

Exploring Challenges in Translating Li Bai's Classical Chinese Poems to English

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ABSTRACT

Translation has helped tremendously in introducing classical Chinese literature to the world. One of the challenges literary translators face is translating poems, particularly in languages of different families such as English and Chinese. In this study, the three-beauty principle was employed to evaluate the classical Chinese poetry translation of Li Bai's ten poems. Evidence of lexical, syntactic, textual, rhetorical, and imagery challenges was identified, and the process of translation was described with the analysis of ten selected poems and their translations. It was found that understanding Chinese culture, history, and language is crucial for maintaining the original poetic atmosphere and meanings despite the fundamental challenge of intertextuality in Chinese poetry translation. The findings could have implications for translators and readers in that a good poetry translation should preserve the original poem's sense, form, and meaning as much as possible depending on the lyrics, translators' creativity, melody, rhyme, and the differences between the languages and cultures.

Keywords: classical Chinese; challenge; Li Bai; intertextuality; translation

INTRODUCTION

Translation plays a crucial role in introducing classical Chinese literature to the global literary context (Ng, & Amini, 2019). For thousands of years, poetry has been one of the most popular literary genres and is highly valued by the Chinese people (Fong, 2020). Li Bai, also known as Li Bo, was a Chinese poet who was known to be a genius and a romantic figure that took traditional poetic forms to a new level. He and his friend, Du Fu were the two most prominent figures in Chinese poetry during the Tang dynasty, the "Golden Age of Chinese Poetry". Both are considered the most illustrious among many great poets from the Tang and other dynasties (Holyoak, 2014). Li Bai wrote many poems, for example on friendship, solitude, and the joys of nature with amazing and great freshness of imagination. He was also known as 'Poem-God' (诗仙) due to his talented writing. Having started to write poetry at the age of 24, Li Bai lived

a romantic life and tried to reflect this in his poems. Some of the themes he wrote about were friendship, solitude, the joy of nature, freshness of imagination (Holyoak, 2014).

Translating classical Chinese poetry into a foreign language has been one of the common challenges that translators have always faced. A translator should also maintain the balance between these criteria with the intention to produce a singable, meaningful, and natural translation (James, et al., 2018; Daud, et al., 2021; Tee, et al., 2022). Besides the cultural and historical differences (Tan, et al., 2021), conveying the original sense of the classical Chinese poems and meaning are some of the factors that contribute to the challenge. The most outstanding problems are the irregular phenomena in the English translation, where it can be generally analyzed through three aspects, namely: (i) using of the noun, (ii) organizing of connotation, and (iii) expressing of allusion (Ding, & Zhou, 2015).

The difficulty of poetry translation is due to the elements that reflect the cultural and historical background. While maintaining artistic conception and intention, translators still face difficulties in translating poetry (Gao, 2001). For the multilingual, the general perception of the English translation of Chinese poems is said to be plain and dull, and there is no room for poetic imagination (Tang, 2014).

Low (2003) introduced the five criteria of song translation to maintain a balance, for example in determining whether the ST “should be translated, paraphrased or completely re-edited” (Vermeer, 2000, p. 231). The five criterion includes (a) singability, (b) sense, (c) naturalness, (d) rhythm, and (e) rhyme, while singability is the utmost factor to be taken into consideration in translating lyrics. When translating Chinese poetry into another language, the artistic conception should be deemed significant (Chen & Li, 2018).

Santos (2016) stated that an obvious version or report of a text in another text is the documentary translation whereas an independent form of communication from the source text (ST) is the instrumental translation. He agrees with Baker (2018) that the distinction between these two is significant as it determines the effectiveness of a translated text across an author’s intended message. According to Munday (2001), an effective form of translation is when both the verbal and non-verbal gaps are successfully connected which then constructs an effective communication between the sender and the receiver in a communication process. Literal translation and free translation are applied as the main translation methods. According to Ding and Zhou (2015), the most challenging part of translating Chinese classical poetry is to integrate “meaning” and “form” to convey the cultural image in the poetry. They further explained that free translation is used to translate the meaning of the source text; the literal translation is used to translate the “form” of words, which mainly involves translating the source text word for word or adopting the Chinese “pinyin” transliteration of the words.

The challenges that one must address when translating poetry call for devising appropriate strategies (Gorlee, 2005). Regarding the issue of the problems in translated poetry, there is no certain establishment of norms or well-organized systems for arriving at such adaptations. Thus, it is a demand for the translation field to explore the translation of poetry, particularly from the Chinese language to the English language. Smola (2011) stated that translating musicals is a demanding art because unlike in most other types of translation, many extra-textual factors need to be considered. Thus, it is necessary to have creative and experienced translators to translate songs or rewrite the translated songs. Moreover, Askari and Akbari (2014) stated that the translation of proper nouns is a significant problem due to the need to convey the essence (philosophy or logic) of nouns in different cultures.

Moreover, free verse is becoming more popular with direct speaking rather than using illusions which could eventually fill in the gaps between poetry from different cultures (Ye, 2019). This might ease the translator’s job in comparison to the translation of ancient Chinese poetry. But the fundamental challenge, namely of managing the intertextuality, remains the same (Kanan, et al., 2022). Translating poetry delineates some responsibility for readers as

well. According to Venuti (2009), a reader, should not only have proficiency in the languages, but also have sufficient literary and cultural knowledge to recognize intertextual relations, and adequate theoretical capability of interpretation in the process.

METHODOLOGY

This study aims to analyze the translation of ten poems by Li Bai (李). In this paper, the process of translating and the challenges faced by the translators during the process were analyzed. The process consisted of the identification of the challenges in the selected poems, providing examples for the identified challenges, and justifying the reasons for the challenges in the translations. In order to meet the criteria of the three-beauty principle based on the operational definition of a three-beauty principle in the present study according to Cheng (2009), four main challenges were identified, which can be categorized into (1) lexical challenges, (2) syntactic and textual challenges, (3) rhetorical challenges, and (4) imagery challenges.

Cheng (2009) proposed a three-beauty principle to evaluate classical Chinese poetry translation based on the definition of the poem, which is beauty in sense, in sound, and in form. It displays omissions, additions, or/and other deviations from the ST to the TT. Therefore, the ten poems were evaluated based on the three-beauty principle. The challenges faced to achieve the three principles in the translation process were further categorized. To deal with these challenges, the poems were compared with other translated versions from other translators to identify strategies to address the challenges (Aulia, 2018; Yap, et al, 2018). A “translation” strategy is the transfer of a message from the ST/SL “with a reasonably high degree of semantic fidelity” to the TT/TL (Low, 2013, p. 231).

The ten translated texts were selected purposefully based on the criteria of availability, popularity, and some level of acceptability checked by two expert validators. They were two experienced translators with literary educational backgrounds and experience in translating poetry.

LEXICAL CHALLENGES

Lexical challenge refers to the challenge of finding a word in the target language that can achieve the exact equivalence in the source language (Li, 2010; Amini, et al., 2013; Yaqubi, et al., 2018). The lexical challenge was the first issue faced in transferring the sense in classical Chinese poetry translation. Evidence of the examples is provided below:

Old-style Chinese Words

One of the main reasons why classic Chinese poems are hard to translate is that they are written in the archaic style. Thus, it is challenging for translators to explain the classic expressions in modern Chinese words and then identify the equivalent values and meanings in English. Usually, the improper words identified in English are likely to lose the allusions and impact of the original text. For example, “日 (Sunshine) 照 (reflecting) 香炉 (incense stove) 生 (born) 紫烟 (the purple smoke)” means that under the sunshine, the incense stove was rising with purple smoke. The word “生” means “born” in modern language but in ancient Chinese, it means that the incense stove burns out the incense with the purple smoke. Therefore, “生” was translated as “produce” , which can better convey the meaning. Another translator, Burton Watson translated “生” to “kindle” , so the sentence becomes “Incense Stove kindles a violet smoke”. The word “Kindle” means to set something on fire. The original meaning of this sentence is the incense stove burns the incense and then produces the violet smoke, instead of

the incense stove burning the violet smoke. Compared to “Kindle”, “produce” is closer to the original meaning.

Likewise, “疑 (suspect) 是 (is) 银河 (the galaxy) 落 (drop from) 九天 (the heaven)”;

while “疑 (suspect) 是 (is) 地上 (ground) 霜 (frost)”. “疑 ” means “suspect/doubt/think” in modern language. However, in the poem, the meaning is “the waterfall on the high cliff seems thousands of feet and looks like the galaxy falling from heaven”; “the bright moonlight before my bed looks like the frost on the ground”. Thus, the meaning of “疑 ” in the original text conveys a meaning of “looks like something”. Some translated “疑” as “think”. However, if “疑 ” is translated as “suspect/doubt/think”, the subject “I” needs to be added before as the focus of the sentence would be on the person “I” instead of the natural scene the galaxy, or the bright moonlight. To put the focus on the two compared objects as in the source text, in this study “疑 ” was translated to “like” and the full sentence would be “the waterfall on the high cliff seems thousands of feet like the galaxy falling from heaven” to maintain the original meaning.

There are many other old-style Chinese words that have different meanings as the modern language. For instance, “烟花 (fireworks) 三月 (March) 下 (down) 扬州 (Yangzhou)”, “烟花” means “fireworks” in modern Chinese, while it refers to “the blooming flowers” in ancient Chinese; “孤帆 (alone boat) 一片 (one piece) 日 (sun) 边 (side) 来 (come)”, “日 边 ” means “beside the sun” in modern Chinese while it refers to “the horizontal” in ancient Chinese; “仍 (still) 怜 (pity) 故乡 (hometown) 水 (water)”, “怜” means “pity” in modern Chinese while it means “love/cherish” in ancient Chinese. Therefore, to translate old Chinese words, the translators should first know the original meaning of these words, then they need to understand the context. In this way, the translators can better maintain the original meaning of the source text.

Abstract Words

Some abstract words were hard to explain in English with limited length to maintain the poetic “beauty” in the form and in the sense. For example, “忽 (suddenly) 闻 (heard) 岸上 (the shore) 踏 (step) 歌声 (song)”, “踏 (step) 歌声 (song)” can be a form of singing, while beating along the rhythm singing while walking. Obviously, translators cannot explain this word with such a long explanation in the poem. Watson (2010) translated “踏 (step) 歌声 (song)” as “the tramping and singing”. However, the word “tramping” means walking slowly with regular, heavy steps, which cannot maintain the sense of beating the rhythm. To maintain the meaning with limited words, in the present study, this word was translated to “singing with the rhythm of the beating feet”, which can make this abstract word understandable in English.

Similarly, “青山 (green mountain) 横 (horizontal) 北郭 (northern wall)”, the word “横 (horizontal)” describes an image that the green mountain stretches out and crosses the northern wall. In ancient Chinese, poets could build an image with one word, but it is hard to deliver the same sense in modern language. With the understanding of the context, we translated “横 (horizontal)” to “stretch beyond” to maintain the original sense. Other abstract words like “断 (break)” and “开 (open)”. “天门 (Tianmen mountain) 中断 (break) 楚江 (Yangtze River) 开 (open)”, cannot be translated separately, otherwise it would not make sense. Thus, they were translated as “split”, because Tianmen Mountain was split by the Yangtze River.

Thus, to translate those abstract words, the translators can use some concise explanations to indicate the implicit meaning. The challenge is to maintain the beauty in the

form as the length and numbers of words might need to be altered. These words could be translated by integrating the meaning of the abstract words into complete sentences. Translating a poem word by word cannot deliver the sense of abstract words effectively.

Cultural Words

Some cultural words in Chinese were also difficult to translate. For example, in translating regional nouns, balancing the free translation and literal translation could be challenging due to the complexity of the Chinese region. For example, “庐 (lu) 山 (mountain)”, “白帝 (Baidi) 城 (City)”, “江陵 (Jiangling)”, “广陵 (Guangling)”, “黄鹤楼 (Yellow Crane Tower)”, “扬州 (Yangzhou)”, “楚江 (Yangtze River)”, “荆门 (Jingmen)”, “楚国 (land of Chu)”, “北郭 (Northern wall)” are the different mountains, cities, rivers, and towers that Li Bai mentioned in his poems. The understanding of these ancient regional names requires some background knowledge of Chinese history. For example, “楚国 (land of Chu)”, a vassal state in Chinese history from the late Shang Dynasty to the Spring and Autumn Period, “北郭 (Northern wall)”, the wall built outside the city in ancient China to defend the enemies. Those culture-specific items are hard to explain with limited words in English. Therefore, Pinyin was used to transliterate most of the regional words to maintain the cultural sense and form of a poem, thus, English readers without any background knowledge of Chinese culture may need further reading to understand the meaning.

TEXTUAL CHALLENGES

The second type of challenge was textual issues in the translation.

Rhythm

The rhythm can make a poem sound more poetic and is influenced by language devices (Cheng, 2009). She discussed some methods to retain the rhythm of classic Chinese poems. First, by repeating the initial consonant in the successive words, like in "on every side, you hear the sweet birds sing" repeated "s" sound; by repeating the vowel sound as a part-rhyme, such as “I slept in spring not conscious of the dawn, pray how many blossoms have fallen down”; and by arranging the lines in terms of end rhyme, like abab pattern: “daylight/ trilling/ night/ falling”, aabb pattern, and aaaa pattern. With these methods, the rhythm was partially maintained as below:

TABLE 1. *Translation of the Source Text 1*

Source Text 1	Target Text 1	Target Text 1 (translated by Shigeyoshi Obata)
标题：早发白帝城	Title: Trip to Baidi City in Early Morning	The River Journey from White King City
S5: 朝辞白帝彩云间，	At dawn, I left Baidi City, rising to the sky.	At dawn, I left the walled city of White King, Towering among the many-colored clouds;
S6: 千里江陵一日还。	In only one day, arrived Jiangling in thousands of miles away.	And came downstream in a day One thousand miles to Jiangling.

S7: 两岸猿声啼不住,	The screams of apes on both sides of the river are still crying in my ears.	The screams of monkeys on either bank Had scarcely ceased echoing in my ear
S8: 轻舟已过万重山。	While the light boat has passed through ten thousand green hills.	When my skiff had left behind it Ten thousand ranges of hills.

TABLE 2. Translation of the Source Text 2

Source Text 2	Target Text 2	Target Text 2 (translated by Xu Yuan Chong)
标题：望天门山	Title: View Tianmen Mountain	Title: Mount Heaven's Gate Viewed from Afar
S17: 天门中断楚江开,	Tianmen Mountain was split by the Yangtze River,	Breaking Mount Heaven's Gate, the great River rolls through;
S18: 碧水东流至此回。	The green river flows eastward to this swirling and surging place.	Green billows eastward flow and here turn to the north.
S19: 两岸青山相对出,	The mountains on both sides of the river are towering and steep,	From both sides of the River thrust out the cliffs blue;
S20: 孤帆一片日边来。	Only a lone boat is flying fast from the sky to the earth.	Leaving the sun behind, a lonely sail comes forth.

As seen in Tables 1 and Table 2 art rhythm at the end of each sentence was abcc and pattern aabc respectively. In poem 3, Xu achieved a better rhythm in pattern abab (goodbye/ sailing/sky/billowing) as below:

TABLE 3. Translation of the Source Text 3

Source Text 3	Target Text 3	Target Text 3 (translated by Peter Jingcheng Xu)
标题: 送孟浩然之广陵	Title: A Farewell to Meng Haoran on the Way to Guangling	Title: A Farewell to Meng Haoran Leaving for Guangling
S9: 故人西辞黄鹤楼,	An old friend bade farewell to the West Yellow Crane Tower,	Ala ! To Yellow Crane Tower my old friend waved goodbye.
S10: 烟花三月下扬州。	Flowers are blooming in March, but he leaves for Yangzhou.	In thriving March down to Yangzhou eastwards was sailing.
S11: 孤帆远影碧空尽,	The shadow of the lonely sailboat disappeared in the blue sky,	Away the boat was fading at the kiss of sea and sky.
S12: 惟见长江天际流。	Only see the Yangtze River running toward the horizon.	I saw but Yangzi River at the horizon billowing.

Therefore, based on the translation in this study and Xu's version, it can be suggested that the end rhythm is easier to achieve. The translators can translate the overall meaning and then adjust the end words to the ones with similar sounds, like "-ing", "-s" and "-es".

Poetic Feel VS. Explicit Meaning

In classical Chinese poems, the image concept, like rivers, mountains, cities, and moon, are the pillars of poetry as well as the verbs like see, watch, cross, and on while the actors "I", and "we" are marginalized and implied (Tian, 2013). Therefore, transferring the image concepts and the action doers clearly, as well as maintaining the original poetic feelings were challenging. For example, in poem 4, Quiet Night Thoughts, Li Bai omitted all personal

pronouns and focused on the image. The omission of personal pronouns is likely to make it difficult to know the subject and object (who did what). Therefore, to explicate the meaning, we used “my” and “I” as below:

TABLE 4. *Translation of the Source Text 4*

Source Text 4	Target Text 4	Target Text 4 (anonymous)
标题：静夜思	Title: Quiet Night Thoughts	Thoughts on a Still Night
S21: 床前明月光,	The bright moonlight before my bed,	Before my bed, the moon is shining bright,
S22: 疑是地上霜。	Like the frost on the ground.	I think that it is frost upon the ground.
S23: 举头望明月,	Raising my head, I look at the bright moon,	I raise my head and look at the bright moon,
S24: 低头思故乡。	Lowering my head, I think of my home village.	I lower my head and think of home.

Similarly, other translators added some personal pronouns to make the poem more explicit and easier to understand (Amini, et al., 2021).

TABLE 5. *Translation of the Source Text 5*

Source Text 5	Target Text 5	Target Text 5 (translated by Burton Watson)
标题：望庐山瀑布	Title: View Mount Lu's Waterfall	Title: Viewing the Waterfall at Mount Lu
S1: 日照香炉生紫烟	The incense burner produces purple smoke with sunshine reflecting,	Sunlight streaming on Incense Stone kindles a violet smoke:
S2: 遥看瀑布挂前川	The waterfall hanging in front of the mountain looks like white silk from a distance.	Far off I watch the waterfall plunge into the long river,
S3: 飞流直下三千尺	Flying water falling down straight seems three thousand straight.	Flying waters descending straight three thousand feet,
S4: 疑是银河落九天	Like the galaxy falling from heaven.	Till I think the Milky Way has tumbled from the ninth height of Heaven.

Nevertheless, by adding the personal pronouns in the sentences, the focus normally changes from the image concepts to the person as the personal pronouns are normally put at the subject position, which is not what the poet wanted to emphasize. Thus, it is a challenge for translators to maintain the original poetic feelings as well as the explicit meaning.

RHETORICAL CHALLENGES

As in every poetry, in Chinese poetry metaphors are used to express feelings. The use of metaphors has a long history in classical Chinese poetry where poets usually use plants, birds, beasts, farm animals, the sun, the moon, stars, etc. as vehicles for tenors and images for conveying the message of the poem (Yu, 2015). Yet, translating these metaphors could be challenging as the intended meaning might be falsified if the translator misunderstood the underlying meaning.

As shown in source text 7, the poem is about the poet going to a temple for a one-night stay and finding a building which inspires him to create this poem. He uses metaphorical language to explain how tall the building is, as tall as he might be able to touch the stars. Next,

the poet dares not to speak loudly, as he fears disturbing the gods in the sky (heaven). The illustration of described of the depth and height clearly shows his expressions of how surprised and happy he is. Using metaphors in this context offers the readers the view of the scenery.

TABLE 6. *Translation of the Source Text 6*

Source Text 6	Target Text 6	Target Text 6 (translated by Little Rabbit)
标题：夜宿山寺	Title: Night at Mountain Temple	One Night Stay in the Mountain Temple
S25: 危楼高百尺，	The high tower is a hundred feet tall,	The temple is so high in the mountain,
S26: 手可摘星辰。	From here one's hand could pluck the stars.	I feel like my hands can touch the stars.
S27: 不敢高声语，	I do not dare to speak in a loud voice,	However, I do not dare to talk loud,
S28: 恐惊天上人。	I fear to disturb the people in heaven.	Because I am afraid to scare the people living in the skies.

In this poem, Li Bai receives messages that he has finally received amnesty from a case where he was being exiled. He is showing his expression of happiness and surprise by portraying the scenery of the city he passed by Baidi City. “两岸猿声啼不住” and “轻舟已过万重山” were translated as “the screams of apes on both sides of the river are still crying in my ears” and “while the light boat has passed through ten thousand green hills”. On his way back to Jiangling, the boat was moving fast, some voices of the apes are heard, and the beauty of the mountains was astonishing for both of them. As for the latter, “轻舟” is the essence of this line where it shows the boat has passed through the mountains as it drove quite fast. Nevertheless, we could only notice the expression of happiness and the reason behind this feeling.

Metaphor conveys the experience of the poet or the amazing scenery. Translators are recommended to identify the underlying meaning or reason before translating to the target reader as in ‘The hustle and bustle of the two sides of the river kept screaming, and the brisk boat had sailed through the mountains’.

IMAGERY CHALLENGES

Imagery in poetry comes in various forms. It is bound to the source language culture where it must be transmitted to the target readers who are situated in a different linguistic and cultural context. Often, it is difficult to translate poetry as it is simply not a matter of words, but of associations, and connotative meanings in language and culture (Kunish, 2011). For instance, some of the images that would be common in the Chinese context are not recognized by the target-text readers.

Source text 7 mainly illustrates the geographical situation and the magnificent scene at Jingmen. The descriptions of the scenery as in S37 made translation challenging. For example, the phrase “天镜” is referring to the moon in this context.

TABLE 7. *Translation of the Source Text 7*

Source Text 7	Target Text 7	Target Text 7 (translated by Betty Tseng)
标题：渡荆门送别	Title: Farewell at Jingmen	A Farewell on Board after Leaving Jingmen
S33: 渡远荆门外，	Leaving far beyond Jingmen,	Having fared forth leaving the Jingmen Mountains far behind,
S34: 来从楚国游。	Traveling, revelling in the vast land of Chu.	We have sailed into the region of Chu to roam its landscape.

S35: 山随平野尽,	Mountains end and the plains begin,	Mountain scenes give place to open country and plains,
S36: 江入大荒流。	The river winds through the wilderness.	Waters of creeks and streams aggregate into a river of full spate.
S37: 月下飞天境,	The reflection of the moon is like a flying mirror,	The moon casts on the waters a reflection of a heavenly mirage,
S38: 云生结海楼。	A castle is built by clouds in the sky at dawn.	In the sky at dawn, clouds gather to build a castle in the air.
S39: 仍怜故乡水,	I still honored homeland water,	How I cherish the waters from home,
S40: 万里送行舟。	Send our boat for thousands of miles far and away.	That has carried our boat thousands of miles far and away.

Here, the poet is looking directly up at the sky and sees the bright moon which looks like a mirror that flew down from the sky. If the original image is changed as if the poet is looking at a reflection of the moon, instead of looking up to the sky at the moon, the imagery is not translated accurately. In another example (S38), the phrase “海楼” means “mirage” instead of a “castle” where we translated it to “a castle is built by clouds...” and “... clouds gather to build a castle in the air”. The image in this line is the colorful clouds that are floating in the sky and are linked to form a mirage.

Next, in source text 8, the poet is trying to illustrate an image where he came to the place where he was left all alone. Here, the poem talks about some friends. 孤云独去闲 is not about the clouds, it means that his friends are not as many as before, picturing the scene of loneliness at Jingting Mountain.

TABLE 8. Translation of the Source Text 8

Source Text 8	Target Text 8	Target Text 8 (translated by Mohammad Daeizadeh)
标题：独坐敬亭山	Title: Sitting alone at Jingting Mountain	Sitting Alone on Jingting Shan Hill
S29: 众鸟高飞尽,	A flock of birds flying high utmost,	A flock of birds is flying high in the distance,
S30: 孤云独去闲。	Lonely cloud goes idle alone.	A lonely cloud drifts idly on its own.
S31: 相看两不厌,	Never get tired gazing at each other,	We gaze at each other, neither growing tired,
S32: 只有敬亭山。	As there is only Jingting Mountain.	There is only Jingting Shan.

TABLE 9. Translation of the Source Text 9

Source Text 9	Target Text 9	Target Text 9 (translated by Burton Watson)
标题:《赠汪伦》	Title: To Wang Lun	Presented to Wang Lun
S13: 李白乘舟将欲行	I was ready to leave by boat,	Li Bai on board, ready to push off
S14: 忽闻岸上踏歌声	Suddenly heard the singing with the rhythm of the beating feet on the shore.	suddenly heard the tramping and singing on the bank.
S15: 桃花潭水深千尺	Even the Peach Blossom Lake is thousands of feet deep,	Peach Flower Pool a thousand feet deep is shallower than the love of
S16: 不及汪伦送我情	Still shallower than the profound friendship between Wang Lun's and me.	Wang Lun who sees me off.

TABLE 10. Translation of the Source Text 10

Source Text 10	Target Text 10	Target Text 10 (translated by Hugh Grigg)
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标题：送友人	Title: Seeing Off A Friend	Seeing Off A Friend
S41: 青山横北郭，	Green mountains stretch beyond the Northern wall,	Blue-green mountains stretch beyond the northern wall,
S42: 白水绕东城。	White water around the East city.	Clear water twists to the east of the city.
S43: 此地一为别，	At here we apart,	We are here to separate,
S44: 孤蓬万里征。	Lonely journeys for ten thousand miles.	Alone dandelion on a thousand-mile journey.
S45: 浮云游子意，	Traveller's thoughts float like a cloud,	Like drifting clouds are the traveller's thoughts,
S46: 落日故人情。	Sunset reflecting my friend's thoughts.	Like the setting sun are the feelings of friendship.
S47: 挥手自兹去，	You wave your hands and leave,	We wave as we leave this place,
S48: 萧萧班马鸣。	Our horses neigh as it gallops.	The whinnying of a horse from its herd.

Thus, in translating image translators should understand the underlying meaning of each context, line and word (Kuan, et al., 2019; Goh, et al., 2022). This is because an image can allude to something that is connected to common knowledge or a belief in the source-text culture, or have a specific association, for instance to a literary work, a person, or a historical event (Yap, & Amini, 2020).

CONCLUSION

Translating the unique Chinese characters in poetry has been a challenge for translators. The poetry uses various metaphors, personifications, and imagery representing the sceneries or the feelings. It can be concluded that translators will foremost need to understand the literal meaning of the poem before starting to translate to maintain the original meaning of the text, while application of innovative translation strategies or methods with an in-depth understanding of the source text meaning and sense would help to preserve or re-create a similar overall effect, i.e., the feelings and message, in the target language. In this study, in order to achieve the three-beauty principle of Chen (2009), the four main types of challenges faced when translating the ten classical Chinese poems by Li Bai were analyzed. They were identified as (1) lexical challenges, (2) textual challenges, (3) rhetorical challenges, and (4) imagery challenges. The suggested solutions can help Chinese translators and translation trainers translate classical Chinese poems when they encounter similar challenges. Moreover, using the findings of this study, the translation of classical Chinese poems could be evaluated based on the three-beauty principles. Finally, from the translation process, it can be concluded that to translate classical Chinese poems, not only the translation methods, but also the understanding of Chinese culture, history, and language are crucial to maintaining the original poetic atmosphere and meanings. Readers' responsibility should not be taken for granted as they will need to have proficiency in not only the language, but also the cultural values, and knowledge of stylistic features in the poems. Although poetry translators are encouraged to put more effort into the creation of musicality, the translators' job is not merely translating meaning and form but is to adapt sense from one language to another language which takes more effort, creativity, and passion.

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