

A translation comparison of stray birds between Zheng Zhenduo' s version and Feng Tang' s version : from the perspective of manipulation theory

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**NANYANG TECHNOLOGICAL UNIVERSITY
SCHOOL OF HUMANITIES AND SOCIAL SCIENCES**



**A Translation Comparison of *Stray Birds* between Zheng Zhenduo's Version
and Feng Tang's Version: from the Perspective of Manipulation Theory**

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ABSTRACT

This paper employed Lefevere's Manipulation Theory to explain respectively how three main factors of Manipulation Theory, namely patronage, ideology and poetics controlled Zheng Zhenduo's and Feng Tang's translation activity of Tagore's *Stray Birds*. And then the paper will analyze their translation strategies by comparing certain poems in *Stray Birds*. However, author of this paper did not aim to reconfirm Lefevere's Manipulation Theory, but under his theoretical framework, tried to interpret translation phenomenon from an extra-linguistic perspective.

Through analysis and comparison, the importance of three core elements was different in those two versions. For Zheng Zhenduo, three main elements shared equal impacts on his translation. His individual ideology and poetics conformed to prevailing ideology and poetics in those days, and his patronage also exerted a positive influence, therefore his *Stray Birds* received favorable reviews.

In Feng Tang's case, individual poetics played the most important role. Although his poetics reflected literary trends to some extent, but that is still not the mainstream in today's literary market. The translator's subjectivity in Feng's version was clearly stronger than Zheng's. For the purpose of literary innovation and commercial interests, patronage did not manipulate Feng's translation too much. As a result, Feng Tang's *Stray Birds* was forced to stop sales.

Key words: Zheng Zhenduo; Feng Tang; *Stray Birds*; Manipulation Theory

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1. INTRODUCTION

1.1 Research objective and Significance of the Study

The objective of this paper is to compare the differences between Zheng Zhenduo's and Feng Tang's version of *Stray Birds*, and explain for what reasons caused such differences. Specifically speaking, author will interpret how ideology, poetics and patronage of Lefevere's Manipulation Theory controlled their translation process as well as the impact of their translation of *Stray Birds*.

The significance of this study presents in the following three aspects:

Firstly, with people's increasing interest of literary classics, readers are more concerned about the field of literary translation. As a famous poetry collection all over the world, there were many Chinese versions of *Stray Birds*; without doubt, Zheng Zhenduo's translation is the most influential one and that is why the paper chooses his translation as research object.

Secondly, the *Stray Birds* of Feng Tang's version arose fierce discussion in public due to the use of vulgar language and expressions. According to Lefevere, all translation is result of "rewriting" manipulated by ideology, poetics and patronage. How that three factors led to Feng's unique translation style is a subject worth researching. However, there are only few essays probing into his translation and most of them still talk about it from linguistic perspective. It is a pity that hardly any paper has done to

expound his *Stray Birds* from the view of Manipulation Theory, not to mention the comparison of Feng Tang's versions and Zheng Zhenduo's version.

Thirdly, Feng Tang himself has never summarized his views of translation systematically. Author of the paper also would like to take this opportunity to sum up his translation ideas through collecting his viewpoints in different articles.

1.2 Research Methodology

With linguistic school's declining, translation theorists began to study translation from cultural perspectives. The move from translation as text to translation as culture and politics is "the Cultural turn" (Bassnett & Lefevere, 2001, p.xi).

Jeremy Munday, in *Introducing Translation Studies*, presented three areas where cultural studies have influenced translation studies in the 1990's: translation as rewriting (development of systems theory), translation as gender and translation as post-colonialism (Munday, 2001, pp.127-141). From that, we can see Lefevere's manipulation theory did occupy an important position in Translation Study.

Manipulation Theory, also known as Rewriting Theory, broadens research areas of translation study and it has been already employed successfully to interpret translation phenomena at home and abroad.

1.3 The Structure of Dissertation

The thesis is composed of seven chapters.

The first chapter briefly introduces the research objective, research significance and main structures of the paper.

The second part reviews Lefevere's Manipulation Theory and relevant situation of *Stray Birds*, pointing out the significance of *Stray Birds* in history of Chinese literary translation.

Chapter three, chapter four and chapter five are the main parts of this dissertation. In chapter three, author expounds why Zheng's version enjoyed high reputation. Generally speaking, because Zheng's individual ideology and poetics were in accord with mainstreams of age at that time, patronage supported his translation and readers gladly accepted it.

Chapter four, similar with chapter three, reveals patronage's influence, ideological and poetics effects on Feng Tang's version. Apparently, his distinctive poetics was not in agreement with mainstream poetics but actually it was conflict of ideology that caused his book forced to stop sale.

In Chapter five, author will compare and analyze their different translation strategies

from poetics aspect. In the later part of this chapter, author discusses subjectivity of translator, which can explain why Feng's translation neither met the principle of fidelity nor that of elegance.

Chapter six is conclusion as well as the limitation of the thesis and suggestions for further study.

2. LITERATURE REVIEW

2.1 Brief introduction to Manipulation Theory

After 1920s, some translation theorists put forward that study of translation should be from the perspective of culture instead of linguistic perspective, which is the concept of "Cultural Turn" in translation studies. Specifically speaking, "From the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose" (Hermans, 1985, p.9)

Lefevere detailed explained factors in manipulation in his *Translating, Rewriting and the Manipulation of Literary Fame*, hoping to promote further and optimize translation studies. For Lefevere, there are two kinds of controlling factors that constrain the literary system. One is "professionals" such as translators, reviewers and

critics, playing a role inside of literary system. The other is “patronage”, outside literary system, including persons, group of persons, political parties, social classes, publishers etc. Patronage set a series of rules or disciplines to hinder or further the literary writing, reading and rewriting, which meant “patronage” reflect one certain ideology of given societies or cultures and set rules for “professionals” to follow and abide. In other words, “professionals” are also subjected to the manipulation of ideology; they will “rewrite” target text with their own poetic skills until works are acceptable to society if source texts obviously conflict with dominant ideology of certain time and place. Due to the differences among background of times, professionals’ and translators’ ideology and poetics may vary greatly, that is why the same works may present unlike translation style in different times.

All in all, both interior and exterior factors of the literary system “constrain” translation, and ideology, poetics and patronage are the most important controlling factors in Manipulation theory, by which translators are influenced consciously or unconsciously in the translation process.

2.2 Brief Introduction to *Stray Birds*

Stray Birds is one of the most outstanding poetry in the world. It includes 326 elegant and philosophical gnomic verses. The author, Rabindranath Tagore, is one of the greatest poets in late 19th and early 20th centuries.

Tagore started writing *Stray Birds* in 1913, and the first version was published in 1916. Some pieces in *Stray Birds* were translated from Tagore's Bengalese poetry, *Fragmentary Jade* (碎玉集), while the other pieces were created in his Japan travelogue in 1916. He gave highly praise to Japanese haiku (俳句), and his verses in this period were influenced by haiku more or less (Verma, 1992, pp.15-24).

Similar with haiku, the poem in *Stray Birds* usually contains few lines, sometimes only one line; however, it includes varieties of imageries. From light to darkness, earth to heaven, sea to stream, stray birds to fireflies, all the imageries are full of vitality. Besides, it also involves with wide-ranging themes that praise to human being and nature, and explore the philosophy among human, nature and universe as well. These mini poems not only arouse the love to nature, to mankind, to all the good things in the world, but also reveal how people pursue ideal in real life.

Both Tagore and his *Stray birds* had a great impact to Chinese modern literature. Tagore visited China in 1924. During his visit, he met with Xu Zhimo (徐志摩), Zheng Zhenduo (郑振铎), Bing Xin (冰心) and other poem celebrities, also his poetry were published on *Eastern Magazine* (《东方杂志》), *Short Story Magazine* (《小说月报》), *Morning Paper Supplement* (《晨报副刊》) (Yin & Zhang, 2001). It brought new ideas of poetry, and enlighten Chinese vernacular portray at that time (Xu & Xie, 2009, pp. 118-121).

Chinese famous poet Guo Moruo (郭沫若) had comments on Tagore's poem: "I am amazed at its freshness and peace, it makes me feels like 20 years younger." (my translation). And Xu Zhimo wrote in his letter to Tagore: "Your poems color our thoughts and life, and show a new vision to our language." (my translation) (Xu, 1923, pp.120-121).

Under the inspiration of Tagore and his *Stray Birds*, Bing Xin found a form to express her by using similar gnomic verses. Minor events or observation in her daily life, followed by her feeling and thoughts, Bing xin collected these in her famous poem albums, *Stars* and *Spring* (《繁星》《春水》) .

In 1922, Zheng Zhenduo translated 257 poems of *Stray Birds*, and in 1962 completed the remaining 69 pieces. It was published by Shanghai new literature and Art Publishing House (上海新文艺出版社), which is the first complete translation of *Stray Birds*. After this, Wu Yan(吴岩), Lu Jinde(路晋德), Xu Hanlin(徐翰林), Bai Kaiyua(白开元) and Feng Tang(冯唐) had translated *Stray Birds* one after another. Among these, Feng Tang's translation is the most controversial due to his bold words and novel interpretation.

3. ANALYSIS OF ZHENG ZHENDUO'S *STRAY BIRDS*

Zheng Zhenduo (1898-1958), with Xi Di (西谛) as his pseudonyms, was well known

as an outstanding translator in the last center, but he was also an all-round scholar reaching great achievements in fields of novels, prose poetry, poems, and children's literature. In the Mat 4th New Culture Movement, he became a pioneering figure to advocate new culture and new literature. Duanmu Hongliang (端木蕻良), a famous writer, made such a comment on him "If there was an encyclopedic school in literature, Mr. Xi Di should be the most extraordinary one" (Duanmu, 1988, p.379).

After Mao Dun (茅盾) introduced him into the Commercial Press (商务印书馆), he started to his literary career. 1921 witnessed the foundation of Literature Research Association (文学研究会) and Zheng Zhenduo become one of the core members of the association. Together with other members in the association, he gradually established literary thought of "Art for life's sake".

At the same time period, he was one of the first translators to introduce Tagore to China, including Tagore's himself, his works and thoughts, such as The Biography of Tagore (《泰戈尔传》), Tagore's View of Life and the World (《泰戈尔的人生观和世界观》), Tagore's artistic view (《泰戈尔的艺术观》), Tagore's poems and his Philosophy (《泰戈尔的诗与哲学观》) (Ye, 2005). Especially his translation of *Stray Birds* has been enjoyed a high reputation for his childlike and vivid diction. Given to his identity of a writer and a poet, his translation style was affected by his creation style to some extent. As Shi Zhen (石真) said "Xi Di himself is a poet and a prose writer. He is the most proper person to translate Tagore's prose poems."

Although there are many existing Chinese version of Tagore's *Stray Birds*, Zheng's version was the most famous one, and that is why we choose it as one of our research objects.

3.1 Manipulation of Patronage

According to Lefevere, patronage possesses “power” to “further or hinder” the whole translation process. They were more concerned about ideology.

Patronage can be exerted by persons and also by groups of persons. They try to regulate the relationship between the literary system and the other systems. As a rule, they operate by means of institutions set up to regulate, if not the writing of literature, at least its distribution. (Lefevere, 2004, p.15).

In the following parts, ideology and its other situation of the Commercial Press that was the patronage of Zheng Zhenduo will be discussed.

3.1.1 The Historical Role of the Commercial Press

The Commercial Press was the first publishing house ran by private in modern history of China (1840-1949). It was established on 1th February, 1897, in Shang Hai, and it was well considered as the most significant press in modern history of China (Li, 2005, p.24). Until now, the Commercial Press is still active in the Chinese publishing industry.

After the foundation of the Department of Translation and Editing (编译所) in 1902, the amount of publication of Commercial increased obviously. From 1902 to 1950, the number of categories of publication was more than 15,000, totaled up to 28,000 (except series of books) including philosophy, religion, social science, language, literature, art, history, natural science, applied technology and other disciplines as well as textbooks, reference books, academic, literary works and magazines (“Second section: Private publishing house,” n.d.). In the 1930s, the development of the Commercial Press reached its peak, being one of the three major publishing houses in the word (Wang, 2000, p.93).

The breakout of New Culture Movement was alone with profound changes in every aspect of society, especially in the field of culture; many various periodicals and magazines appeared advocating new ideas. Traditional publishing industry suffered from the impact of new periodicals and magazines. Commercial Press was one of the formers. The sales of *Eastern Magazine*, one of the publications of the Commercial Press, declined from 146,000 Yuan in 1917 to 111,000 Yuan in 1918 (Zhang, 1981, p.550). In 1919, *Eastern Magazine* published an article *The Duty of Magazines from Now on* to respond criticism from Luo Jialun (罗家伦) who considered the opinions of magazines published by the Commercial Press did not keep up with new age. It was unbelievable that *Female Magazin* (《妇女杂志》), another one published by Commercial Press, should advocate the conception of females being the slaves of

males and Luo slashed that such a magazine should disappear if its core value remained unchanged (Zhi, 1919, p.p 626-627).

It can be seen that the decrease of sales as well as the widespread dissemination of New Culture Movement forced the Commercial Press to adjust its publishing strategies as soon as possible. In 1920, Zhang Yuanji (张元济) announced publication reform at the board of directors of the Commercial Press to cater for current trend of thoughts, literally, the press should comfort to new ideas (Zhang, 1981, p.709). At the same time, the press committed to translate foreign works, not only those relevant to Marxism but also literature works to introduce new literature genre and style.

Tagore's *Stray Birds* were only one or two lines and fewer were composed with 3 or 4 sentences. For Chinese intellectuals, his poems presented a new poetry style and it happened to be in the 1920s when the commencement of Chinese modern poem got started (Yang & Liu, 1985, p.459). Under such circumstances, the Commercial Press would be glad to publish Tagore's *Stray Birds* to enrich and promote development of Chinese modern poem.

Besides the innovation of poetry style, the contents of *Stray Birds* were also in accord with mainstream thoughts come up with in New Culture Movement. The themes of *Stray Birds* are mainly classified into 3 types:

1. Passion for nature

There were a lot of poems to express his enthusiasm for nature in his *Stray Birds*. According Giddings, “All kinds of literature philosophy, the religious consciousness and the public laws are derived from the exchange of ideas and feelings.” (my translation) (Wang, 2013). Chinese readers’ feelings about their country could be triggered when they read poems related to Indian natural scenery that shares the same beauty with those in China. In such conditions of China, the emotional effect contributed to evoke patriotic emotion for people. From this aspect, we can comprehend *Stray Birds* as a patriotic works to some extent.

The 1920s was an eventful period in Chinese history. The victorious countries of the First World War, including the Republic of China, took part in the Paris Peace Conference, in January 1919. In the conference, the Chinese delegation proposed the abolition of unequal treaties called *Twenty-One Demands* (《二十一条》), which the Republic of China was forced to sign in 1915, however, the United States, the United Kingdom and France objected that demand and even determined to transfer Germany’s rights in Shan Dong Province to Japan. As the result of conference came to China, the public was furious. At that time, patriotic works were necessary for Chinese people in a weak international position.

2. A celebration of love

It should not be ignored that love was one of the themes during New Cultural Movement. Chen Duxiu (陈独秀) in *What is New Cultural Movement* enriched the

meaning of love. “Filial piety” was just a part of love and now people should “expand” the area of filial piety from family members to all the members in society. Specifically speaking, love was a conception with wild meaning instead of being just a duty to family members (Chen, 1993, pp.125-126). He extended meanings of love because for him, traditional moral was a tool easy to be exploited to achieve people’s improper purpose. In accord with Chen’s opinion, the love in *Tagore’s Stray Birds* was presented in many ways, including the love for small animals, for natural scenery, for beautiful girls etc.

3. The meditation about live and death as well as philosophical consideration about human life.

With the development of New Culture Movement, philosophy books started to be popular. Intellectuals who had foreign experiences committed to translate and introduce overseas thoughts, which brought the climax of Chinese publishing industry. The number of publication on philosophy was not considerable in the early and late of Republic of China. Large-scale publication of philosophy books was 1922-1926 as well as 1934-1938; with the number of kind of published philosophy is 63 and 113 respectively.

Poems of *Stray Birds* were similar to simple quotes; however, the imageries employed gave readers a full sense of the wonders as well as rich philosophical insights. It can be conjectured that it was philosophical thoughts in the poems that contributed to the

translation and publication of *Stray Birds*, although the poetry anthology was classified in foreign literature.

Affected by the New Culture Movement and May 4th Movement, the Commercial Press chose to translate and publish both high-quality academic philosophy and popular philosophy to meet the needs of readers at different levels (Zheng, 2013). *Stray Birds* that is the combination of literature and philosophy was accord with the willing of the press.

3.1.2 The Private Property of Commercial Press

Although because of the influence of the New Culture Movement, the Commercial Press published series of books to go with times, we still need to point out its individual-run property stimulated the press to reform.

From 1902, the year of establish, to 1949, the number of kinds of translated works published by Commercial Press was up to 3,880, accounted for 25.63% of all the types of publication. The amount of publications on translated works had a steady upwards trend from 1903 and foreign literature ranked the first in all types of translated works with the total of 764 kinds, accounted for 19.69% (Li, 2005, p.108). Based on the data collected, we can draw the conclusion that translation works of foreign literature was one of the pillars in the Commercial Press all the time, which implies any commercially foreign literary work would be on the publishing list of the

Commercial Press.

In 1913, Tagore was the first Asian to ever win a Nobel Prize for literature. After then, Tagore's works began to be translated into Chinese by Qian Zhixiu (钱智修), Chen Duxiu (艾, 2008) and other translators, but it was not until the 1920s that the *Tagore Boom* was gradually formed. The Commercial Press as an individual-run publishing housing would not miss the opportunity to make profit through translating Tagore's work. Under this circumstance, his *Stray Birds* was obviously a sensible choice.

3.1.3 *The Close Relationship with Management*

Another fact we should mention here although it was of less importance is Zheng Zhenduo's father in-law, Gao Mengdan (高梦旦), was holding the position of director in the department of translation and editing from 1918-1921 ("Memorabilia," n.d.). Gao resigned his position after the May 4th Movement because he was afraid of his scarcity of new thoughts and new knowledge would impede the development of the department of translation and editing. But actually, he did not leave the press until 1928 even though he resigned the post of director in 1921. In another word, the close relationship with Gao Mengdan contributed the publication of Zheng Zhenduo's translation to some extent.

All in all then, the Commercial Press, as patronage, would support Zheng in

translating *Stray Birds* no matter from the aspect of keeping up with new ideals of boosting sales in order to increase income.

3.2 Manipulation of Ideology

Lefevere changed the definition of ideology as time went on. In the first place, he defined ideology simply as “word view”, but he was also in favor of Fredric Jameson’s concept that ideology is a “grillwork of form, convention which orders our action” (Hermans, 1999, p.126). In *Translation, Rewriting and the Manipulation of Literary Fame*, the definition was more specific as “what society should (be allowed to) be” (Lefevere 1992b, p.14). Later, in *Constructing Culture: Essays on Literary Translation*, he defined ideology further as “the conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach texts” (Bassnett & Lefevere, 1998, 48).

All those definitions mentioned above are related to both in individual ideology and social ideology although they have slightly different in details. The social ideology is viewed as the prevailing systematic understanding of society, including philosophy, politics, art and religion etc. As for individual ideology, it refers to translators’ personal educational background, aesthetic tastes, working and life experiences; all these factors influence the choice of translation material and what strategies should be adopted (Zhang, 2011). Now, we will discuss social ideology and translator’s

individual ideology respectively.

3.2.1 Social Ideology

According to Wang Yougui's (王友贵) opinions, the period of 1864 to 2000 could be divided into five stages. In the first period (1864-1914), Chinese intellectuals were advocating enlightening normal people and seeking change.

With the further development of enlightenment, more and more radical ideas and theories appeared in the following phase (1919-1936) and one of them is Marxism. On that occasion, the idea of "recreating China and Chinese nationalities" became the mainstream (Wang, 2003, p.14). Zheng Zhenduo's *Stray Birds* published in 1922, belonging to the second stage.

Intellectuals at that time spared no efforts to introduce Marxism and foreign literary works in order to renovate China's old policy and literature. As far as literature reform is concerned, some translators for example Zhou Zuoren (周作人), Shen Yanbing (沈雁冰) chose works came from weak nations to translate. In Wang Yougui's opinions, weak nations not only mean "small countries" such as Czechoslovakia and Poland but also include "weak big nations" such as Russia and India (Wang, 2003, 15). That's why Indian literature was introduced and translated to China at large scale. There were three reasons for the popularity of Tagore's works:

Firstly, Tagore was the first Asian to win a Nobel Prize for literature. Because both China and India belong to Oriental culture system, Chinese intellectuals shared the excitement of winning, which gave an impetus to translate Tagore's works. Secondly, the situation of Tagore's country, India, a colony of Britain, was similar to that of China, a semi-feudal and semi-colonial country. In addition, Chinese intellectuals admired his uncompromising standing towards the invasion and colonization from British and Japanese imperialists. Last but not least, Tagore's decision that he would visit China in the autumn in 1923 fueled translators' enthusiasm further. Many translators and scholars translated and made study of his work to welcome him. 1923 was the most productive year to translate and introduce his works and the *Short Story Magazine* supported by Commercial Press played a significant role in translation activities of Tagore's literary works. Especially "Tagore Special Issue" was launched in volume 9 and 10 in 1923, in which Chinese translators translated his poems like *Gitanjali* (《吉檀迦利》), *The Crescent Moon* (《新月集》), *The Gardener* (《园丁集》), dramas like *Sacrifice* (《牺牲》), prose, biography like *Biography of Tagore* (《泰戈尔传》) and related researches on Tagore and his works, for example, *Tagore's thoughts and his poetic expression* (《泰戈尔的思想及其诗歌表象》) (Xie & Zha, 2005, pp.595-601).

3.2.2 Zheng Zhenduo's Personal Ideology

Apart from dominant social ideology spurred Zheng Zhenduo to translate *Stray Birds*,

his personal ideology should also be analyzed.

The event of Tagore's visit to China in the beginning of 1920s evoked a heated discussion in the whole circle of Chinese intellectuals. Many representatives of New Culture Movement hold negative attitude for his visiting, some of which are Chen Duxiu, Qu Qiubai(瞿秋白), Shen Zeming (沈泽明) because Tagore appealed that China and India should work together to carry forward Eastern cultures and oppose western material civilization, which ran counter to those of people advocating renovation (Yin & Yu, 2009). However, as one of pillars in New Culture Movement, Zheng had vastly different attitude towards Tagore's visit compared with his comrades. Why did his response was so different?

The first reason is he admired Tagore's personality with heartfelt feeling. Zheng wrote *Welcome Tagore* as well as other articles to show his respect. He thought it was Tagore that "built a magnificent and tranquil poem paradise for us on our earth beset with brambles"(my translation) (Zheng, 1923) and it was Tagore that "gave us love and light, comfort and happiness...He is the closest partner and intimate friend (my translation) (Zheng, 1983, p.189)."

The second reason is the themes of *Stray Birds* are accord with Zheng's literary propositions. As we all know, Zheng is not only a renowned translator, but also an eminent writer. In his literary works, the subject of animals and plants occupied a significant position. Small fish, thorns, swallows, cats everything in the world could

be the figure in his writing and through them Zheng expressed his passion for nature and reflected his thoughts of human life. Through describing flying butterflies, he showed his desire for spring and love for butterflies (Zheng, 1998). In the poem *Small Fish*, he felt much sympathy to small fish whose peaceful life was broken by an accidental stone (Zheng, 1998, p.16). His works happened to share the same themes in Tagore's *Stray Birds* that is a poem collection of love, innocence, nature and beauty.

In the preface of *Stray Birds*, Zheng called Tagore “a child of human being”, “the angel of the children”. He said Tagore was “naïve” and “kind”, that's why his poems are “just like his face as innocent as angel's. Looking at him, you will comprehend the meaning of all things; you can feel peace and comfort; you will understand the truth of love.”(my translation)

The last but not least, the true feelings flowed from Tagore's poems was identical to Zheng's literary opinion, that is literary works must have “sincere emotion”. Poems in *Stray Birds* revealed truth of life with several lines, which corresponded with Zheng's view of “ Art for life's sake”. As for “sincere emotion” and “ for human life”, we will discuss them in detail in the next part.

In brief, both social ideology and Zheng's individual ideology influenced him to translate Tagore's works. On one hand, the rich themes of *Stray Birds* conformed to social mainstream at that time. On the other hand, the admiration towards Tagore as

well as their similar opinions made up Zheng's mind to translate *Stray Birds*.

3.3 Manipulation of Poetics

Lefevere defined poetic from two aspects:

Poetics consists of an inventory component of devices, genres, motifs, prototypical characters and institutions, and symbols and a functional component which refers to the concept of what the role of literature is, or should be, in the social system as whole (Lefevere, 2004, p.26).

As we motioned in the former chapter, all kinds of new ideas appeared after New Cultural Movement. Literary translation, sub-system of literature system played a role in introducing advanced thoughts from foreign countries. Translators will be controlled by prevailing poetics to "rewrite" productions so as to make the translation conform to the prevailing poetics as well as mainstream literature at a certain time. In the next parts, we will discuss China's dominant poetics in the 1920s and Zheng's views on poetics.

3.3.1 *The Emergence of Vernacular Literature*

An article written by Chen Duxiu in *New Youth* (《新青年》) signaled the start of New Culture Movement, in which he called on people to replace "Mr. Confucius" with "Mr. Science" and "Mr. Democracy". Another slogan advocated by the pioneers of the movement was using vernacular Chinese instead of the Classical Chinese writing, because the latter one was commonly considered as an obstacle of cultural

communication due to its complicated grammar as well as the absence of punctures.

Zheng Zhenduo was one of the pioneers to respond Chen's call and he was committed to practice vernacular Chinese in both translation and creation.

Zheng tried to translate *Stray Birds* into vernacular Chinese, but given to vernacular Chinese was at a starting period at that time, uncompleted language system limited Zheng's translation to some extent. Please look at the examples below:

No.	Source Text	Target Text
1	The sands in your way beg for your song and your movement, dancing water. Will you carry the burden of their lameness?(No.7)	跳舞着的流水呀，在你途中的泥沙，要求你的歌声，你的流动呢。你肯挟跛足的泥沙而俱下么？
2	Like the meeting of the seagulls and the waves we meet and come near. The seagulls fly off, the waves roll away and we depart. (No.54)	我们如海鸥 <u>之与</u> 波涛相遇似地，遇见了，走近了。海鸥飞去，波涛滚滚地流开，我们也分别了。

Table 1

We can see that the usage of character “俱” in No.7 and “之与” in No.54 were Classical Chinese writings. Although Zheng approved the reform of language and endeavored to put vernacular Chinese into translation practice, he was still influenced

by Classical Chinese writing; after all he was exposing to the environment of traditional language when he was young. Secondly, as we mentioned before, the promotion of vernacular Chinese had been just more than a decade and it was not served well with literature. These were the reasons why the translation of No.7 was not fluently from the perspective of contemporary Chinese language and the translation of No.54 still used traditional Chinese writing.

3.3.2 The Goal of Literature Research Association

In January 1921, Literature Research Association initiated by Zheng Zhenduo and Shen Yanbin was set up, which was one of the most important literature associations in Chinese history. Zheng and Shen enlarged the scope of translation, especially in foreign realistic literature and literature in oppressed countries.

At the same year, Shen Yanbin took charge of *Short Story Magazine* (《小说月报》) and it was converted to the official publication of Literature Research Association. The emphasis on introducing foreign literature was put forward in *Declaration of Reform* published by *Short Story Magazine*, in which Shen indicated that it had been eleven years since the first publication of the magazine. From then on, apart from translating famous foreign novels, their periodical would introduce the international literary trends as well as discussion about the methods for Chinese literature reform to readers. It was more important to give public a chance to know their concepts and

ideas through translating foreign literature works than introduce various literature genres. Under this guideline, members of the association devoted to translate and introduce realistic literature from oppressed countries, like Russian, France, and India etc. (Xie & Zha, 2004, pp.72-74).

The efforts of Literature Research Association exerted tremendous influence to Chinese literature at that time. By translating and introducing realistic novels, it laid ground foundation for Chinese literary turnabout that the literary trend transformed to reflect the reality and life. The association called for “Art for Life’s sake” and rejected art-for-art literary idea that was upholding by Creation Association, which is also an influential literary group in the same period as Literature Research Association (Xie & Zha, 2004, pp.72-74).

After two years, Shen resigned his chief editor and Zheng was in the charge of *Short Story Magazine* and decided to follow and further Shen’s reform. We can make the conclusion that the experiences in Literature Research Association and *Short Story Magazine* contributed to form Zhen’s translation views.

3.3.3 Zheng Zhenduo’s Poetics

Zheng Zhenduo once elaborated his translation theories through *Short Story Magazine*. With regard to the goal and function of translation, as we mentioned before, Zheng

approved the view that introducing worldwide literature should be the major responsibility of modern Chinese writers because he regarded introducing foreign literature as the first step towards the creation of Chinese new literature (Zheng, 1997, pp.93), and his efforts was in accord with his ideas, translating foreign literary works as much as possible. However, Guo Moruo, leader of Creation Association, compared creation and translation to virgin and matchmaker respectively (Xi, 1921) aiming to make translation in an inferior position. Zheng criticized Guo undervalued the function of translation. In Zheng's opinion, the significance of translating literary works was as much as creating one; both of them played the equal role in human's spiritual life (Chen, 2000, pp.218). He reaffirmed that foreign literary works exerted great influence on ours especially in the period of literary reform. After all, one people could hardly know all languages in the world. That is why translating foreign literary works is necessary (Xi, 1922). He even compared translation to wet nurse to fight against Guo's argument of matchmaker, insisting that translation and creation were in the same position (Xi, 1923). Writers should create new literary works by means of studying foreign literature instead of drawing their inspiration from traditional literary works, which meant there must be someone "opened a window" and "introduced beautiful landscape" that was exactly what translators do.

In early twentieth century, with the development of New Culture Movement, the insight into literature led to more and more people started to doubt in public whether target texts could be the same as source texts in both thoughts and styles (Chen, 2000,

pp.215). Zheng published *Three questions about literary translation* (《译文学书的三个问题》) in *Short Story Magazine* to expound related issues.

First, he believed that not only the thoughts of literary works but also the style of text is transportable, however, the degree of similarity of styles of source language was up to the translator's skills. He did not deny that even if the best translations sometimes couldn't make target texts as graceful as the original one, but contents could almost be retained (Zheng, 1984, pp.64-92). Expression is translating thoughts into languages and style was a synonym for expression. In view of the fact that human's thoughts shared commonality, literary style could be conveyed through different languages. Those who emphasized ideas and characters could not be separated negated the vitality of literature as such. Those who denied the possibility of literature translation denied international communication of literature or the significance of world literature (Chen, 2000, p.216)

To facilitate his translation ideas, he introduced A.F Tytler's *Essay on the Principles of Translation* (Zheng, 1984, pp.64-92): in *Three questions about literary translation*, Zheng introduced

1. A translation should give a complete transcript of the ideas of the original work.
2. The style and manner of writing should be of the same character as that of the original.

3. A translation should have all the ease of the original composition (Tytler, 1797)

Zheng totally agreed with Tytler's first principle but he was skeptical about the translator's "liberty" to amplification and omission because he thought fidelity should always be given top priority. Amplification and omission could be used in a way extremely discreetly in poetry translation; however, there was no need to apply them to prose translation because the style and manner of original compositions should be conveyed as much as possible to the translation, but if styles and manners couldn't coexist with fidelity, translators should sacrifice styles and manners to give way to fidelity. With regard to the third principle, he stated that translators needed to tread a narrow path between rigid translation and extreme fluency.

He reflected on not only western translation theories but also that of China. The issue of fidelity, fluency and elegance has always been a heated argument since it is proposed by Yanfu (严复). Fidelity and fluency are similar to the Tytler's first and third principle and they won't be described in this part to avoid repetition. Zheng hold the view that elegance is necessary in translation but it took a back seat compared with fidelity. In another word, omission and separation in translation in order to meet require of elegance were not the correct translation methods.

As to the poetry, Zheng hold the view that poetry, one of the most beautiful literature styles, with implied words and sentences expressed our emotion and ideas. Some

people thought poetry is untranslatable because idea, style and language cannot be separated. However, Zheng explained that different languages could express the same ideas. He did not deny it is hardly possible to translate the rhythm of poems. Luckily, that is not always the only way to present internal feelings. To put it in another way, the priority of poetry is to reflect people's true sentiment, in which case the rhythm is a subordinate element compared with the feelings contained in poetry and it shouldn't constrain the flow of emotion, otherwise the emotional force would be weakened (Zheng, 1984, pp.64-92). He stated further prose poetry (散文诗) that was accessible to express emotions also belongs to scope of poetry, which was beyond people's traditional understanding that poems must be rhythmic (Zheng, 1985). He indicated the restrictions of rhythm and other limitations in poetry needed being destroyed to prevent emotions from being bound by rules and laws (Zheng, 1963). Soon afterwards he clearly defined poetry was the combination of emotion, imagination, ideas and form, in which the first one is the crucial element (Zheng, 1985, p.340).

What matters most is the emotion and imagination in poetry and it doesn't matter how the expressive forms will be. As long as compositions contain emotion and imagination, the works are poetry even if their expressive form is prose. By the same token, those without essence of poetry, namely emotion and imagination cannot be regarded as poetry even if they are rhythmic (my translation). (Zheng, 1985, pp.341)

Such a view that rhythm is not necessary for poetry would be applied to his translation of *Stray Birds*. He rejected poetry was in chains of traditional rhythm but he approved that has music characteristics, which could be reflected in his own poem,

I Am A Youth (《我是少年》) which was published in 1919. He considered Lyric was the closest style to music among all the literary forms because both of them spurt out from emotion. Any poem without lyric element was like “liquor without alcohol ” or “hive without honey ” (Zheng, 1998, p.78).

Besides the function of translation and new view upon poetry translation, he also gave nod of the notion of Europeanization which was proposed by Fu Sinian (傅斯年) in *How to Establish Vernacular* (《怎么做白话文》). To conduce to the Europeanization of Chinese, Fu called for learning the English word usage, grammar, structure as well as rhetoric of English, through which established our literature with Europeanization language (Fu, 1919). However, his notion did not attract much attention until Zheng Zhenduo's published an article titled *Discussion Series on Literal Arts* (《文艺丛谈》) and Mao Dun's *My view of Europeanization of Written Chinese* (《语体文欧化之见》) in *Short Story Magazine* in June, 1921. Their articles arouse broad discussion in the academic so that many prominent scholars including Zhou Zuoren (周作人), Wang Tongzhao (王统照) took part in the heated discussion by publishing articles to express their own opinions (Chen, 2000, pp.227). Zheng advocated Europeanization of languages by reason that both spoken and written classical Chinese were too archaic to express emotions or brilliant ideas precisely. In *Literary and Artic Series* and *My View on Europeanization of Languages*, he argued Europeanization was a way for the purpose of development of Chinese literature. However, Europeanization was not only a matter of imitation but establishment of new language and it should be

“neither like the classical Chinese we used before nor the kind of language Chinese people are unable to comprehend” (Chen, 2000, p.227). That is to say to which extent of Europeanization was an issue cannot be ignored.

In this part, we elaborated how Zheng Zhenduo’s poetics manipulated his translation. To sum up, he devoted himself to complete and develop vernacular Chinese by translate and create in the new language. His literary belief “Art for Life’s sake” guided him to translate works of relevant subjects. He attached importance to literary translation and admitted they were translatable. As for principles of translation, he thought the most challenging part was how to master the degree of translation to ensure fidelity that was the top priority in translation. At the same time, he advocated Europeanization of language to promote Chinese literary reform.

4. ANALYSIS OF FENG TANG’S *STRAY BIRDS*

Feng Tang(1971-), originally known as Zhang Haipeng (张海鹏), is one of today's most controversial writers in China.. After receiving his MD degree from the Peking Union Medical College, he went to the Emory University Goizueta Business School to further his study for MBA. He worked for Mckinsey before and now become a popular literature writer who has published series novels with strong individual writing styles. They are *Growth of All Things* (《万物生长》), *Give Me A Girl When I Am 18* (《十八岁给我一个女孩》), *Beijing* (《北京北京》), *Happiness* (《欢喜》),

The Same (《不二》), *No.1 Goddess* (《女神一号》). Besides noels, he also published prose collections *Pig and Butterfly* (《猪和蝴蝶》), *Be getting old* (《活着活着就老了》) *How to Become A Monster* (《如何成为一个怪物》), *thirty-six thoughts* (《三十六大》) as well as a poetry collection *Hundreds Poems of Feng Tang* (《冯唐诗百首》). After that, he named his poem *extra concise poetic school* and started to regard himself as a poet.

In the beginning of 2016, Zhe Jiang Art & Literature Publishing House published *Stray Birds* translated by Feng Tang which caused fierce response so that the publishing house decided to stop of sales and recall *Stray Birds* that have already been sold. The event was one of cultural hotspots in 2016 and his translation was even called “a terrorist attack in translation history” by some readers.

Although Feng did not elaborate his translation opinions, his point view on translation still can be found in several articles. With the development of China’s economy and culture, China’s book market presents a tendency of diversity and Feng’s *Stray Birds* was one of those works, which can be explained using Manipulation Theory.

In the following parts, we will analyze in detail how patronage, ideology and poetics controlled Zheng Zhenduo’s and Feng Tang’s translation respectively.

In the beginning of 2016, Zhe Jiang Art & Literature Publishing House (浙江文艺出

版社) published Feng Tang's *Stray Birds*. Due to unique translation style and boldly explicit language, his book stirred up much controversy, and soon after was forced stop to sale.

4.1 Manipulation of Patronage

Patronage is a crucial element in translation activity among numerous factors. For Lefevere, professionals and patronage control translation functions. The former one is within the literary system, who partly determine the dominant poetics and the latter one is outside the literary system, but still “can further or hinder the reading, writing, and rewriting of literature” (Lefevere, 2004:15). Patronage is concerned about both ideology and poetic but they are “more interested in the ideology than in the poetics” (Lefevere, 2004:15).

4.1.1 Patronage's intention of innovation

What is different from Lefevere's theory is in this case, as patronage, Zhe Jiang Art & Literature Publishing House did not ask Feng to adjust his translation style to avoid controversies that may arise after publishing.

Here we need to discuss why Zhe Jiang Art & Literature Publishing House chose Feng Tang as translator, who was not a professional translator and *Stray Birds* was his

first translation work,

According to Jin Rongliang (金荣良), the executive editor of this version, the reason of retranslating *Stray Birds* was because publishing house intended to republish a series of public domain books (公版书) and *Stray Birds* was one of them. As a classical literary work that has tremendous influence on Chinese readers, there were only two widespread Chinese versions on market, translated by Zheng Zhenduo and Wu Yan. Zheng's *Stray Birds* was commonly recognized as the best one, however, both of them were translated a great while ago. Publishers had intention to invite famous people to retranslate it, hoping to present this poetry anthology in a way of being more advanced view, being more closely to appearance of modern society. After weighing pros and cons, Feng Tang came to their sight. Zhe Jiang Art & Literature Publishing House made contacted with Guo Mai Culture Media Co., Ltd. (果麦文化) which has been long-term corporation with Feng Tang and through it the publishing house got in touch with Feng.

In order to present a brand new version, patronage may pay more attention to translator's poetics. Feng Tang is known as a writer with strong individual writing styles that made him a best-selling author. His representative works *Beijing Trilogy* (*Give Me A Girl When I Am 18, Growth of All Things and Beijing*) were filled with sexual description so that his works were labeled with "Strong male hormone".

翠儿问的也是“想不想我”，也是就势从耳朵垂儿亲起。然后下颌，然后颈，然后胸口，然后大腿，然后我的下体 (Feng, 2005, p.185)。

小红渐渐柔软,渐渐变得流动,她挣开我的怀抱,长长叹了一口气,蹲下去,流淌下去,拉开我的裤链,一手掏出我的阳具,一手扯掉绑头发的皮筋 (Feng, 2007, pp.230)。

我原来想,你要是敢跟别人,我先骗掉你的小弟弟,再割掉你的舌头。我想,你就废了。我现在发现,我错了,没有了小弟弟,没有了舌头,你还有你骨子里的味道,你还是淫荡依旧 (Feng, 2005, pp.183)。

From the above examples we can see that there were several sensitive words like “lower body”(下体), “pull down trouser zip”(拉开裤链), “penis”(阳具), “dick”(小弟弟), “carnality”(淫荡) in his novels. His unique word usage and expressions impressed readers in his creation and this style was also reflected in his translation .

Jin Rongliang said:

"When I got the script, I realized that Feng's translation would be a kinda brave attempt because it is quite different from Zheng's. Most of poems are so good, by which people can see his individual style. His translation is more concise and sounds more like poems than Zheng's." (He, 2015)

Without doubt, Feng is an unconventional writer who can meet requires of patronage to present classical works in a new way. Jin regarded Feng's version as a “pure literary work” although there were some “explicit sex words”, his translation still was worth of being read.

4.1.2 Patronage's interest consideration

Zhejiang literature and Art Publishing House, founded in 1983, is the only professional publishing house concentrating on literature and art books in Zhejiang Province. In the context of market economy, publishing house, as patronage, must take sales into consideration. In this condition, it is reasonable to choose someone who has great impact on market, and Feng Tang happens to meet their requirement.

In the beginning of 2012, Feng ranked the first in the Activity of Future Master sponsored by *People's Literature Magazine* (人民文学) (Bo, 2012). In 2013, he ranked 39th (29.5 million) in China Writers Rich List (Baidu baike), which means to some extent, readers can accept his writing styles. Moreover, in 2015, his novel *Growth of All Things* was adapted to film. Due to the sensitive argument and sexual scenario, his film became a hotspot again. No one could deny none of Feng Tang's work failed to attract concern in public and almost all his works can arise heated discussion.

We may conjecture it is his market influence that Zhejiang Art & Literature Publishing House took into account and that is why the patronage made a man translator who had no translation experience before. What's more, the publishing house paid him 10,000 yuan per thousand characters. That is extremely high payment compared to normal price in Chinese translation market, usually 60-80 yuan per thousand characters.

In conclusion, for the purpose of presenting *Stray Birds* with new view, patronage chose Feng as translator who had no experience but possesses unique language style; for the reason of commercial interest, Feng's market influence could ensure the sale of his book, therefore the publishing house did not interfere Feng' translation too much. Subjectivity of translator played a full role in translation activity, which will be discussed in next chapter.

4.2 Manipulation of Ideology

4.2.1 Openness of Attitudes about Sex in Literary Works

With progress of the times, people's sexual attitude is becoming more and more open, which can be reflected in two aspects:

First, under the efforts of sexologist, people did not think that sex is a matter ashamed to mention. They started to talk about topics related to sex, including sex experience, measures for safe sex, acknowledge of history of sex etc. Especially after reform and opening up, thoughts of Chinese people have undergone enormous changes in both economy and culture. Entering the 21st century, the momentum is being stronger.

2003 witnessed the first Sexuality Festival in Guang Zhou. From then on, the festival was held as scheduled every year and more and more people got involved (Li, 2016).

Given to the sharp increase of premarital sex in younger generation, Li Yinhe (李银河), the most famous Chinese sexologist, held the view that China is undergoing the revolution of sex (Li, 2012).

Secondly, Chinese translators have been introduced series of literary works filled with sex description or sexual suggestion. Many books that used to be banned in the Western countries are translated and published in China. For example: *Lady Chatterley's Lover* (《查泰莱夫人的情人》) was published by Hunan Literature and Art Publishing House in December 1986; Baihua Literature and Art Publishing House published *Ulysses* (《尤利西斯》) in August 1987; *Lolita* (《洛丽塔》) was published by Lijiang Publishing House in 1989; Shanxi People's Publishing House published *Tropic of Cancer* (《北回归线》) in 1993. Here we list just a few prohibited books, but people can still see the trend that foreign works once regarded as banned books have entered in Chinese market especially since the 1980s.

At the same time period, new literary phenomenon also appeared in China. Body Writing (身体写作) as a form of literary writing about personal matters once arouse widespread social controversy. Although Body Writing failed to develop in China at last on account of lacking sound theory support and being considered for commercial interest, social ideology and cultural transformation in 1990s have been infiltrating into Chinese minds (Mi, 2010).

4.2.2 Feng Tang's Attitudes about Sex of Literary Works

Feng Tang never avoids sexual description in his works. He summarized motivations of creating pornographic in the Epilogue of his novel *The Same*. He would like to try to combine pornographic description with normal beautiful things. As far as he was concerned, China did not have excellent pornographic book except for *Jin Ping Mei* (《金瓶梅》) (Feng, n.d.). Feng not only “vented” feelings in his writing, but also he has ambition to make his novel as famous as *Jin Ping Mei*.¹ The description of real feeling, including sexual description is helpful to present human nature (Feng, 2014).

4.2.3 Chinese Cultural Policy after 2010

During the twenty-second collective study of the Political Bureau of the Communist Party of China Central Committee, General Secretary Hu Jintao (胡锦涛) emphasized again that we should dedicate ourselves to build brand of Chinese culture and resist kitsch culture, vulgar culture with strong opposition (Qin, 2010). Literary and art works are strictly forbidden to fawn on audience by vulgar works. After that meeting, many unqualified articles and videos on the Internet were deleted. Some performers considered to create coarse works were criticized by name. The main ideology in society is to promote national spirit and improve the personal aesthetic taste in order to boost morality level all around China.

¹ 冯唐《三十六大》大闲

In *Don't excuse rewriting as translation* published by *People's Daily* (《人民日报》), the author discussed the importance of fidelity, fluency and elegance to translator, and criticized Feng's version "failed to meet requirement of fidelity, not to mention fluency and elegance" (Tang, 2015). Using of vulgar words and Internet language "ruined" the beauty of *Stray Birds* "thoroughly".

People's Daily is the official newspaper of the Central Committee of the Communist Party of China, representing voice of party, which means anything that disagrees with party's ideology will be excoriated. The appearance of words like "裤裆", "舌吻" Feng used apparently went counter to currently ideology that resisting kitsch and vulgar culture. That was why *People's Daily* criticized Feng's translation. Besides, all Chinese publishing houses are stated-owned, controlled by country, including Zhejiang literature and Art Publishing House. For the press, it is impossible to proceed to sale productions slated by *People's Daily*. At last, *stray Birds* were taken off store shelves. In another word, it seemed like because translator's poetics didn't conform to prevailing poetics, but the main cause was the conflict of ideology between individual and nation.

In this part, we realized the openness of attitudes about sex prompts the development of Sex-related literature. Feng's style was reasonable and reflected current literary trend to some extent. However, in this case, his impressed translation style was against main ideology, causing the press stopped sales and recalled of sold books.

After all, ideology was still the most powerful manipulation factor.

4.3 Manipulation of Poetics

Feng Tang makes it clearly many times in public that he prefers to be regarded as a poet rather than a writer. Both his novels and poetry are impressive for his strong and unique writing styles.

4.3.1 *The Motivation of Translation*

Although Feng Tang was not a professional translator, house publishing still chose him to translate *Stray Birds*. In *twenty-seven Moments During The Translation of Tagore's Stray Birds* (《翻译泰戈尔飞鸟集的二十七个刹那》), he stated there were two vocations he couldn't engage in, one was the lawyer and another is the translator. "Language is the most deceptive tool in the invention of human being and culture is the largest information aggregation of one certain ethnic group(my translation)." He compared translation to a bridge. It should be "accurate, influence and with beautiful view" (Feng, 2015, p. 341) in order to connect two different cultures. He was even afraid of suffering from "mental disorder" if he took much translation works (Feng, 2015, p.341).

With sufficient awareness about difficulty in translation, why did he still decide to translate? As far as the collected information is concerned, there are two main

reasons.

First, he was confident he could use vernacular Chinese better than previous translators who lived in the Republic of China era when it was “in the period of transition”. Second, what made him proud was his poems are shorter than Chinese ancient poetry and *Stray Birds* was also an outstanding poetry collection in this aspect. Therefore, he wanted “to know more about it in detail”. But in the last paragraph, he did not deny high translation payment is also a lure to him (Feng, 2015, p.344).

4.3.2 Conciseness

In 2011, Feng published his volume of poetry *Hundreds Poems of Feng Tang*. In the preface of the poem collection he mentioned, “Due to having little classical Chinese, it is hard to employ traditional poetic techniques, namely Fu (赋) Bi (比) and Xing (兴) into creation.” “The much I tried to use them, the more mistakes I made and that is the reason I adopted clear and direct expressive methods.”(my translation) (Feng, 2012) We can draw a conclusion from the preface that for Feng, explicit and straightforward expressive method is one of elements in modern poetry writing. After publishing his poetry book, he named his style *extra concise poetic school* although Chinese poetry circle did not admit it until now (Feng, 2015, p.388).

As he started to translate, he tried two different translation styles; one was like ancient Chinese poetry with “more refined language”(V1) and another one came closer to

modern poetry (V2). Take for example the first poem:

No.	Source Text	V1	V2
1	Stray birds of summer come to my window to sing and fly away. And yellow leaves of autumn, which have no songs, flutter and fall there with a sigh.	夏日飞鸟 我窗鸣叫 敛歌而消 秋天黄叶 无翼无啸 坠地而憔	夏日的飞鸟来到我窗 前 歌 笑 翩跹 消失在我眼前 秋天的黄叶一直在窗 前 无歌 无笑 无翩跹 坠落在眼前

Table 2

“I kept considering which one should be chosen over and over again. At last, I adopt the latter one, In large part because today is modern times.” (my translation) (Feng, 2015, p.355) Now that translation is in the form of modern poetry, it is naturally for him to apply conciseness principle. “It will be my humiliation if I fail to translate it within 10,000 Chinese characters. If I failed, I am ashamed for my Chinese degree.” (my translation) (Feng, 2015, p. 347) He paid more attention to writers’ capacity of modern Chinese. “I think the best writing exercise for writers is to translate classical Chinese works and Western representative articles into modern Chinese. Through this

exercise, writers can retain artistic conception and content of the original compositions with a few word counts.” (my translation) (Feng, 2015, p.344)

4.3.3 Rhyme

Rhyme is another crucial element of poetry in his opinion. “My cognition about poems come from the Book of Songs(《诗经》), Tang poetry (《唐诗》), Ci-poetry (《宋词》), and Yuanqu poems (《元曲》), in which most of great poems I have ever read are characterized by rhyme”(my translation) (Feng, 2015, p.361). He drew the conclusion that great poems should have rhythm from ancient poems and he applied it to translation of modern poetry. “I insist that poems must have rhyme. Those without rhymes are like girls who have no hair. Even the second-class poems with rhyme are better than first-class poems without rhyme, if the latter one can be count as poetry. That is why I made up my mind to translate *Stray Birds* as metrical as possible” (my translation) Therefore, most part of his translation ends with metrical feet; even in some of them, every line ends with the same or similar metrical feet. For example:

No.	Source Text	Target Text
1	There are tracts in my life that are bare and silent. They are the open spaces where my busy days had their light and air. (324)	我生命中有些地方 寂寥 荒凉 在这些空旷 我的忙碌日子吸收空气和光

2	The night's flower was late when the morning kissed her, she shivered and sighed and dropped to the ground. (270)	清晨亲吻她的时候已经太迟 昨夜的花颤栗 叹气 零落土里”

Table 3

In No. 1, “方” “凉” “旷” “光” end with pronunciation of “ang”. Although the metrical feet of “寥” is “ao”, the two finals have similar pronunciation. In No.2, all lines end with final “i”.

Feng took four months to translate *Stray Birds*, in total 325 poems and during the process of translation, he was searching the most proper rhyme “in half the time”, which “burned his considerable energy” (Feng, 2015, p.353) But he thought it is worthy of spending time, “I am increasingly convinced that rhyme is the most powerful weapon with which poets can conquer the whole world.”(my translation) (Feng, 2015, p.353) “I have no idea whether Tagore 's Bengali poems has rhyme, but I know his English version is not in that way, neither was Zheng Zhenduo 's translation. Their *Stray Birds* are not so much poetry as proeses with concise language.” (my translation) (Feng, 2015, p.353) Particularly, he commented Zheng’s language is “simple and unadorned” (Feng, 2015, p.352). Zheng did not “look for metrical feet, but translation was almost correct, clear and coherent ” (Feng, 2015, p.352)

4.3.4 *Fidelity, Fluency and Elegance*

As it mentioned before, for Feng, subjective consciousness plays a more important role in translation than objective consciousness, especially in poetry translation. “I didn't translate it as the original one totally because I think I have right to achieve balance among fidelity fluency and elegance.”(my translation) (Feng, 2015, p.361) Robert Frost once said, “It (poetry) is that which is lost out of both prose and verse in translation.” (Brown, Finch & Kumin, 2005, p.200) Feng agreed with this but he mentioned, “Poetry can be also added in the translation as if wine is poured into a glass.”(my translation) (Feng, 2015, p.380)

Most negative comments focus on vulgar and sexual words, readers think his translation went far away from “fidelity, fluency and elegance”. He explained the differences between writing and translation as following:

Just like any other forms of creation, people have to strike a balance between subjective consciousness(有我) and objective consciousness(无我) in both writing and translation. The former should be more objective consciousness because the best composition is written through God's hand holding author's hand that is a medium only. The latter is supposed to be more subjective consciousness. If translators don't have enough subjective consciousness, how to build a bridge between two different cultures? After all, the anthology of poetry was written by a master whose country has long-standing history and culture and the target market is China, where there are tons of classical works over a long history of thousands of years (my translation). (Wei, Feng & Hu, 2016)

From this part, we can see clearly that for Feng, conciseness and rhyme are more

important than fidelity, fluency and elegance in poetry translation.

5. COMPARISON OF TRANSLATION STRATEGIES BETWEEN TWO VERSIONS

In this chapter, we will compare Zheng Zhenduo's translation with Feng Tang's by analyzing certain poems to further explore their translation strategies. In the table following, Z refers to Zheng Zhenduo's translation and F is Feng Tang's.

5.1 Europeanization & Conciseness

No.	Source Text	Target Text (Z)	Target Text (F)
1	That I exist is a perpetual surprise which is life. (22)	我的存在，对我是一个 永久的神奇，这就是生 活	我存在 是生命绵延不断的精 彩
2	O Beauty, find thyself in love, not in the flattery of thy mirror. (28)	啊，美呀，在爱中找你 自己吧，不要到你镜子 的谄谀中寻找	美 在爱中 不在镜中”
3	My heart beats her waves at the shore of the world and writes upon it her signature in tears with the words, "I love thee." (29)	我的心把她的波浪在世 界的海岸上冲激着，以 热泪在上边写着她的题 记：“我爱你。”	我的心起伏在尘世的 岸边 用泪水签下印记 “我爱你”
4	"Moon, for what do you wait?"	“月儿呀，你在等候什 么呢？”	“月亮，为什么你在 等待？”

	"To salute the sun for whom I must make way." (30)	“向我将让位给他的太阳致敬。”	“我等着给太阳致敬，然后离开。”
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Table 4

From table 4, it is clear to see compared with Feng Tang whose translation was more concise and fluent, Zheng adopted Europeanization language to render poems, which made some of them sounds a little bit awkward and verbose.

In Zheng's time, pioneers of New Cultural Movement called for abandoning traditional Chinese writing and advocated creating and using vernacular Chinese. Based on vernacular Chinese, Zheng incorporated Fu Sinian's notion of Europeanization language at the same time. These two characteristics, especially the latter one, were reflected obviously in the above table. Sentences like “我的心把她的波浪在世界的海岸上冲激着 (No. 3)”, “向我将让位给他的太阳致敬 (No. 4)” were with many attributives, which is a typical feature of English.

On the contrary, Feng Tang translated *Stray Birds* as a way of modern poetry. In his opinion, explicit and straightforward expression is important feature of modern poetry; therefore simple and clear expressions are necessary. In No.2, Feng translated clearly the poem within eight characters and none of any word could be eliminated or the meaning would be obscure. In the same poem, Zheng used twenty-four characters, three of which were exclamations.

On the other hand, Feng can translate poems as concise as possible because after developing more than one hundred years, vernacular Chinese has already been a complete language system, but in 1920s, it was still a born language and people just started to learn how to use it.

5.2 No Rhythm & Rhythm

No.	Source Text	Target Text (Z)	Target Text (F)
5	The mighty desert is burning for the love of a blade of grass who shakes her head and laughs and flies away. (5)	无垠的沙漠热烈追求一叶绿草的爱，她摇摇头笑着飞开了。	大漠因为迷恋一叶绿草而焦黄 草摇 草笑 草跑
6	These little thoughts are the rustle of leaves; they have their whisper of joy in my mind.(17)	这些微思，是绿叶的簌簌之声呀；它们在我的心里欢悦地微语着。	这些小小的心思 娑娑响的叶子 我心里欢喜不止
7	The light that plays, like a naked child, among the green leaves happily knows not that man can lie. (27)	光明如一个裸体的孩子，快快活活地在绿叶当中游戏，他不知道人是会欺诈的。	光玩耍着绿色的叶子 如同一个光着的孩子 懵然不知世间有很多骗子
8	The night kisses the fading day whispering to his ear, I am death, your mother. I am to give you fresh birth.	夜与逝去的日子接吻，轻轻地在他耳旁说道：“我是死，是你的母亲。我就	白日将尽 夜晚呢喃 “我是死啊， 我是你妈，

	(119)	要给你以新的生命。	我会给你新生哒。”
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Table 5

The most noticeable difference between two versions was Feng's translation had rhythms but Zheng's not. In *Three questions about literary translation*, Zheng indicated that the most important elements in poetry were emotion and imagination instead of rhythm that was not necessary in poems; therefore he classified prose poetry into the range of poetry. In order to express emotion, Zheng used reduplication “摇摇” “簌簌” “快快活活” “轻轻” to strength emotion of poems and employed prose sentences to express poet's feelings, such as “无垠的沙漠热烈追求一叶绿草的爱”, “夜与逝去的日子接吻”, “这些微思, 是绿叶的簌簌之声呀”. Another character in Zheng's translation is the usage of exclamation like “呀”, “吧”.

Character Translator	呀	吧	啊
Zheng Zhenduo	36	38	1
Feng Tang	1	18	30

Table 6

From this table, we can see the frequency of using exclamation in Zheng's translation was higher than that in Feng's translation.

Compared with Zheng Zhenduo, Feng Tang was more concerned about rhythm of poems. He admitted he took two months to search the most proper rhythm. For example, in No.5, “摇”, “笑”, “跑” shared the same final sound “ao”. In No.7, every sentence ended with “子” to reach the harmony of rhythm.

Li Yinhe (李银河) spoke highly of Teng’s *Stray Birds*, but she disagreed his view on rhythm. According to Li, In No.8, Feng chose “哒” as the last character just for rhythm., but “哒” belongs to network language which isn’t supposed to appear in poetry translation (Li, 2015).

5.3 Fidelity & Creation

No.	Source Text	Target Text (Z)	Target Text (F)
9	The world puts off its mask of vastness to its lover. It becomes small as one song, as one kiss of the eternal. (3)	世界对着它的爱人，把它浩瀚的面具揭下了。 它变小了，小如一首歌，小如一回永恒的接吻。	大千世界在情人面前 解开裤裆 绵长如舌吻 纤细如诗行
10	Listen, my heart, to the whispers of the world with which it makes love to you. (13)	静静地听，我的心呀，听那世界的低语，这是它对你求爱的表示呀。	心呐， 听吧， 这世界和你 <u>做爱</u> 的细碎响声啊。

11	The great earth makes herself hospitable with the help of the grass. (91)	大地借助于绿草，显出她自己的殷勤好客。	有了绿草 大地变得挺骚
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Table 7

In Zheng's view, Fidelity was always occupied the first position in translation process, which meant if fidelity conflicted with manners or styles of literary works translators should give priority to faithfulness. Amplification and omission could be applied to poetry translation, but it should be very careful. Zheng practiced the fidelity principle throughout in *Stray Birds* and examples in table 7 are no exception.

However, No.9 No.10 and No.11 are the most three controversial poems in Feng's translation. He translated "mask", "kiss", "make love" and "hospitable" into "裤裆", "舌吻", "做爱" and "骚". Readers and some translators criticized Feng not only failed to observe fidelity principle but also lost elegance of Tagore's poems due to the usage of vulgar language. But it will be reasonable if we research his translation from the perspective of Feng's poetics. Unlike Zheng, Feng doesn't pay attention to the importance of fidelity in translation; moreover, he emphasizes translators' "subjective consciousness", which implies the possibility of rewriting in his translation process. At the same time, he is a writer with strong individual writing style. In such a case, when "subjective consciousness" worked, he probably rewrote translation with his own writing style. Using words with "strong male hormone" was exactly the most striking feature of his writing. "裤裆", "舌吻", "做爱" and "骚" are the results of

his rewriting manipulated by his individual poetics.

5.4 Subjectivity of Translator

As we can see from the above examples, Zheng' translation was faithful to source text. Because majority people in China still evaluate translation works based on fidelity, fluency and elegance, that's why Zheng's *Stray Birds* has been considered the best version in China until now.

From another perspective, "fidelity" was one of translation strategies, that is just product of certain ideology and literature views not the only right way to translate (Lefevere, 2000: 182). Feng Tang's *Stray Birds* embodied subjectivity of translator.

Subjectivity of translator is on the premise of paying respect to original compositions, subjective initiative showed by translators as subject of translation in order to achieve purpose of translation. Its basic characteristics are cultural awareness, humanistic character, creativity of culture and aesthetics. (Zha & Tian, 2003, p.22)

Translation is the process of negotiation between two different cultures, during which translator's individual preferences have effect on translation strategies as well as choice of translation. Feng Tang, as we already know, is not an advocator of traditional literary styles and his goal is to create one pornographic as famous as *Jin Ping Mei*. Those translators, who are also writers prone to translate works through "creative treason" (Wang & Ding, 1987, p.137) that usually has four manifestations,

namely characteristic translation, mistranslation and omission, edited and abridged translation, conversion and adaptation (Xie, 1999, pp.146-161). Words like “裤裆”, “舌吻” in Feng’s translation belongs to mistranslation on purpose and such mistranslation was mirror of Feng’s literature preference.

Reader awareness, another part of cultural awareness of target language (Zha & Tian, 2003, p.22), is also taken into translators’ consideration. Translators have target readers in their minds before start translating. For Feng Tang, target readers are those who accept his writing styles. Given to his translation style was against main ideology, Feng controlled the number of poems with “male hormone” by intention in order to attract more potential readers. As a matter of fact, there are very few of vulgar language in his *Stray Birds*, not as much as in novels. His effort in this aspect is the second representation of translator's subjectivity.

Translators are readers of original first, and then they reflect their understandings of source text through translation. In this way, translators should have right to express their ideas as well as understandings, so translation as such is a combination of author’s intention and translator’s comprehension. “Creative treason” is most likely in situations where translators disagree with authors’ view according to his time and cultural context. “In literary translation, whether or not the target text is better than the source text, both are decided by creativity and treason of literary translation (Xie, 1999, p.137). In this case, Feng expressed his understandings of *Stray Birds* from the

perspective of “strong male hormone ” to catch his target readers, and that was the reason creative treason appeared in his book.

All in all, Zheng’s version received high reputation owing to following the principle of fidelity, fluency and elegancy. Readers who criticized Feng failed to achieve fidelity in translation are did not notice the real reason behind his translation activity. In another words, Feng was more concerned about his subjectivity of translator instead of blindly follow the original.

6. CONCLUSION

This present research aims to interpret the differences between Zheng zhenduo’s and Feng Tang’s translation of *Stray Birds* from the perspective of Manipulation Theory. By analyzing patronage, ideology and poetics, the study discusses how the constraints manipulated their translation activities in terms of the usage of translation strategies and the acceptance of readers. The subjectivity of translator is also included in this paper to further explain the reason for differences of the two versions.

Besides the support of patronage, Zheng’s, ideology and poetics basically were in accord with those of age at that time. Translating literature of “weak nation” and using vernacular Chinese were the main streams in ideology and poetics respectively. Combining Zheng’s individual poetics and literary taste, he chose *Stray Birds* to

translate in vernacular Chinese. Three main factors of manipulation theory played positive roles together in his translation activity.

In Feng's work, patronage did not exert obvious influence on his translation given to the purpose of literary innovation and commercial interests. We could see he employed vulgar words to express his literary view and applied Internet language to search rhythm of poems. It seemed apparently his malapropos poetics caused the stop sales of *Stray Birds*, but the real reason was the conflict of ideology, because Communist Party of China was combating vulgar culture at that time and Feng's expression was against cultural policy. From the respect of subjectivity of translator, Feng merely translated literary classic by his understanding and his style. That's why for him, fidelity should not be gave top priority.

Due to the limitations of writer's ability, the thesis just confined to the manipulation theory to explain differences of the two versions. It still can be discussed from other perspective, such as Polysystem. There is much room for this subject.

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