

向明詩作英譯之研究

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摘 要

隨著華語重要性的日益增強，華人的文藝作品地位在國際上也逐漸上昇；值此之際，針對傑出華語作家的文學作品被譯成外國語文的現況與品質做個探討已成了重要議題。詩壇耆老、國家文藝獎得主向明先生的詩作，已先後被譯成英、法、日、德及荷等文，成就獲得國際詩壇肯定。

本文僅就向明詩作英文翻譯及現況做幾個面向的研究：（一）英譯作品的出處，（二）翻譯者的背景，（三）譯文技巧與美學的評析。

今日，英語為強勢的國際交流媒介，華語仍相對地處於弱勢狀態；華文文學作品被英文出版家主動邀約且譯成專冊在國際書市上銷售者的仍是少數。大抵文學的內涵、主題的表現是俱有相當的特定文化性，不易為他者接受。因此如何有效地透過稱職的翻譯把本國一流作家之作品推向世界，做跨文化心靈的交流，其意義就不言而喻了。

關鍵字：向明、中詩英譯、翻譯評析、翻譯技巧、翻譯美學、強勢語言、弱勢語言

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On the English Translations of Poems of Hsiang Ming

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Abstract

The quantity of translations of Chinese literary works has recently been on the increase in the wake of a widening international interest in Mandarin Chinese. Thus, a preliminary study of the current status of English translations of the literary works of certain established Chinese writers may be due. The venerated Chinese poet Hsiang Ming (1928-), winner of Taiwan's National Award for Fine Arts, has received international acclaim for his poetry, of which some has been translated into English, Japanese, French, German, and Dutch.

This paper will focus only on the English translations of Hsiang Ming's poems, and the following three aspects will be studied: (1) publications of these English translations, (2) backgrounds of the translators, (3) criticisms concerning translating skills and aesthetics.

Compared with English as a global language, Mandarin Chinese still lags behind in terms of its popularity. English translations of original Chinese works, published by English-language publishing houses and circulated on the international market are therefore less in volume. The indigenous essence that characterizes their themes and expression may have contributed to this lack of popularity with readers in other cultures. Hence, it is worthwhile for capable translators to present to the global community best writers of Mandarin Chinese with quality translations, through which a deeper mutual understanding can be reached.

Key words: Hsiang Ming, Xiang Ming, Chinese-English poetry translation, translating skills and aesthetics, comments on translation, global language.

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1. A Brief Survey of English Translations of Modern Chinese Poetry from Taiwan

The rapid growth of China's economic power in recent decades has witnessed a continuous, incremental interest in Chinese Studies from people not only in industrial and business sectors but also in literary and academic circles. Learning Mandarin Chinese is one of the conspicuous phenomena around the globe. Along with this upward trend, we also see an increasing number and variety of English publications on Chinese philosophy, culture, literature, and so on. An attention to the value of modern Chinese literature was further drawn in 2000 when Stockholm's Royal Swedish Academy awarded the Nobel Prize in Literature to Gao Xingjian, the mainland-based Chinese-French writer and painter.¹ Yet, if compared with English as a dominating global language, Mandarin Chinese still lags behind in terms of its

¹ Before Gao Xingjian 高行健 (1940-), a native of Jiangsu Province 江蘇省, was awarded the Nobel Prize for Literature in 2000, there were already a few English translations of his works published and circulated in the world by English-language publishers. For example, his play *Fugitives* (*Taowang* 逃亡), translated by Gregory B. Lee, was collected in *Chinese Writing and Exile*, and published by the University of Chicago Press in 1993; another drama *Wild Man* (*Yeren* 野人), trans. by Bruno Roubicek, appeared in the *Asian Theatre Journal* in the fall of 1990. Gao's masterpiece *Soul Mountain* (*Lingshan* 靈山), translated by Mabel Lee, was published in New York by HarperCollins Publishers in 1999. After Gao won the Nobel Prize an increasing amount of English translations of his works was witnessed. For instance, the afore-mentioned play *Fugitives*, an account based on the 1989 Tiananmen Square Democratic Event, was staged in Vancouver, Canada in 2002; *One Man's Bible* (*Yigeren de shengjing* 一個人的聖經), trans. By Mabel Lee, was printed by HarperCollins in 2002; again in 2004 HarperCollins published Gao's *Buying a Fishing Rod for My Grandfather* (*Gei wo laoye mai yugan* 給我老爺買魚竿); this book was also translated by Mabel Lee, an honorary professor in Chinese Studies at the University of Sydney. See "Gao Xingjian--Biography: The Nobel Prize in Literature 2000," [Nobelprize.Org](http://nobelprize.org/cgi-bin/print?from=%2Fnobel_prizes%2Fliterature), 14 June 2008 <http://nobelprize.org/cgi-bin/print?from=%2Fnobel_prizes%2Fliterature>.

popularity and influence. English translations of original Chinese works published by the English-language publishing houses and circulated on the international market are still considered less in volume, which is especially obvious in the area of English translations of modern or contemporary Chinese poetry.

To international English readers of Chinese literature, Stephen Owen's *Anthology of Chinese Literature*² and Cyril Birch's *Anthology of Chinese Literature*³ are the two most frequently cited texts for an overall understanding of various kinds of Chinese literary heritage through the ages, in addition to some other collections or books on Chinese studies published by prestigious academic institutes. Also, publications of English translations of classic Chinese verse are comparatively more popular with readers than those of modern or new Chinese poetry. Today, although modern Chinese poetry still ranks as a major literary genre like Chinese fiction, drama, it has unfortunately become a subject for only a small group of elite or competent readers. This prevailing opinion may account for its unpopularity with both ordinary readers and publishers.

² Stephen Owen, ed. and trans., *An Anthology of Chinese Literature: Beginnings to 1911* (New York: W. W. Norton, 1996). This book begins with "The Classic of Poetry: Beginnings," namely, "Xian Qin and Xi Han" 先秦西漢, and ends with the Chinese intellectual "Wang Guo-wei" 王國維. The relatively new literary works after the Republic (1911) are not anthologized. The copyrights of Owen's book was co-shared with the Council for Cultural Planning and Development of the Executive Yuan of the Republic of China, as stated on the copyright page.

³ Cyril Birch, ed., *Anthology of Chinese Literature: Volume I: From Early Times to the Fourteenth Century* (New York: Grove Press Inc., 1965). The subsequent one appeared in 1972: *Anthology of Chinese Literature: Volume II: From the Fourteenth Century to the Present Day*. These two volumes were reprinted in 1994. In the Republic Period (1911--), the book includes Hsu Chih-mo 徐志摩, Wen Yi-to 聞一多, Ai Ching 艾青 among others in the Chinese mainland; in the part of "New Poets of Taiwan," Chou Meng-tieh 周夢蝶, Lo Fu 洛夫, Shang Chin 商禽, Wang Qinglin 王慶麟, Yip Wai-lim (born Ye Weilian) 葉維廉, Yeh Shan 葉珊, etc. are introduced along with select English translations of their poems.

In the domain of Modern Chinese poetry, there are quite a few noted poets from overseas Chinese communities, Hong Kong, Taiwan, and China proper. Among them the most noteworthy are the two poets-in-exile Bei Dao and Yang Lian from Mainland China. They are quite active in the international society of poets and have been considered as possible candidates on the list for the Nobel Prize for Literature. Most of their works have been published by well-known English-language publishing companies, and are currently circulating on the global market.⁴ Comparatively speaking, modern poets from Taiwan are not so lucky as their mainland-based counterparts, as far as

⁴ Bei Dao 北島 (1949-), born in Beijing, pseudonym of Zhao Zhengkai 趙振開, an honorary member of the American Academy of Arts and Letters, has had a few books of his poems published by such distinguished publishing companies as New Directions Publishing Corporation in New York, the Cornell University Press, and the Chinese University Press in Hong Kong; for instance, New Directions published at least seven books of poems by Bei Dao, including *Old Snow*, translated by Bonnie S. McDougall and Chen Maiping, in 1991, and *At the Sky's Edge: Poems 1991-1996*, rendered by David Hinton in 2001, and so on. Also, Bei Dao's *Blue House*, translated by Ted Huters & Feng-Ying Ming, was published by Zephyr Press in 2000; *Unlock*, translated by Eliot Weinberger and Iona Man-Cheong, was published by Anvil Press Poetry in 2006. As early as 1983, Bei Dao's poems were already published in the East Asia Papers Series of Cornell University. As for Yang Lian 楊煉 (1955-), he was born in Switzerland, and brought up in China. Yan Lian has also had many English translations of his poems published in Britain, America, and Australia; for example, *Yi*, translated by Mabel Lee, was published by Green Integer in Los Angeles in 2002; *Where the Sea Stands Still: New Poems*, translated by Brian Holton, published by Bloodaxe Books in Newcastle in 1999; also published in 2005 by Bloodaxe Books was *Concentric Circles*; his *Unreal City: A Chinese Poet in Auckland: Selected Poetry and Prose of Yang Lian*, translated by Hilary Chung and Jacob Edmond, was published by the Auckland University Press in 2006, just to name a few. In addition, English translations of poems by Bei Dao and Yang Lian are widely represented in anthologies, such as *Anthology of Modern Chinese Poetry*, edited by Michelle Mi-Hsi Yeh (奚密), published by the Yale University Press in 1992, and *Running Wild: New Chinese Writers*, edited by Wang Der-Wei David 王德威 and Jeanne Tai, published by the Columbia University Press in 1994. For their biographies and publication lists, see "Bei Dao," *Books and Writers*, 14 June, 2008 <<http://www.kirjasto.sci.fi/beidao.htm>>. Jacob Edmond, "Yang Lian," *New Zealand Electronic Poetry Center*, 24 June, 2008 <<http://www.nzepc.auckland.ac.nz/authors/yang/biblio.asp>>.

international publication is concerned. Most of the English translations of the poems by Taiwanese poets are found in anthologies or collections of modern Chinese poetry and other literary periodicals,⁵ with only a small number of poets like Yang Mu, Lo Ching, Lo Fu, Yip Wai-lim, Zhang Cuo, Shang Qin, Zhang Xianghua, and Xiang Yang having their individual books of poems published by English publishers in the Western world. Yet, the total volume of their English publications is rather small, if compared with that of Bei Dao and Yang Lian. No wonder Chi Pang-yuan and Wang Der-wei once

⁵ In the following only a few available translation collections of the poems by the poets from Taiwan in the English-language publishing world are mentioned and arranged in chronological order. The most recent anthology is *Sailing to Formosa: A Poetic Companion to Taiwan*, edited by Michelle Yeh, Xu Huizhi 許悔之, and M. G. D. Malmqvist, who is known in Chinese as Ma Yueran 馬悅然, published by the University of Washington Press in 2006. The other one is entitled *Frontier Taiwan: An Anthology of Modern Chinese Poetry*, edited by Michelle Yeh and N. G. D. Malmqvist, published by the Columbia University Press in 2001. The publication of *Frontier Taiwan* was assisted by the Chiang Ching-kuo Foundation for International Scholarly Exchange. In 2000 the Indiana University Press published *Chinese Literature in the Second Half of a Modern Century: A Critical Survey*, edited by Chi Pang-yuan 齊邦媛 and Wang Der-wei; the book has a chapter in it called "Taiwan Literature 1945-1999" written by Chi Pang-yuan. In 1995 the Columbia University Press published *The Columbia Anthology of Modern Chinese Literature*, edited by Joseph S. M. Lau 劉紹銘 and Howard Goldblatt, who is also known in Chinese as Ge Haowen 葛浩文, in which major poets from both the Chinese Mainland and Taiwan are included. In 1992 the Yale University Press published *Anthology of Modern Chinese Poetry*, edited and translated by Michelle Yeh, in which 65 poets from the mainland, Taiwan, and Hong Kong are included. In 1987 Professor Dominic Cheung, also known as Zhang Cuo 張錯, Professor of Comparative Literature at Southern California University, edited *The Isle Full of Noises: Modern Chinese Poetry from Taiwan*, published by the Columbia University Press. In 1972 the University of California Press at Berkeley published *Modern Verse from Taiwan*, translated by Angela C. Y. Jung Palandri, also known as Rong Zhiying 榮之穎, and Robert J. Bertholf. In 1970 Professor Yip Wai-lim translated *Modern Chinese Poetry: Twenty Poets from the Republic of China: 1955-1965*; it was edited by Paul Engle and published by the University of Iowa Press. Also, the literary magazine *The Chinese Pen* in Taipei has periodically published English translations of Taiwanese writers.

complained that “literature from Taiwan” was “vastly underrepresented.”⁶

It is also interesting to note that most of the aforesaid poets are scholar-poets; hence, their works are mostly published by university presses.⁷ It is quite a pity to see that some most prominent poets in Taiwan like Zhou Mengdie, Yu Guangzhong, Zheng Chouyu, Guan Guan, Ya Xian, Xiang Ming (Hsiang Ming), etc. so far have not attracted much attention from Western publishers, although their works have been widely read, cited, and anthologized in the Chinese world.⁸

⁶ See the front flap of *The Last of the Whampoa Breed: Stories of the Chinese Diaspora (Modern Chinese Literature from Taiwan)*, eds. Chi Pang-yuan and Wang Der-wei David (New York: Columbia University Press, 2003).

⁷ Yang Mu 楊牧 and Lo Ching's 羅青 *Forbidden Games & Video Poems: The Poetry of Yang Mu and Lo Ching*, translated and with a commentary by Joseph R. Allen, was published by the University of Washington Press in 1993. Yang Mu's *No Trace of the Gardener: Poems of Yang Mu*, translated by Lawrence R. Smith and Michelle Yeh, was published by the Yale University Press in 1998. Dominic Cheung's 張錯 selected poems entitled *Drifting* was published by Green Integer Press in Los Angeles, 2000. Lo Fu's 洛夫 *Death of a Stone Cell*, translated by John Balcom, known in Chinese as Tao Wangji 陶忘機, was published by Taoran Press in California in 1993; *Driftwood: A Poem by Lo Fu*, translated by John Balcom, was published by Zephyr Press in 2005. Xiang Yang's 向陽 *The Four Seasons*, translated by John Balcom, was also published by Monterey's Taoran Press in 1993. Zhang Xianghua 張香華 has two books published, one is entitled *A Chinese Woman in Iowa*, translated by Valerie C. Doran, published by Cheng & Tsui in Boston in 1994; the other *Waiting for Snow*, translated by Karen Chung, known in Chinese as Shi Jialing 史嘉琳, published by Taoran Press in 1994. Shang Qin's *The Frozen Torch: Selected Prose Poems*, translated by N. G. D. Malmqvist, was published in London by Wellsweep Press in 1992. Yip Wai-lim's *Between Landscapes* was published by Pennywhistle Press in Santa Fe in 1994. For further reference, see Perng Ching-hsi 彭鏡禧, *Dangdai Taiwan wenxue zuopin yingyiben suoyin* 當代台灣文學作品英譯本索引 (*An Index to the Books of English Translations of Contemporary Literature from Taiwan*), sponsored by the Council for Cultural Construction and Development of the Executive Yuan (Taipei: National Taiwan University, 1997).

⁸ The scholar-poet Yu Guangzhong 余光中, also romanized as Yu Kwang-chung, has two books of English translations of his poems published in Taiwan; one is titled *Acres of Bared Wire*, published by Mei-ya Publications in 1971; the other *The Night Watchman: A Bilingual Selection of Poems*, published by Chiu Ko in 1992.

Still, there are also some books of English translations of the poetry by poets in Taiwan that have been published in Chinese areas, especially in Hong Kong and Taipei. In Taiwan, organizations such as the Council for Cultural Construction and Development of the Executive Yuan, the National Institute for Compilation and Translation,⁹ the Chiang Ching-kuo Foundation for International Scholarly Exchange, the *Chinese Pen* of the Taipei Chinese Center of the International Pen have sponsored publications of English translations of literature from Taiwan.¹⁰ In Hong Kong the most prestigious

⁹ In recent years the National Institute for Compilation and Translation (NICT) in Taiwan, a government agency, has earnestly been engaged in sponsoring activities of translation and interpreting. For example, the first official bi-annual journal of translation and compilation entitled *Compilation and Translation Review* (*Bianyi luncong* 編譯論叢) was issued in the September of 2008. According to Dr. Lin Ching-lung 林慶隆, executive secretary of the Committee for Translation of International Academic Publications, NICT has regularly supported translators to render foreign books into Chinese and published them since 1985; yet, only a few of them are translations of poetry. See Lin Ching-lung, "The National Institute for Compilation and Translation and the Development of Translation Profession" (Guoli bianyiguan yu fanyi zhuanke 國立編譯館與翻譯專業), the Fourth International Academic Seminar on Foreign Translations of Chinese Literature (Di sijie guoji xueshu yantaohui huayu wenxuewaiyi 第四屆國際學術研討會華語文學外譯), July 26, 2008, the Translation Center of National Cheng Chi University.

¹⁰ As previously mentioned, Stephen Owen's *An Anthology of Chinese Literature* was sponsored by the Council for Cultural Planning and Development. *Frontier Taiwan: An Anthology of Modern Chinese Poetry*, edited by Michelle Yeh and N. G. D. Malmqvist, was assisted by the Chiang Ching-kuo Foundation for International Scholarly Exchange. As early as 1975, the National Institute for Compilation and Translation published *An Anthology of Contemporary Chinese Literature, Taiwan: 1949-1974*, with Chi Pang-yuan, John J. Deeney, also known in Chinese as Li Dasan 李達三, Ho Hsin何欣, and Wu Hsi-chen 吳奚真 as editors; actually this series has two volumes. The *Chinese Pen* of the Taipei Chinese Center has consistently published its English-Chinese bilingual magazine: *A Quaterly Journal of Contemporary Chinese Literature from Taiwan* (*Dangdai Taiwan wenxue yingyi* 當代台灣文學英譯) to promote local noteworthy writers. Translators active in the *Chinese Pen* include, just to name a few, John Balcom, Daniel Bauer, known in Chinese as Bao Duanlei 鮑端磊, Chen I-djen 陳懿貞, Michael S. Duke, known in Chinese as Du Maikē 杜邁可, Howard Goldblatt, Hou Chien 侯健, Ing Chang Nancy 殷張蘭熙, Ing Chi 殷琪,

translation journal is called *Renditions*, which since 1973 has focused on publishing quality English translations of Chinese literary works and essays on Translation Studies from mainland China, Taiwan, and Hong Kong.¹¹ In addition to *Renditions*, one of the most ambitious translation projects in Hong Kong is called *The World Contemporary Poetry Series*, launched by The Milky Way Publishing House in the beginning of this new millennium, with an aim to “promote a better understanding of Chinese and world contemporary poetry and to increase world cultural exchanges.”¹² It is in this series that a large number of contemporary Chinese poets are introduced to the international readers, with each having his/her own English-Chinese bilingual book of short

George Ke-I Kao 高克毅, Nicholas Koss, known in Chinese as Kang Shilin 康士林, N.G. D. Malmqvist, John M. McLellan, known in Chinese as Ma Zhuangmu 馬莊慕, Jennifer O’Neal, known in Chinese as Ou Zhenli 歐珍麗, Pai Hsien-yung 白先勇, Pong Ching-hsi, Frank Stevenson, known in Chinese as Shi Wensheng 史文生, Tang Li-ming May 湯麗明, Wong K. P. 黃國彬, Yang Mu, Patia Yasin, known in Chinese as Ye Peixia 葉佩霞, Michelle Yeh, Yin Yun-peng Diane 殷允芃, Yu Guangzhong, and Yip Wai-lim, and so on. For further details about the *Taipei Chinese Pen*, see The Chinese Pen, 26 June 2008

<http://www.taipen.org/the_chinese_pen/the_chinese_pen_0.2htm>.

¹¹ *Renditions*, also called *Yicong* 譯叢, is one of the journals published by the Research Center for Translation (RCT) at the Chinese University of Hong Kong. The RCT was a later development from the Center for Translation Projects, initiated by the late Mr. Stephen Soong, known as Song Qi 宋淇 in 1971. See Renditions, 26 June 2008<<http://www.renditions.org/renditions/>>.

¹² With Fu Tianhong 傅天虹 as its planner-in-chief, the Editorial Committee of *The World Contemporary Poetry Series*, known in Chinese as *Zhongwai xiandai shi mingjia jicui* 中外現代詩名家集萃, consists of famous poets like Tu An 屠岸, Ye Man 野曼, Niu Han 牛漢, Li Ying 李瑛, Shao Yanxiang 邵燕祥, Xiang Ming (Hsiang Ming) 向明, Lo Fu, Zhang Mo 張默, Lu Yuan 綠原, Xie Mian 謝冕, and Rosemary R. C. Wilkinson, etc. from mainland China, Taiwan, Hong Kong, and other nations. It is a bilingual (Chinese-English) series published by The Milky Way Publishing House (Yinhe chubanshe 銀河出版社); it also published Chinese translations of poets of other languages, like *Selected Verses* by Ada Aharoni, an Israelite woman grown up in Egypt; the book is translated by Xiang Ming.

poems.¹³

2. About the English Translations of Hsiang Ming's Poems

Born in China in 1928, Hsiang Ming came, as a cadet of Central Air Security Academy, to Taiwan in the wake of the withdrawal of the Nationalist armed forces from the Chinese mainland to the island in 1949.¹⁴ Hsiang Ming started his literary career with the writing of poetry in 1951, and won his first literary prize for poetry in 1956 when he was still serving in the military on Matsu, Taiwan-controlled island in the Taiwan Strait. In 1959 he published his first collection of Chinese poems.¹⁵ In 1960 when he was dispatched by Taiwan's Ministry of Defense to the United States for the acquisition of advanced electronic technology, he still managed to spend time reading and writing poems; what is more, he often tried to decline offers of promotion in his military career, simply for the sake of saving energy for writing poetry.¹⁶ In 1984 Hsiang Ming was retired from the military as a

¹³ This series include poets from mainland China, Taiwan, and Hong Kong, such as Zang Kejia 臧克家, Ji Fang 冀沔, Zeng Zhuo 曾卓, He Jingzhi 賀敬之, Li Ying 李瑛, Li Xiaoyu 李小雨, Ke Yan 柯岩, Li Qing 犁青, Zhang Qi 張錫, Liu Zhang 劉章. Included in the Taiwan Poetry Series are such poets as Zhong Dingwen 鍾鼎文, Zhou Mengdie 周夢蝶, Peng Bangzhen 彭邦楨, Yu Guangzhong, Zhang Mo, Lo Fu, Guan Guan 管管, Jin Zhu 金筑, Sung Ying-hao 宋穎豪, Wen Hsiao-tsun 文曉村, Xiang Ming (Hsiang Ming), Luo Di 落蒂, Tu Jingyi 涂靜怡, Bai Ling 白靈, Xiao Xiao 蕭蕭, Tai Ke 台客, Zhao Weimin 趙衛民, Jian Zhengzhen 簡政珍, Zeng Meiling 曾美玲, etc.

¹⁴ Xiang Ming (Hsiang Ming) is the pseudonym of Tung Ping (Dong Ping) 董平, a native of Hunan Province 湖南省 in China.

¹⁵ Hsiang Ming's first book of poems is entitled *Yutian shu* 雨天書 (*The Letter of a Rainy Day*), published by the Blue Stars Poetry Society (Lanxing shishe 藍星詩社) in 1959.

¹⁶ These anecdotes are from my personal interview with the poet Hsiang Ming in Kaohsiung on May 18, 2008.

colonel. Ever since then writing poetry has been his major concern, in addition to writing his books of essays on poetry.¹⁷ In 1988 Hsiang Ming won the Dr. Sun Yat-sen Prize for Fine Arts, and in the same year the World Academy of Art and Culture in Taipei conferred an honorary doctoral degree upon him for his outstanding achievements in creative writing. In 1995 he received Taiwan's National Award for Fine Arts.¹⁸ Hsiang Ming is currently a member of the International Pen. Hsiang Ming's poetry is characterized by accurate meaning, vivid imagery, powerful wording, rich cultural associations, and original ideas. His poems are pellucid, sharp, and sometimes sarcastic, with motifs derived from everyday life experience. Hsiang Ming never theorizes his life and poetry; everyday life itself is his main source for poetic expression.¹⁹

In 2000 when he, at the age of 72, had his *Hsiang Ming shiji shixuan* (*Selected Poems of the Century by Hsiang Ming*) published in Chinese, he wrote in a note, "I finally have had a collected work of my poems printed, in

¹⁷ Hsiang Ming's books of essays on poetry include *Xinshi wushiwen* 新詩 50 問 (*Fifty Questions on New Poetry*) in 1997; *Xinshi hou wushiwen* 新詩後 50 問 (*Another Fifty Questions on New Poetry*) in 1998; *Wo wei shi kuang* 我為詩狂 (*I Am Crazy about Poetry*) in 2005; *Shizhong tiandikuan* 詩中天地寬 (*In Poetry the World Is Spacious*) in 2006, and so on.

¹⁸ See Hsiang Ming, *Hsiang Ming shiji shixuan* 向明世紀詩選 (*Selected Poems of the Century by Hsiang Ming*) (Taipei: Erya chubanshe, 2000) 1. For chronological events about Hsiang Ming, also, see Bailing 白靈, and Xiao Xiao 蕭蕭, eds. 'Fulu er 附錄二, Nianbiao 年表' (Chronology of Appendix II), *Rujia meixue de gongxingzhe: Hsiang Ming shizuo xueshu yantaohui lunwenji* 儒家美學的躬行者——向明詩作學術研討會論文集 (*Proceedings of the Symposium on Hsiang Ming's Poetry: A Fulfiller of Confucianist Aesthetics*) (Taipei: Wanjuanlou chubanshe, 2007) 297-311.

¹⁹ See 'Hsiang Ming shiguan' 向明詩觀 (Hsiang Ming's View on Poetry), *Hsiang Ming shiji shixuan*, 4-5. Also, for various perspectives of looking at Hsiang Ming's poems, consult essays collected in the above-mentioned *Proceedings Rujia meixue de gongxingzhe: Hsiang Ming shizuo xueshu yantaohui lunwenji* (*Proceedings of the Symposium on Hsiang Ming's Poetry: A Fulfiller of Confucianist Aesthetics*).

which all the best of my poems are gathered. To instruct me, your comments are welcome; I will continue writing poetry.”²⁰ Now at the age of 81, Hsiang Ming still works very hard; he not only travels around the island to help the younger generation understand modern poetry, but also keeps writing poems and essays; now he has a few new books available for his readers.²¹ For such a hardworking, illustrious poet, whose works still mostly remain unknown to English readers, I believe it is worth making an effort to recommend Hsiang Ming in Taiwan to the international community. Yet, only through the collaboration with qualified translators, like Lloyd Haft, John Balcom, Yip Wai-lim, Eugene Eoyang, and Yu Guangzhong for Hsiang Ming, Mabel Lee for Gao Xingjian, Brian Holton for Yang Lian, or Bonnie S. McDougall, David Hinton, and Eliot Weinberger for Bei Dao, can the success of such a cross-linguistic and cross-cultural mission be fulfilled.

Regarding the already-existing English translations of Hsiang Ming’s verses, the following three aspects will be studied: (1) publications of English translations of his poetry, (2) backgrounds of the translators, and (3) criticisms concerning translating skills and aesthetic features.

2.1 Publications of English Translations of Hsiang Ming’s Poems

Hsiang Ming’s Chinese poems have been translated into a few languages in the past decades: Hindi, Japanese, French, German, and English. Yet, only the English translations are published in book form; namely, *Rustling of Crushed*

²⁰ The words are quoted from a note by Hsiang Ming; it is attached to the book *Hsiang Ming shiji shixuan* given to the author on April 8, 2000.

²¹ Since the year of 2000, Hsiang Ming has published a few new books, like *Wo wei shi kuang* (*I Am Crazy about Poetry*) in 2005, *Shizhong tiandikuan* (*In Poetry the World Is Spacious*) in 2006, *Di shui huo feng* 地水火風 (*Earth, Water, Fire, and Wind*) in 2007, etc.

Leaves: Poetry of Hsiang Ming,²² and *Selected Verses by Xiang Ming*(Hsiang Ming).²³ Other than these two books, his English translations are spread sporadically over literary journals or anthologies, like *The Chinese Pen*,²⁴ or *Frontier Taiwan: An Anthology of Modern Chinese Poetry*, among others.²⁵ As of today, only 39 poems of Hsiang Ming are translated into English and are printed, which is certainly out of proportion to the huge volume of his Chinese poetry.²⁶ This amount is far from being sufficient to draw international attention, not to mention to receive wide circulation in the English book market.²⁷

²² *Rustling of Crushed Leaves: Poetry of Hsiang Ming*, known in Chinese as *Suiye shengsheng* 碎葉聲聲, published in Taipei by the *Taiwan shixue jikan* 台灣詩學季刊 (*Taiwan Poetics Quarterly*) in 1997.

²³ *Selected Verses by Xiang Ming*(Hsiang Ming), known in Chinese as *Xiang Ming duanshi xuan* 向明短詩選, published in Hong Kong by The Milky Way Publishing House in 2001.

²⁴ Hsiang Ming's poems in the *Chinese Pen* were translated into English by Yip Wai-lim. They are 'Embroidered Quilt Cover from Sister in Hunan (Xiangxiu beimian—ji Ximao mei 湘繡被面——寄細毛妹),' and 'New Flute of Seven Holes (Qikong xindi 七孔新笛).'

²⁵ Michelle Yeh, and N. G. D. Malmqvist, eds., *Frontier Taiwan: An Anthology of Modern Chinese Poetry* (New York: Columbia University Press, 2001) 14-53.

²⁶ Hsiang Ming has published more than 28 books; 13 of them are of poetry.

²⁷ *Frontier Taiwan: An Anthology of Modern Chinese Poetry* (2001) has six English translations of Hsiang Ming's poems, solely rendered by Eugene Eoyang, also known as Ouyang Zhen 歐陽楨. *Selected Verses by Xiang Ming* (Hsiang Ming) (2001) has twenty-six English translations. *Rustling of Crushed Leaves: Poetry of Hsiang Ming* (1997) has twenty-one English translations. Yet, *Selected Verses by Xiang Ming* (Hsiang Ming) also includes seventeen English translations of poems originally appearing in *Rustling of Crushed Leaves: Poetry of Hsiang Ming*. The quarterly journal of *The Chinese Pen* has four English translations. An English translation of a poem called "Tu hu" 屠虎 (Butchering Tigers) by Hsiang Ming appears in the 2005 *World Poetry Festival Kaohsiung Taiwan*, edited by Zheng Jiongming 鄭炯明, published by Kaohsiung Municipal Cultural Bureau.

2.2 Backgrounds of the Translators

The translators that have done the English translations of the poems of Hsiang Ming can roughly be divided into three groups; one is native speakers of English who have a working knowledge of Mandarin Chinese, like Lloyd Haft, John Balcom; the second, overseas Chinese scholars, like Yip Wai-lim, Eugene Eoyang, and Edmond Chang; and the third, native speakers of Mandarin Chinese with a sufficient knowledge of English, like Yu Guangzhong, Hu Pin-ching, Gu Ting, Sung Kuang-jen, Chen Ruey-shan, Chen Ta-sheng, and Leo Lu, as well as the translator of the poem “Tu hu” (Butchering Tigers), whose identity remains unknown.²⁸ Judging from their backgrounds, most of Hsiang Ming’s translators are well-disciplined scholars and poets with a good command of both Chinese and English languages, literatures, and cultures.

2.3 Criticisms Concerning Translating Skills and Aesthetics

As stated above, in poetry Hsiang Ming is noted for his skillful employment of accurate imagery and wording, humorous and sarcastic tones, and motifs of everyday life experience. The poet himself is also a practitioner of translation, mainly from English into Chinese; consequently, these characteristics in his poems are also found in his essays on translating poetry.²⁹ For accuracy, Hsiang Ming holds that “clarity” of poetic expression should be preserved in translation as it is in the original; “ambiguity” should be avoided as much as it can be. With his understanding that modern poetry has

²⁸ For the translators of English translations of Hsiang Ming’s poems, see the appendix.

²⁹ Hsiang Ming translated T. S. Eliot’s ‘The Love Song of J. Alfred Prufrock’ and verses by Ada Aharoni into Chinese, as stated in the above-mentioned footnote.

been criticized by most readers for its display of cryptic imagery, studied ambiguity, and sudden twists in thought and syntax (as evidenced in poems of Emily Dickinson, a pioneer of modern poetry), which helps contribute to the building of ambiguity in signification, Hsiang Ming considers “clarity of poetic expression” as a minimum demand for poetry translation.³⁰ Thus, if the translator fails to achieve the “clarity” of poetic expression, leaving ambiguities in signifying unbridled, it will double the difficulty in comprehending the translated text. “Clarity” is what makes his poetry accurate in expression and fresh in his employment of imagery. To be accurate, one needs to be “logically clear;” Hsiang Ming thinks that “logical coherence” in translation should be in line with the development of the original’s poetical thoughts. To him, logical coherence can thus be seen as a touchstone for accuracy in translation.

Hsiang Ming also shows his concern for the constant debate over “addition” and “deletion” in translation practice. He favors neither addition nor deletion and regards it as a basic rule for poetry translation, due primarily to his care for accuracy, for he thinks that the unnecessary addition or deletion of words in translation will unavoidably misinterpret the original message. His criticism of Nan Fang Shuo’s Chinese translation of Eliot’s “The Love Song of J. Alfred Prufrock” is based on his insistence on “neither addition nor deletion”. However, in *Translation Studies*, the issue relating to the translator’s right to “add or delete” in the translating process still remains controversial and unresolved because it involves textual reliability and the

³⁰ See Hsiang Ming, “Ailute ‘pulufuluoke liange’ zhongyi zhi shangque 艾略特〈普魯夫洛克戀歌〉中譯之商榷” (A Discussion on the Chinese Translations of Eliot’s ‘The Love Song of J. Alfred Prufrock’) 3; his manuscript prepared for the *Taiwan Poetics Quarterly*. In Hsiang Ming’s essay four Chinese translations by Nan Fang Shuo 南方朔, Mu Dan 穆旦, Tang Yongkuan 湯永寬, and Hsiang Ming are discussed.

translator's ethical concern. Taking Yan Fu as an example, while he was aware of possible changes in meaning in the translating process of "adding words" or "deleting words," he could not but confess its necessity, due to inherent syntactical differences between source and target languages.³¹ Even in the case of "equivalence at word level," as Mona Baker puts it, "There is no one-to-one correspondence between orthographic words and elements of meaning within or across languages."³² If for the purpose of "giving a complete transcript of the ideas of the original work," Tytler would say that "this liberty [to add to / to take from] may be used, but with the greatest caution."³³ Therefore, Hsiang Ming's view on this point is still subject to further debate.

In the aspect of stylistic features in the translation of poetry, Hsiang Ming in his discussion on Chinese translations of Eliot's "The Love Song of J. Alfred Prufrock" says that "poetic diction" in the target language should be equivalently rendered; it should not degenerate into prosaic paraphrase, particularly in dealing with figurative speech, including simile, metaphor, allusion, allegory, symbol, synecdoche, and metonymy, which is of paramount importance. The so-called "poetic license," freedom given to the poet to wrest the language when necessary, can not be replaced with any ordinary technique of paraphrase as is often used in prose. The other poetical stylistic issue is about the choice of translation strategy between "domesticating" and "foreignizing," as termed by Lawrence Venuti. Hsiang Ming insists that "the poetical conventions of the target language" should be followed in translating

³¹ See Yan Fu, "Yili yan 譯例言" (Words on Examples of Translation), *Tianyan lun* 天演論 (Evolution).

³² Mona Baker, "Equivalence at Word Level," *In Other Words: A Coursebook on Translation* (London and New York: Routledge, 1992) 11.

³³ Alexander Fraser Tytler, *Essay on the Principles of Translation*, in *Translation/History/Culture: A Sourcebook*, ed. Andre Lefevere, 129.

poems. Talking about his own English-Chinese translating practices, Hsiang Ming writes, “I always tried to render Eliot’s ‘The Love Song of J. Alfred Prufrock’ into Chinese by matching up the source text as possible as I could on the one hand, while observing what is required of Chinese poetry on the other.”³⁴ The reason for abiding by the linguistic and poetical conventions of the target language is simply to cater to the audience; it is a receptor-oriented strategy—to have a natural and easy form of expression for the target reader. “Naturalness of expression,” referring to stylistic ease in the target language, has been a commonly-agreed-on criterion by well-known theorists like Alexander Tytler, Eugene Nida³⁵, Lin Yutang.³⁶ Basically, this is also a representation of stylistic aesthetics in translation. “Foreignizing” refers to the type of translation “in which a TT is produced which deliberately breaks target conventions by retaining something of the foreignness of the original,” whereas “domesticating” refers to the type of translation “in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for TL readers.”³⁷ Yet, the translator’s choice of either one of these strategies really depends upon a variety of factors, like the client’s requirement, the artistic pursuit, the functional or communicative purpose, and so on. Obviously, Hsiang Ming tends to prefer “domesticating” to “foreignizing,” which complies with the characteristics of accuracy, clarity,

³⁴ See Hsiang Ming, “Ailvete ‘pulufuluoke liange’ zhongyi zhi shangque 艾略特〈普魯夫洛克戀歌〉中譯之商榷” (A Discussion on the Chinese Translations of Eliot’s ‘The Love Song of J. Alfred Prufrock’) 5.

³⁵ Eugene Nida, *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating* (Linden: E. J. Brill, 1964) 159-60.

³⁶ Lin Yutang 林語堂, “Lun fanyi 論翻譯,” *Fanyi lunji 翻譯論集 (Essays on Translation)*, ed. Liu Jingzhi 劉靖之 (Taipei: Shulin chuban gongsi, 1995) 43-4.

³⁷ For Lawrence Venturi’s terms of “Domesticating Translation” and “Foreignizing Translation,” see Mark Shuttleworth, and Moira Cowie, *Dictionary of Translation Studies* (Manchester, UK: St. Jerome Publishing, 1997) 43-4, 59.

and freshness in his own poetry writing.

It will thus be pertinent to apply these characteristics of Hsiang Ming's poetry and his views on translation to an appraisal of English translations of Hsiang Ming's poems in both form and content, namely, in such aspects as stylistic features (figures of speech: simile, metaphor, allegory, symbol, allusion, tone, rhythm, choice of word), and meaning and ideas. Since the two poems 'Liu' 瘤 (Tumor) and 'Manilawan de luori' 馬尼拉灣的落日 (The Setting Sun on Manila Bay/ The Sun Setting into Manila Bay) have been translated by translators like Eugene Eoyang, Edmond Chang, and Sung Kuang-jen, my analytical process of discussion will begin with them.³⁸

First of all, Hsiang Ming has adopted a sarcastic tone in comparing the growth of a tumor to the production of a poem, for normally having a tumor is a "negative" thing for any living creature, but producing a poem is a "positive" act for humans. The original tone of this poem 'Liu' (Tumor) is faithfully preserved in the English translations of Eugene Eoyang and Edmond Chang, which will be explicated below. Eoyang's English translation of 'Tumor' is basically accurate in meaning and elegant in diction, except for some minor errors. The first stanza of the original text of "Tumor" reads (hereafter, transliteration and literal translation will be given by me for reference):

ni shi qiancang yu tinei de 你是潛藏於體內的
(you are concealing/lurking/hiding/submerging in body inside of)
yu chuzhi er houkuai de 欲除之而後快的

³⁸ Both Eugene Eoyang and Edmond Chang translate the title 'Liu' 瘤 into 'Tumor.' Eugene Eoyang renders the title 'Manilawan de luori' into 'The Setting Sun on Manila Bay,' see *Frontier Taiwan*, p. 152. Sung Kuang-jen translates the title 'Manilawan de luori' into 'The Sun Setting into Manila Bay,' see *Selected Verses by Hsiang Ming*, p. 57. Also, for the Chinese originals of these two poems, consult *Hsiang Ming shiji shixuan* (*Selected Poems of the Century by Hsiang Ming*), 42-4, 86-7.

(want remove/ eliminate it then later/ after happy of)

na yizhong liu 那一種瘤

(that one kind/ sort tumor)

shi yizhong jiunian wufa zhiyu de 是一種久年無法治癒的

(are a/one kind long year not able treat heal/cure of)

juezheng 絕癥

(absolute/ultimate/fatal symptom/ disease)

To achieve the above-mentioned aim of accuracy, Eoyang even pays attention to the minute difference in using the definite and indefinite article for the line “na yizhong liu” 那一種瘤 (that kind/ sort of tumor) in the first stanza. In this case, Eoyang uses the definite article “the” to modify “kind of tumor,” which is further restricted by the following adjectival clauses to define the nature of the tumor:

You are the kind of tumor

That lurks deep inside the body

That one wants to get rid of once and for all

whereas Chang, probably overlooking the following two adjectival clauses, chooses the indefinite “a” for “na” 那 (that) in his rendering “You are a kind of tumor/ concealed in the body” for this Chinese line “na yizhong liu” (that kind/sort of tumor), which, as a result, loses its “emphatic tone”, which is created by the use of the definite article “na” (that) in the Chinese original.

In the second stanza of “Tumor” Eoyang’s accuracy is evident in his rendering of the lines:

ni juebuzhi guominyu huafen 你絕不止過敏於花粉

(you absolutely never only/merely allergic to flower powder)

xia qiu jian 夏秋間

(summer autumn between)

yizhi chan tuotuishide jingluan 一隻蟬脫蛻時的痙攣

(one cicada strip shed/ slough time of convulsion)

ni ye jingluan 你也痙攣

(you also/ too convulsion/ spasm)

First, Eoyang adopts the adverb “definitely” for the Chinese phrase “juebuzhi” to put emphasis on the condition or a kind of state in which the subject is. Eoyang’s translation is as follows:

You are definitely allergic to more than pollen

Between summer and fall

When the cicada casts off its coil

You go into a spasm

For the same condition or state of this tumor, Chang misunderstands it and therefore renders it into “You are more than some pollen allergy/ Between summer and autumn.”

Regarding the choice of words, Eoyang’s use of the so-called “equivalent” of the English verb “lurk” for the Chinese characters “qianchang” 潛藏 in translation is not only accurate but also vivid; for instance, in the first three lines of the poem:

ni shi qianchang yu tina de 你是潛藏於體內的

(you are concealing/ lurking/ hiding/ submerging in body inside of)

yu chuzhi er houkuai de 欲除之而後快的

(want remove/ eliminate it then later/ after happy of)

na yizhong liu 那一種瘤

(that one kind/ sort tumor)

Eoyang adopts the English verb “lurk” for the Chinese characters “qianchang” 潛藏, literally meaning “submerge” and “hide or conceal.” For the nature of the tumor is, at the beginning stage, usually hidden or unnoticed inside our bodies, yet waiting for a chance to spring out to either threaten or terminate our lives. Eoyang translates the first two lines as:

You are the kind of tumor
That *lurks* deep inside the body.

Here, tumor can be analogous to the “frost” that usually “lurks” underneath the earth in April in the United States, as Robert Frost puts it in ‘Two Tramps in Mud Time’:

Be glad of water, but don’t forget
The *lurking* frost in the earth beneath
That will steal forth after the sun is set
And show on the water its crystal teeth.³⁹

In this case, their difference lies only in the inflectional form of the verb “lurk”.

In contrast, in Chang’s translation: “You are a kind of tumor/ concealed in the body,” the word “concealed” for “qianchang” does not quite fit the nature of a tumor because “concealed” means “something passively kept there” and is less dynamic or threatening than “lurking.” Also, in the fifth stanza of the original, the lines read:

wo xiqu tiandi zhi jinghua 我吸取天地之精華
(I breathe/ suck take sky earth of energy/ sperm)
ni xiqu wo 你吸取我
(you breathe/ suck take me)

³⁹ Robert Frost, “Two Tramps in Mud Time,” *Robert Frost: Collected Poems, Prose, & Plays* (New York: The Library of America, 1995) 252.

Eoyang's choice of "quintessence" in his rendering "I absorb the quintessences of Nature/ You suck them out of me" for the Chinese word "jinghua" is more accurate and specific than Chang's adoption of the word "essence" in his translation "I breathe in heaven and earth's essence/ You breathe in me." For "essence" has a broader, thus, less specific sense than "quintessence" that refers to the "ultimate substance and pure, concentrated essence."⁴⁰

As for the presentation of imagery, there are three images that will be discussed here. The fourth stanza of "Tumor" begins:

erqie, ni wangu ru zhangshang de yimei jian 而且，你頑固如掌上的一枚
繭” (and/ besides, you stubborn/ obstinate like/ as palm on of one set /
piece callus)

Eoyang translates this line as "Besides, you're as stubborn as a callus on the hand." Eoyang uses the "hand" for the Chinese character "zhang 掌," meaning "palm." In this case, Eoyang is less precise than Chang, who chooses the exact word "palm" for "zhang" in his line "And you are stubborn like callus on the palm." The palm refers to a specific area, which, of course, is part of the hand.

In addition, as quoted above, in the fifth stanza the co-occurrence of the Chinese images of "tian 天," literally meaning "sky, firmament, heaven, and fate" and "di 地," literally meaning "earth, land, ground," have acquired through the ages a range of philosophical connotation, in both the physical and the spiritual realms. Therefore, as a Chinese literary convention, "tian and di" co-occur frequently and, as a figure of speech, are often translated as

⁴⁰ Webster New World College Dictionary, eds. Michael Agnes, and David B. Guralnik, fourth ed. (New York: Wiley Publishing, Inc., 2004).

“heaven and earth” rather than “Nature,” a general concept of existence. In this case, Chang, following this Chinese convention, uses “heaven and earth” for “tian and di,” instead of “Nature,” as employed by Eoyang. For the same reason, in the lines of the last stanza:

fan saoguo de ri yue 凡掃過的日月
 (any/ all sweep across of sun/ day moon/ month)
 jingxiang hanlei jinghu 競相含淚驚呼
 (compete mutual hold tear surprise scream/ call)
 zhe cai shi shi 這才是詩
 (This just/only/then is poetry)

the figurative feature of the twin words “ri 日,” literally meaning “sun, day” and “yue 月,” literally meaning “moon, month” will be better kept if they are rendered as “sun” and “moon,” as seen in Chang’s translation:

All the swept-away suns and moons
 Join in tears to cry out
 This is what poetry is.

Eoyang translates them as:

The days and months have swept past
 In the end suddenly welling up in tears, and letting out a shriek--
 This becomes a poem.

Eoyang’s choice of “days” and “months” for “ri” and “yue” respectively in this case seems to weaken their celestial association.

Another minor problem is the division of stanzas in their translations. According to the original Chinese text, the second stanza is a single

independent line: “chule huifei yanmie 除了灰飛湮滅 (except ash fly smoke perish/ terminate).” Eoyang translates it as “except in ashes and death” and appends it to the first stanza. This could be a typographical error; Chang too makes the same error in his translations of the third and fourth stanzas when he combines them into one.⁴¹

Let us proceed with the analysis of the translations of Hsiang Ming’s most-often-cited poem ‘Manilawan de luori’ 馬尼拉灣的落日 (The Setting Sun on Manila Bay/ The Sun Setting into Manila Bay), which witnesses his use of a striking analogy between the two often-seen images in the Philippines: the sun setting on the horizon over the bay and the coconut cut falling along the shore road.⁴² The first five lines of the Chinese original are given below:

hai laibuji hu tong 還來不及呼痛
 (still not enough/ in time cry/ yell pain)
 Jiudai zai Manila bankong de namei lieri 久待在馬尼拉半空的那枚
 烈日
 (long wait at Manila half sky of that one/ piece burning/ violent sun)
 huanghun de zhongxiang yicui 黃昏的鐘響一催
 (evening of bell sound one press/ urge)
 biancong binhai nake yezishuding 便從濱海那棵椰子樹頂
 (then/ convenient from brink/ bank sea that head coconut tree top)
 yueru haitian xiangge de napian ruili daofeng 躍入海天相割的那片銳

⁴¹ See the original division of stanzas of the poem “Liu” 瘤 (Tumor) in *Hsiang Ming shiji shixuan* (*Selected Poems of the Century by Hsiang Ming*) 42-4.

⁴² The poem ‘Manilawan de luori’ 馬尼拉灣的落日 (The Setting Sun on Manila Bay/ The Sun Setting into Manila Bay) was written in February, 1987 when Hsiang Ming participated in the Conference on Modern Poetics held in the Philippines. For reference, see ‘Fulu er, Nianbiao’ (Chronology of Appendix II), *Rujia meixue de gongxingzhe: Hsiang Ming shizuo xueshu yantaohui lunwenji* (*Proceedings of the Symposium on Hsiang Ming’s Poetry: A Fulfiller of Confucianist Aesthetics*).

利刀鋒

(jump/ leap enter/ into sea sky mutual cut of that piece keen sharp knife blade)

Eoyang's translation recreates the stylistic aesthetics of the Chinese original, except for omissions of vital images, like the adjective "violent or scorching" (lie 烈) as in the "violent or burning sun" (lieri 烈日) and "bells or chimes" (zhongxiang 鐘響), possibly due to carelessness. As for Sung Kuang-jen's translation, syntactic awkwardness and inaccuracy are unfortunately found in a few places. They will be discussed later on.

By using a complex sentence along with terse participial phrases, Eoyang successfully recreates the kind of urgent, impending atmosphere which the observer experiences in watching the majestic landscape of the sunset in the beginning lines of this poem. The following is Eoyang's translation:

Before it can cry out in pain
That setting sun hovers in mid-air over Manila Bay
Hurried by the twilight
Leaps into the sharp knife slicing sky from sea
From the shore, lined with coconut trees

Speaking about the setting sun, the adverbial clause "Before it can cry out in pain" portrays the awe and immediacy in that situation, together with the main clause "That setting sun hovers in mid-air over Manila Bay" Also, in this stanza, the past participles "hurried" and "lined" and the present participle "slicing" are all very terse, effective, and helpful in representing the lively images that are intensely-jammed in the original Chinese syntax.

Sung renders the first two lines into: "Not yet ready to cry,/ The sun, lingering over Manila for a while." The phrase "Not yet ready to cry" is weak in conveying to the target-language reader the "impending atmosphere,"

or the kind of “tense moment” experienced by the source-language reader. In addition, the time phrase “for a while,” meaning “for not long in time,” is not accurate since the Chinese character “jiu 久” originally denotes “for very long in time.”

In the first stanza the essential images that Eoyang overlooks are “lieri 烈日,” meaning a “burning, intense, or violent sun” and “zhongxiang 鐘響,” meaning “bells or chimes.” These omissions in his translation may also lead to possible losses of allusions that can be evoked in the mind of the target-language readers. For the second line “jiudai zai Manila bankong de namei lieri 久待在馬尼拉半空的那枚烈日,” Eoyang renders it as “That setting sun hovers in mid-air over Manila Bay.” It is very obvious that the tactile imagery of “lie 烈,” meaning “burning, scorching or violent,” an indication of the character of the thing in question, is replaced only with an already-mentioned word “setting” in the title. The omission of the same word “lie” (scorching or violent) is also found in Sung Kuang-jen’s translation: “The sun, lingering over Manila for a while.” Actually, the “burning or violent” sun, echoing through the entire poem, carries a strong tactile sensation in this poem, which is later intensified by the image of “boiling or cooking” (zhu 煮) in the last line “Boiling all of Manila Bay/ Into a deep beet red” (zhude tonghong 煮得通紅) of this stanza and the image of “coconuts ripe as the setting sun” (yikeke shoutou ru luori de yezi 一顆顆熟透如落日的椰子) in the second stanza.⁴³

Furthermore, the connotative meaning of this figure of speech “scorching

⁴³ In this line “yikeke shoutou ru luori de yezi 一顆顆熟透如落日的椰子,” the Chinese character “shou 熟,” meaning “cooked or ripe,” is a collated one. “Shou” is chosen here to replace the character “re 熱,” meaning “hot, heated,” which is originally used in the source text of *Hsiang Ming shiji shixuan* (*Selected Poems of the Century by Hsiang Ming*), according to the author’s check with Hsiang Ming on this typo on July 2, 2008.

sun” multiplies if it is construed to have some political overtones. In a conversation with the poet Hsiang Ming, we found that the backdrop of this poem was set against the ensuing political tumult in the Philippines when the then President Ferdinand Marcos was overthrown in 1986.⁴⁴ In the long literary history of China, the image of “sun” has been used to allude to the ruler of the country. For example, Chairman Mao Zedong was once likened to the “reddest sun” in the East, especially during the period of the Proletarian Cultural Revolution (1966-1976). The Tang poet Li Bo depicted a common sight where the “sun” (ri 日) was “blocked” (bi 蔽) by the “floating clouds” (fuyun 浮雲).⁴⁵ Confucian critics often believe that in this case the “sun” signified the emperor who was blinded by his evil-minded courtiers, the referent of the “floating clouds.” By analogy, it can be inferred from the whole context of Hsiang Ming’s poem that the metaphor “scorching or violent sun,” indicating the character of the person in question, is directed towards the deposed brutal ruler of the Philippines, who might have already “scorched” the land of his country.

Another key metaphor of the original text found missing in Eoyang’s translation is the image of “bells or chimes” (zhongxiang 鐘響) with multiple-meanings embedded in, as is seen in the original line “When the evening bells urge” (huanghun de zhongxiang yicui 黃昏的鐘響一催) of the first stanza. Eoyang renders it as “Hurried by the twilight,” with the “bells or chimes” completely omitted. Sung preserves it as is seen in his rendering: “As the evening chime urges.” The bells are often struck when people mourn in the ceremonies for the dead at Christian churches in the West; therefore, this

⁴⁴ The author’s conversation with Hsiang Ming, July 2, 2008. Hsiang Ming visited Manila in 1987.

⁴⁵ See Li Bo’s poem entitled ‘Deng Jinling fenghuangtai 登金陵鳳凰臺’ (Ascending Phoenix Terrace on Golden Hill).

image has turned to be a symbol loaded with the longing for peace, salvation, and relief from grief as well. For instance, in his indictment of violence and the meaningless deaths caused by modern weapons during the Spanish Civil War, Ernest Hemingway called his book *For Whom the Bell Tolls*, quoting an epigraph from the English metaphysical poet John Donne. Given the fact of civil unrest in the Philippines at the time the poem was written, concerns for peace and life necessitate the preservation of this image of “bells or chimes” in this poem. These external political and social inferences can further be justified by later lines in the same stanza: “Blood hot as fire/ Boiling all of Manila Bay/ Into a deep beet red” (Eoyang’s translation). The Chinese original of these lines are given below:

huola de xie 火辣的血 (fire spicy of blood)

ba zhengge Manilawan 把整個馬尼拉灣 (hold/make entire piece Manila Bay)

zhude tonghong 煮得通紅 (cook/ boil till thoroughly/ transparently red)

Another misinterpretation found in Eoyang’s translation is about the “designated” position from which the sun “leaps into the sharp knife edge.” Eoyang writes: “That setting sun . . . Leaps into the sharp knife edge . . . From the shore, lined with coconut trees.” Eoyang seems to provide the reader with a different perspective—the shore, from which the sunset leaps. Although the whole scene represented in Eoyang’s translation is, in a broad sense, not much different from the vivid landscape of the original, it has to be as precise as the original in order to fulfill the need for accuracy, for it is typical of Hsiang Ming’s poetry. The following is how the original Chinese lines read:

biancong binhai nake yezishuding 便從濱海那棵椰子樹頂
 (then/ convenient from brink/ bank sea that head coconut tree top)
 yueru haitian xiangge de napian ruili daofeng 躍入海天相割的那片銳
 利刀鋒
 (jump/ leap enter/ into sea sky mutual cut of that piece keen sharp knife
 blade).

These lines literally mean that “[the scorching sun] jumps from the top of *that* (particular) coconut tree.” In other words, what the speaker of the poem points to is “that” specific coconut tree’s top, not the shore, nor coconut trees in general, while he is viewing the sunset from the seashore. Also, for this designated “tree,” Sung only interprets it as “a coconut tree,” the emphatic effect in “that tree” is thus reduced by his use of the indefinite article “a.”

For the second stanza of ‘Manilawan de luori,’ Eoyang demonstrates his insight into the indigenous culture in his translation. The first case is about “wo xiangqi yanlu xijian de 我想起沿路習見的/ shou chi changdao de Feilübin ren 手持長刀的菲律賓人,” (I think of along road often see of/ hand hold long knife of Philippine person), literally meaning “I think of what I often saw along the road/ the Philippine person(s) holding a long knife (knives).” In Mandarin Chinese the proper name “Feilübin ren 菲律賓人” does not differentiate in number the singular from the plural. Common sense tells us that “what is often seen” must be a daily thing being practiced by the locals; therefore, adopting the plural form for the Chinese noun “Feilübin ren” would make more sense in this case. Eoyang’s choice of “Filipinos” for “Feilübin ren” truly reflects the reality of local life. Yet, the choice of the singular form for “Feilübin ren,” as seen in Sung Kuang-jen’s translation “A Filipino holding a knife in hand,” indicates that he fails to discern this indigenesness of Filipinos. Also, for the noun “long knife,” (changdao 長刀), Sung simply

describes it as “knife,” which is so generic a term that one can not accurately imagine what kind of knife Filipinos actually use to cut down the coconuts. The term “machete,” a large, heavy-bladed knife, as adopted in Eoyang’s translation, is more specific and lively than any ordinary knife.

Moreover, the translator’s keen judgment on the dubious sense of the source text affects the quality of his translation. The following is an amazing finding of this nature in Eoyang’s interpretation of Hsiang Ming’s poem. Before we proceed to talk about it, attention should be drawn to a typographic error found in the original Chinese text, *Hsiang Ming shiji shixuan* (*Selected Poems of the Century by Hsiang Ming*). The original line reads: “yikeke retou ru luori de yezi 一顆顆熱透如落日的椰子 (literally, each coconut is hot as thorough as the setting sun).” The Chinese character “re 熱,” meaning “hot, heated” is a typo here; it should be the character “shou 熟,” meaning “cooked or ripe.”⁴⁶ It makes more sense to employ the attributive adjective “ripe” to describe fruit than the words like “hot” or “heated.” Such a mistake can occur because of the similarity in the written forms of these two characters. This wrong character “re 熱” is a typo in the source text; it is quite fortunate to see it “corrected” by Eoyang as is seen in his translation: “One after another, coconuts as ‘ripe’ as the setting sun.” Eoyang’s discernment in this case accords with what the Scottish scholar Alexander Fraser Tytler holds in his *Essay on the Principles of Translation*:

Where the sense of an author is doubtful, and where more than one meaning can be given to the same passage or expression, (which, by the way, is always a defect in composition), the translator is called upon to exercise his judgment, and to select that meaning which is most

⁴⁶ This was confirmed by the author in a personal conversation with Hsiang Ming on the typo on July 2, 2008.

consonant to the train of thought in the whole passage, or to the author's usual mode of thinking, and of expressing himself. To imitate the obscurity or ambiguity of the original, is a fault.⁴⁷

Sung creates an expression “like a bleeding sun,” probably as a dynamic equivalent, to reinforce the image of “blood” in the first stanza, avoiding a ‘direct translation’ of “re” (hot) or “shou” (ripe) for this situation. Maybe, Sung was too aware that the character “re” was probably wrong in this case.

Furthermore, given the fact that faithfully conveying the core meaning of the original text is ranked first by most translation theorists like Yan Fu⁴⁸ and Alexander Fraser Tytler,⁴⁹ to achieve stylistic equivalence has been regarded as the most difficult task and maybe an almost impossible mission for the translator to accomplish in his pursuit of naturalness of expression as felt by readers of the source language. The difficulty of reconstructing stylistic equivalence in the target language lies in the fact that other than linguistic or cultural equivalents, artistic dimensions, like ease and elegance, are considered

⁴⁷ Alexander Fraser Tytler, *Essay on the Principles of Translation*, in *Translation/History/Culture: A Sourcebook*, ed. Andre Lefevere (London and New York: Routledge, 1992) 128-29.

⁴⁸ Well-known for his triad “fidelity” (xin 信), “intelligibility” (da 達), and “elegance” (ya 雅), Yan Fu 嚴復 of China espouses these principles of translation in the foreword of his Chinese translation *Tianyan lun* 天演論 of Thomas Henry Huxley's *Evolution and Ethics and Other Essays*. See Yan Fu, “Yili yan 譯例言” (Words on Examples of Translation), *Tianyan lun* 天演論 (Evolution), trans. Yan Fu (Taipei: Taiwan shangwu yinshuguan, 1987). For further reference, see Thomas H. Huxley, *Evolution and Ethics and Other Essays*, rpt. 1894 (Boston, Massachusetts: IndyPublish. com, 2003).

⁴⁹ Alexander Fraser Tytler in *Essay on the Principles of Translation* sets forth the three principles of translation theory. Tytler's three principles are (I) That the Translation should give a complete transcript of the ideas of the original work. (II) That the style and manner of writing should be of the same character with that of the original. (III) That the Translation should have all the ease of original composition. For details about Tytler's principles, see Andre Lefevere, ed., *Translation/History/Culture: A Sourcebook* (London and New York: Routledge, 1992) 128-35.

a total aesthetical *representation* of the original composition. Accuracy and freshness in the choice of words and imagery only account for part of stylistic formation, as discussed above on how Eoyang and Sung have performed in their translation works. For example, when Sung chooses the English word “turning” (zhuan 轉 or bian 變) for the Chinese character “zhu煮” (boiling or cooking) in his translation: “Turning the entire Manila Bay/ Into a blood-red sea,” he, as a result, replaces a tactile image of “boiling” with an image of unspecific nature. In contrast, Eoyang preserves this tactile image in his translation: “Blood hot as fire/ Boiling all of Manila Bay/ Into a deep beet red.” In fact, the change of a word or an image in translation can often lead to the change of stylistic features other than linguistic or cultural ones.

Rhetorical skills applied to writing are also distinctive stylistic features that critics will examine in their discussion of literary works. In ‘Manilawan de luori,’ for instance, the repetitive technique is used at the beginning and the end of the poem to establish coherence as well as emphasis. Unfortunately, a phrase like “not yet ready to cry “ (laibuji hu tong 來不及呼痛) is not repeated in the last line of Sung’s translation; instead, for the last two lines Sung renders them as “—All of a sudden, I am astonished/ Without even time enough to hold my breath.” Thus, Sung’s omission of “repetition” leads to the loss of balance designed to associate the “cry or pain” of the setting sun at the beginning with the “cry or pain” of the coconuts at the end of the poem. In Eoyang’s translation, this rhetorical repetition “cry out in pain” is kept in both the first and the last lines, wrapping up the whole poem in coherence and elegance.

The narrator’s point of view is an important stylistic matter, which usually reveals the attitude the speaker assumes in a poem or a novel. Hsiang Ming takes the first person point of view in this poem to narrate what happened to the sunset over Manila Bay. The first person “I” (the speaker) is prominent in

the second stanza, where he writes:

wo xiangqi yanlu xijian de 我想起沿路習見的
 (I think of along road which used to see often)
 shou chi changdao de Feilübin ren 手持長刀的菲律賓人
 (hold long knife Philippine persons)

Eoyang faithfully follows the original's point of view in his translation for this line: "I think of a common sight by the roadside." In contrast, Sung adopts the third person point of view, as seen in his rendering: "It recalls a scene repeated along the road:" Confusion arises for the reader, as to what/whom this expletive "it" represents. Does "it" refer to the preceding line "What a tragic ending!" (Sung's translation)? The confusion could be clarified if we insert an indirect object "to me" in Sung's line, as shown in the following revised line: "It recalls [to me] a scene repeated along the road:" Although Sung adds the first person point of view in his translation of the last lines of this poem: "--All of a sudden, I am astonished/ Without even time enough to hold my breath," he actually makes a mistake in imputing the "cry of pain" of the "personified" coconuts to the speaker "I" in this case. In fact, the speaker "I" of the poem never "cries" or suffers "pain," the speaker only "recalls" what he saw by the roadside. As stated before, Sung's change of the point of view of the narrator in the poem not only leads to the loss of balance by associating the "cry or pain" of the setting sun with the "cry or pain" of the cut-down coconuts in the poem but also impairs its original stylistic aesthetics.

The above-mentioned translators for Hsiang Ming's poetry, like Edmond Chang, Eugene Eoyang, and Sung Kuang-jen are speakers of Mandarin Chinese with a sufficient knowledge of English. As for English translations

of Hsiang Ming's poems done by native speakers of English with a working knowledge of Mandarin Chinese, John Balcom's rendering of "Xiongji 雄雞" (Rooster) exemplifies an intriguing case that not only demonstrates accuracy and freshness in conveying vivid imagery and classical literary allusions in the Chinese original but also evokes additional associations embedded in the biblical and literary contexts of the West. Hsiang Ming's poem "Xiongji" (Rooster)⁵⁰ was written primarily as a general response to the use of the crow of roosters as a motif in classic Chinese poems in the *Shijing* (*Book of Songs/Classic of Poetry*), an anthology of 305 poems, edited by the Master Confucius (551-479?).⁵¹ The whole Chinese poem "Xiongji" by Hsiang Ming reads:

buming zeyi 不鳴則已

(not cry/ crow unless)

yiming 一鳴

(once/ one cry/ crow)

bian hanchu yige huolala de taiyang 便喊出一個火辣辣的太陽

(then yell out/ shout a fiery hot hot of sun)

sheishuo shi yiding yao xie cai suan 誰說詩一定要寫才算

(who say poetry/ poem must be want/ need write then counted)

⁵⁰ See *Xiang Ming duanshi xuan* (*Selected Verses by Xiang Ming*) 82-3.

⁵¹ In the *Shijing* 詩經 (*Book of Songs/ Classic of Poetry*) there are a few poems talking about the cockcrow in Guofeng 國風 (the Lessons from the States), such as "Nu yue jiming 女曰雞鳴" (The Girl Says, 'It is cockcrow.'), "Fengyu 風雨" (The Wind and the Rain), and "Jiming 雞鳴" (The Cockcrow). The first two poems are the romantic dialogues between lovers; the third one is the advice of a queen, who urged his husband to go to the court to meet the already assembled officers in the morning. See Qu Wanli 屈萬里, ed. & annot., *Shijing xuanzhu* 詩經選注 (*Annotated Selections of Classic of Poetry*) (Taipei: Zhengzhong shuju, 1989) 77, 82, 87. Also, see James Legge, trans. & annot., *The She King* (Taipei: Southern Materials Center, Inc., 1985) 134, 143, 150.

douyidou chibang 抖一抖翅膀

(shake/ flap one shake/ flap wing)

fuli 富麗

(rich/ opulent splendid/ bright/ magnificent)

juedui bushu sanbaipian 絕對不輸三百篇

(absolutely not yield/ lose to three hundred pieces)

Hsiang Ming's allusion to the poems in the *Shijing* is suggested in his choice of the literary term "sanbaipian 三百篇" (three hundred pieces) at the end of the poem. In round numbers, "sanbaipian" has long been a synonym for the classic book of songs *the Shijing*, which actually comprises 305 poems as mentioned above. Being completely aware of this classical allusion, Balcom adopts the "Book of Songs," one of the English names for the Chinese *Shijing*, to make the allusion more culturally specific to English readers than the term "three hundred pieces" would have done. The following is John Balcom's translation of "Xiongji" (Rooster):

nary a cockcrow

but once the cock crows

it crows up

a hot sun

who says a poem has to be written down?

a flap of the wings

no less sumptuous

than the Book of Songs

Balcom's choice of the words like "rooster" (used only in the title) and

“cock” for “xiongji” carries with them multiple semiotic interpretations in his English translation, if viewed from the eye of the Western reader. First, Balcom’s strategy of putting “rooster” and “cock” together in a poem is very similar to that adopted by the poet Elizabeth Bishop (1911-1979). In her poem entitled “Roosters” Bishop uses “Roosters” as the title of the poem, and in the body text uses “cock,” to imply the “penis,” in her criticism of the “cocky” and “traditional” husband’s dominance over his wives⁵² (although some poems with the crow of roosters as a theme in the *Shijing* are also concerned with the amorous relationship between husband and wife, their love is tender and of good-will). Second, a Greek mythical meaning may be derived from Balcom’s English rendering of this poem, for the “rooster” or “cock” was used by the ancient Greek people to worship the god of war, as stated by Bishop:

Roosters, what are you projecting?
 You, whom the Greeks elected
 to shoot at on a post, who struggled
 when sacrificed, you whom they labeled

Still a religious association that can be called up from Balcom’s line of “the cock crows” alludes to Peter’s denial of the Lord Jesus, as recorded in Matthew 26: 34 and Luke 22: 60 in the New Testament. For this spiritual betrayal, Bishop writes, “St. Peter’s sin/ was worse than that of Magdalen/ whose sin was of the flesh alone; of spirit, Peter’s,/ falling, . . .” Considering the above process of signification, even though the image of rooster or cock in Hsiang Ming’s Chinese original does not refer to either the ancient Greek or

⁵² Elizabeth Bishop, “Roosters” in *The Complete Poems (1927-1979)* (New York: The Noonday Press, 1991) 35-9.

Christian content, readers versed in multi-cultural backgrounds may enjoy having the act of extra-coding come into play in appreciating this English translation as an independent work of art.

However, there are a few subtle distinctions that Balcom might have overlooked in his rendering of “Xiongji” (Rooster). One is about making a decision to choose the singular form or the plural form in the grammatical category of number in the translation because nouns in Mandarin Chinese usually do not differentiate them. Since Hsiang Ming’s “Xiongji” (Rooster) is written, as stated in the above, as a general response to how the crow of roosters was used as a motif in classic Chinese poems in the *Shijing*, it will be more accurate to use the plural form “poems” (shi 詩) or the collective noun “poetry” (shi 詩) for the translation of the Chinese character “shi 詩” than the singular form “poem” (shi 詩), as is in the case of Balcom, in the first line of the second stanza. Another problem is about syntactic accuracy; in Hsiang Ming’s Chinese original, the title “Xiongji” is used both as the title of the poem and as the subject of the following three lines that make up the first stanza. In his translation, Balcom makes the title “Rooster” grammatically independent of the three lines in the first stanza by providing the subject “the cock” for the verb “crows” in the second line of the body text. At this point, Balcom fails to follow this distinctive stylistic feature in the original. Finally, in the last line of Balcom’s translation, since the title of the book *Book of Songs* for the Chinese classic *Shijing* is adequately adopted, the title of the book should be italicized.

3. Conclusion

The current status of the English translations of Hsiang Ming’s Chinese poems into which this paper probes yields a few noteworthy facts. First of all,

in the English publication world not only Hsiang Ming but also most other well-established living poets from Taiwan are under-represented on the global market, if compared with their mainland-based contemporaries, with whom they are on a par. Although the factors contributing to this under-presentation are beyond the scope of this article, we can at least do more promotion of modern Chinese literary works from Taiwan and bring them to global attention through the cooperation between government and private English-language publishing houses.

Regarding translators specializing in poetry translation, we have found that only a few of them are capable of undertaking the task and most of them are scholars in local and English-speaking universities, who concurrently work freelance doing this type of translation. In the case of Hsiang Ming, translators like Lloyd Haft, John Balcom, Yip Wai-lim, Eoyang Zhen, Yu Guangzhong, Hu Pinqing, and Sung Kuang-jen are all college professors; however, these scholar-translators did not work together for an assigned mission, they simply did English translations for the poet on separate occasions of their own accord and were not even paid. Owing to their academic training, the quality of the translations by these scholar-translators is mostly trustable in terms of accuracy in meaning, freshness in imagery, clarity in rhetoric, richness in cultural association, and originality in aesthetics, except for some errors caused by occasional carelessness. *Selected Verses by Xiang Ming* (Hsiang Ming), published by the Milkyway Publishing Co. in Hong Kong, is merely a small collection of English renderings done by the translators listed above. It is still far from being sufficient to present a significant panorama of Hsiang Ming's poetry to international readers. The translation project for the book *Frontier Taiwan: An Anthology of Modern Chinese Poetry* published by the Columbia University Press in 2001, is a rarely-seen successful cooperative effort by the Chiang Ching-kuo Foundation

and the English-language publisher. In *Frontier Taiwan*, most major poets from the island, including Hsiang Ming, are presented in quality English translations. Yet, books like *Modern Chinese Poetry: Twenty Poets from the Republic of China* and *Frontier Taiwan* are anthologies, so English readers may have only a small number of poems of individual Taiwanese poets to savor. As stated above, only a small number of poets from the island have books of their poems published by English publishers in the Western world; the majority of distinguished local poets like Hsiang Ming receive limited exposure only in anthologies, collections, and literary periodicals. Even with all these given publications included, the total volume of English publications of the modern Chinese poetry from Taiwan is currently inadequate if we wish to present them to the global community for a deeper mutual understanding of great minds of world contemporary literature.

Appendix

The Translators for English Translations of Hsiang Ming's Poems

Balcom, John

Known in Chinese as Tao Wangji 陶忘機 (1956-), currently professor of translation and interpretation at Monterey Institute, has contributed a lot of English translated works to the field of modern Chinese literature. Balcom's English translations of Hsiang Ming's poems are 'Six Notes on Life' (Shenghuo liutie 生活六帖), 'Listening to Frogs at Midnight' (Wuye ting wa 午夜聽蛙), 'The Wind outside Is Cold' (Waimian de feng henleng 外面的風很冷), and 'Rooster' (Xiongji 雄雞).

Chang, Edmond

He translated the following two of Hsiang Ming's poetry into English: 'Tumor' (Liu 瘤), 'Passing Sun Yat-sen Memorial Hall' (Guo guofu jinianguan 過國父紀念館). His Chinese name still remains to be identified.

Chen, Ruey-shan 陳瑞山

Also known as Sandy R. S. Chen, associate professor of the English Department and the Graduate Institute of Interpreting and Translation at National Kaohsiung First University of Science and Technology in Taiwan. He translated the following poems of Hsiang Ming into English: 'A Chimney' (Yancong 煙囪), 'Read' (Du 讀), 'The Eagle's Monologue' (Ying de dubai 鷹的獨白), 'The Reminiscences of Water: In Memory of Chu Yuan' (Shui de huixiang: huai Qu Yuan 水的回想：懷屈原), 'The Death of a Learned Confucian' (Suru zhi si 宿儒之死).

Chen, Ta-sheng

He translated only one poem of Hsiang Ming into English, namely, 'In Memory of My Mother' (Huainian mama 懷念媽媽). His Chinese name still remains to be identified.

Eoyang, Zhen 歐陽楨

Emeritus Professor at Indiana University, now Chair Professor of Humanities at Lingnan University in Hong Kong, and a Fellow of the Royal Society for the encouragement of arts, merchandise, and commerce. He once served as

President of the American Comparative Literature Association (1995-1997). Eoyang's six English translations of Hsiang Ming's poems in *Frontier Taiwan: An Anthology of Modern Chinese Poetry* (2001) are 'Dawn at Prosperity Corner' (Fuguijiao zhi chen 富貴角之晨), 'Tumor' (Liu 瘤), 'Ivy' (Niaoluo 蔦蘿), 'The Setting Sun on Manila Bay' (Manilawan de luori 馬尼拉灣的落日), 'Possible' (Keneng 可能), and 'Rolling a Steel Hoop' (Gun tiehuan 滾鐵環).

Gu, Ting 古丁

His genuine Chinese name is Deng Zizhang 鄧滋璋 (1928-1981), a native of Hunan Province 湖南省, the late well-known poet as well as story writer, founder of the *Autumn Water Poetry Quarterly* (*Chui-shui shikan* 秋水詩刊) in Taipei, died in an unidentified car accident in 1981. Gu Ting translated only a poem by Hsiang Ming into English, namely, 'Beyond the Rifle-Range' (Bachang nabian 靶場那邊).

Haft, Lloyd

Known in Chinese as Han Leyi 漢樂逸 (1946-), an American scholar living in the Netherlands. He teaches modern Chinese literature at Leiden University. Haft's English translations of Hsiang Ming's poems are 'Dusk Got Drunk' (Huanghun zuile 黃昏醉了) and 'Drinking Quemoy Gaoliang' (Yin Jinmen gaoliang 飲金門高粱).

Hu, Pin-ching 胡品清

A native of Zhejiang 浙江. Hu Pin-ching (1921-2006) was professor of French Language and Literature at Chinese Culture University in Taipei. She translated only a poem by Hsiang Ming into English, namely, 'The Rhine' (Laiyinhe 萊茵河).

Lu, Leo

He translated only one poem of Hsiang Ming into English, namely 'Oh! Vigour, Rise Up!' (A, yinli, shengqiba! 啊! 引力, 升起吧!). His Chinese name still remains to be identified.

Sung, Kuang-jen 宋廣仁

Also known as Sung Ying-hao 宋穎豪 (1930-), a native of Henan Province 河南省, poet and translator. Sung once served as Chairman of the Translation Committee of the Association of Art and Literature in Taiwan.

Sung's English translations of Hsiang Ming's poems are 'The Sun Setting into Manila Bay' (Manilawan de luori 馬尼拉灣的落日), 'Anvil' (Yifang tiezhan 一方鐵鎚), 'Possible' (Keneng 可能), 'Dialogue between Water and Soil' (Shui he tu de duihua 水和土的對話), 'Coming across Lu Hsun in Hung-Kou Park in Shanghai' (Hongkou gongyuan yu Lu Xun 虹口公園遇魯迅), and 'Rustling of Crushed Leaves' (Suiye shengsheng 碎葉聲聲).

Yip, Wai-lim 葉維廉

Born in Guangdong Province 廣東省, Yip Wai-lim (1937-) is an eminent overseas Chinese scholar in the field of Chinese literature, aesthetics, earned his Ph.D. from Princeton University, and is Distinguished Professor of Chinese and Comparative Literature at the University of California at San Diego. Yip's English translations of Hsiang Ming's poems are 'Embroidered Quilt Cover From Sister in Hunan' (Xiangxiu beimian: ji Ximaomei 湘繡被面：寄細毛妹) and 'New Flute of Seven Holes' (Qikong xindi 七孔新笛).

Yu Guangzhong 余光中

Also Romanized as Yu Kwang-chung. A native of Fujian Province 福建省. Yu Guang-zhong (1928-), probably the most widely-read poet in Taiwan, is Emeritus Professor of the Department of Foreign Languages and Literature at National Dr. Sun Yat-sen University. Yu's English translations of Hsiang Ming's poems are 'The Well' (Jing 井) and 'On the Moor' (Yedishang 野地上).

Still, there are two translators whose names are not available. One is the translator of the poem 'Face of Youth . . .' (Qingchun de lian 青春的臉). The other is the translator of the poem 'Butchering Tigers' (Tu hu 屠虎); his English translation appears on page 149 of the book for the *2005 World Poetry Festival Kaohsiung Taiwan*.