistic nature, but also social ones, as well as the dual responsibility of serving the "author / original" and "reader / society" (Zhou, 2014: 64-65). As the producer of discourse, the translator should understand and interpret the source text on the one hand, and on the other hand, express the result of his understanding and interpretation for the reader of the target language (Yuan, 2003: 77). In order to reproduce the meaning of the original text, the translator instinctively asks himself to "seek the truth" of the original text, which reflects the linguistic nature of the translator's behavior. When the translator adjusts the translation due to various external demands and pursues a certain degree of utility under the social background, his sociality is more reflected. The study of translator behavior criticism is a study of the socialization process in which the translator participates in the society with the help of translation activities. The performance of the translator's role in the translation needs to be described and explained through the construction of an evaluation model, and the "Truth-seeking-Utility-attaining" Continuum Mode of Evaluation of the translator's behavior is the concrete product under this background (Zhou, 2010: 93). The translator's choice of "truth-seeking" and "utility-attaining" is restricted not only by himself but also by the social and cultural environment. It is undeniable that "truth seeking" and "utility-attaining" are in a dialectical relationship, the two are different from each other and integrated (Huang&Liu, 2019).

2. Cold Mountain Poems and Their English Translation

Han Shan was a famous poet monk in the Tang Dynasty who was grotesque in behavior and strange in dress. He liked to write poems. Some people have collected more than three hundred of his poems into a volume and compiled them into *Hanshanzi Poetry Anthology*. His poems are rich in Zen principles, but his popular language does not conform to the elegance and suggestiveness emphasized by the mainstream poetics of ancient China, so for a long time, Han Shan's poems have been lingering on the edge of orthodox literature. Although his poems were not popular at home, they gained popularity abroad, especially in the 1950s when his poems were introduced to the United States. The Beat Generation of the United States regarded Han Shan as an idol. In 1954, Arthur Waley published 27 Cold Mountain poems in the magazine *Encounter*, which made the first appearance of Cold Mountain poems in America. According to statistics, there are nearly 10 kinds of English translations of Cold Mountain poems. Among them, Gary Snyder published 24 English translations of Cold Mountain poems in 1958, making them the classics of American poetry. In 1982, Zhao Yiheng analyzed the influence of Snyder's English translation of Cold Mountain poems. Later, scholars began to study the translation phenomenon in Snyder's English translation (Ou, 1994; Hu, 2005; Zhang, 2008) and the external communication of Cold Mountain poems (Zhou&Hu, 2008). Professor Zhong, an authoritative scholar on Cold Mountain poems in China, has also published many papers and monographs. Xu Ming (2019) also made a textual research on Snyder's translation of Cold Mountain poems into English. This is of great significance to the study of English translation of Han Shan poems.

3. The Embodiment of the Translator's Behavior in the English Version of Cold Mountain Poems

3.1 Translators' Background

The three most famous translations of Cold Mountain poems in the United States were by Burton Watson, Ken Akamatsu and Gary Snyder. Among the three translators, Gary Snyder's translation is the most effective and influential. Snyder is a famous American poet and one of the representatives of the Beat Generation. He chose 24 Cold Mountain poems for translation, most of which are simple and full of Zen philosophy. Professor Ou (1994: 33) said that Snyder's translation of Cold Mountain poems had the most far-reaching influence because his own act and thought at that time was like an American Han Shan. His choice was not only based on his personal orientation, but also on his knowledge of the prevailing ideology and readers of the time. The Beats were a loosely bound group of young poets and writers who emerged in the United States after World War II. They were bored, law-averse, and thrill-seeking, acting much like the nihilistic, cynical, and uninhibited Han Shan in Cold Mountain poems. Gary Snyder knew that the quiet, lonely mountain life of the poems resonated with the hearts of the Beat Generation (Hu, 2005: 65). Paul Rouzer is a professor at the University of Minnesota in the United States. He has a strong interest in classical Chinese poetry and Zen Buddhism. Rouzer is a well-versed scholar of Tang poets such as Du Fu and Wen Tingyun. In recent years, he has focused

on Han Shan. In 2017, he published his full translation of Cold Mountain poems. Rouzer thought that Han Shan's poems were difficult to understand and he tended to use supplement and annotation to promote readers' understanding.

3.2 Text Interpretation

Table 2: Comparison of Snyder's and Rouzer's translations of Han Shan poems No. 20

	Gary Snyder	Paul Rouzer
欲得安身处	I wanted a good place to settle	If you want to find a resting place
寒山可长保	Cold Mountain would be safe	Cold Mountain will keep you long
微风吹幽松	Light wind in a hidden pine	A gentle breeze blows the hidden pines
近听声逾好	Listen close—the sound gets better	The closer you come, the better it sounds
下有斑白人	Under it a grey-haired man	Below them sits a white-haired man
喃喃读黄老	Mumbles along reading Huang and Lao	Who's mumbling out Daoist texts
十年归不得	For ten years I haven't gone back home	He's not gone home for ten years now
忘却来时道	I've even forgotten the way by which I come	For he's forgotten how he came

In translation, due to the cultural differences between China and the West, it is difficult to find completely equivalent cultural words between the two languages. In this poem, “下有斑白人，喃喃读黄老”，“黄”和“老” refer to “黄帝”和“老子” respectively. “黄老” is the combined name of Huang Di's study and Lao Zi's study, which is the root of Chinese Daoism. Snyder uses literal translation method to translate “黄老” into "Huang and Lao", which retains the religious color of the original text and seems to be closer to the "original / author" end. In fact, it objectively helps readers to understand the connotation of the original text, attract their reading interest, and achieve a better utility effect. Compared with the "Daoist texts" translated by Rouzer, the concepts of "Huang" and "Lao" translated by Snyder are more unfamiliar to Americans who have little knowledge of Chinese culture. This obvious exotic culture undoubtedly caters to the needs of the Beat Generation who love novelty and are in need of new spiritual support. In terms of language style, Snyder omitted the predicate verb in several places, replaced some with participles, and used monosyllabic words and simple sentences, which seemed to be relatively free and casual, which was in line with the style advocated by the New Poetry Movement at that time and met the social needs and readers' expectations. American scholar Leed (1984: 190) also admitted that Snyder's translated poems are "*compact, simple and fresh*". Rouzer's translation is more elegant and formal because of its neat syntax and rigorous sentence structure. Snyder and Rouzer translate “微风” into "light wind" and "a gentle breeze" respectively, and translate the location word “下” into "under" and "below". However, there is no doubt that both are faithful to the original text and fully convey the content of the original poem.

Table 3: Comparison of Snyder's and Rouzer's translations of Han Shan poems No. 194

	Gary Snyder	Paul Rouzer
久住寒山凡 几秋	I' ve lived at Cold Mountain—how many autumns	Long I' ve lived at Cold Mountain—for several autumns now
独吟歌曲绝 无忧	Alone, I hum a song—utterly without regret	I hum a song to myself; I've got absolutely no worries
蓬扉不掩常 幽寂	(blank)	I do not shut my rustic door, yet it' s always secluded and still
泉涌甘浆长 自流	(blank)	The stream bubbles up with sweet nectar, always flowing on its own
石室地炉砂 鼎沸	(blank)	In stone chambers, in earthen furnace my smelting cauldron seethes
松皇柏茗乳 香瓯	(blank)	Pine Yellow and cypress brew, and pots of fragrant tea
饥餐一粒伽 陀药	Hungry, I eat one grain of Immortal- medicine	When hungry I eat a single grain of the agada drug
心地调和倚 石头	Mind solid and sharp; leaning on a stone	I adjust the ground of my mind as I lean against a stone

One of the most influential Zen thoughts of the beat school is the idea of "emptiness". This kind of "emptiness" does not mean the general sense of the world noise, abandoning thinking and consciousness. On the contrary, it only emphasizes the enjoyment of freedom in daily life, which is a state of advocating natural freedom and an attitude against artificial exaggeration. And this poem just reflects a kind of life attitude of body and mind. In translation, Snyder directly uses the deletion method, which deliberately omits the translation of four sentences. This is the translator's pragmatic adjustment based on the social needs, which is even mixed with his own personal thoughts. He omits the words "甘浆", "石室", "地炉", "松皇", "柏茗" and "瓯", which are unfamiliar to Americans and have no special significance, thus eliminating reading obstacles and interference for readers. Moreover, the translation has a compact context, so it can be regarded as a practical move. In terms of words, Snyder does not blindly adopt the method of literal translation. He translated "无忧" into "without regret" and "伽陀药" into "immortal-medicine", conveying a kind of carefree Zen thought and longing for eternal life. He catered to the spiritual pursuit of the American youth at that time, and tried to shape the image of Han Shan in the hearts of the Beats more vividly, leading readers to look for the life they yearned for and the spiritual world they pursued in Cold Mountain poems. Rouzer's translation is elegant and formal, closer to the original connotation. He translated the cultural words in the poem one by one, and promoted the readers' understanding through the method of annotation, which had the best semantic truth-seeking degree. However, the literal translation inevitably damages the religious tone conveyed in the poem. It should be mentioned that Rouzer translated "斑白发" of the previous poem as "white-haired" and "心地调和" of the last sentence as "adjustment the ground of my mind", which is too literal to interpret the original meaning. Personal pronouns are rarely used in traditional Chinese poetry, but the two translators have added personal pronouns in many places in their translations, which not only accords with the foreign language

habit, but also shortens the distance between readers and Cold Mountain poems. This is undoubtedly the result of the translator's consideration of the readers' acceptance.

4. Summary of English Translation Strategies and Their Causes

Translation behavior is a complex social behavior, which is influenced by many factors, such as the identity and role of the translator, the nature of the translator, and the macro environment of the translator's behavior. With his own understanding of Han Shan's poems and the grasp of the social formation at that time, Snyder's interpretation of Cold Mountain poems is accurate and in place, while Rouzer has a deep study of Chinese poetry and is also interested in religion. They play their respective advantages in the process of translation. The translation can not only accurately convey the meaning and ideas of the original text, but also ensure that the language is exquisite, fluent and vivid. Under the "Truth-seeking-Utility-attaining" Continuum Mode of Evaluation, Snyder and Rouzer's translations pay attention to "truth-seeking", which highlights the translator's linguistic nature. The translations of Snyder and Rouzer are inextricably linked with the times in which they live, and their translations are marked with a distinct sense of the times. Because of the lack of historical and cultural heritage, the United States after World War II was only willing to accommodate foreign things that met its expectations. Later, because of dissatisfaction with the social status quo, the Beat Generation showed behaviors contrary to the mainstream thought. Taking this into consideration, Snyder showed "treason" in his choice and translation. Almost all of his translations adopted the strategy of literal translation, retained the conspicuous foreign cultural vocabulary, and shaped the image of "Han Shan" which was very similar to the young people at that time, bringing them a new spiritual support. Intentional treason refers to the treason of the translator due to the limitation of his own ability, or out of the consideration of ideology and literary view, or out of the consideration of the reader. Although it is contrary to the original work, it is often excusable, and if properly handled, it can produce positive effects (Sun, 2001: 22). In the process of translation, Snyder's bold mistranslations and omissions also reflect his desire to minimize reading obstacles, and his behavior of getting closer to the target language readers highlights the social nature of his translation behavior. Snyder's translation is close to the meaning of the original text, and expresses the style of the original author and the religious thoughts of Cold Mountain poems, which is the instinctive expression and the linguistic expression of the translator within the constraints of the nature of translation. And this kind of "truth-seeking" behavior is the ultimate truth-seeking with the realization of the utility goal. In Snyder's translation, he took into account both the pursuit of truth and the utility, which contributed to the success of Cold Mountain poems in the society at that time. Rouzer's English translation of Cold Mountain poems was published in 2017. In the preface of the book, he says that Han Shan's poems contain religious thoughts and convey the true doctrine of Buddhism. They also appeal to many readers who are now concerned with the Buddhist nature of Zen, so he retains the cultural vocabulary related to religion. At the same time, in order to be as close to the reading experience of the original as possible, Rouzer does not replace the content of the Chinese text. In order to maintain the

consistency between the source text and the translation, he avoids making too many changes, and instead uses annotations to make the meaning of the poems clearer.

5. Conclusion

The different behaviors of translators reflect the will, role and nature of translators. The core of the "Truth-seeking-Utility-attaining" Continuum Mode of Evaluation of translators' behaviors is to describe and explain the existing translation phenomena and analyze the social motivations behind translators' behaviors (Huang&Liu, 2019: 138). Generally speaking, Snyder's translation tends to be in the utility end on the continuum of translators' behaviors, while the proportion of truth-seeking behaviors of translators in Rouzer's translation is slightly higher than that of utility. The two scholars' efforts to give consideration to both "truth-seeking" and "utility-attaining" emphasize the organic unity of the translator's language and sociality. Their translation behavior, as the product of their times, met the needs of their times and produced a positive effect and influence.

Conflict of Interest

The authors declare that there is no conflict of interest.

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