

Comparison of images in poetry translation from the perspective of corpus

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Abstract: The case study of literary translation evaluation based on corpus is the product of the combination of corpus and literary translation research. This paper selects four English versions of Li Bai's poem "Leaving the White Emperor Town at Dawn" as the basic data, and uses the corpus method to carry out an in-depth case study on the evaluation of poetry translation works from lexical level. Specifically, this paper aims to analyze the trends and characteristics of the four versions in translating typical source words, and evaluate the rationality and effect of these translation processes, and discusses the performance of different versions in reproducing the theme, style and image of the original, combined with the semantic atmosphere of the central image, compares and analyzes the image restoration degree of the target language to the source language, and tries to reveal the rationality of the translation.

Key words: Corpus; Poetry translation; Comparative; "Leaving the White Emperor Town at Dawn"

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1. Introduction

Corpus-based literature research is a kind of methodology, namely corpus method^[1]. With the rise and development of corpus-based translation method, the academic circles have increasingly realized the important value of corpus method in improving the scientificity and objectivity of literary translation criticism research, and started to apply corpus method in literary translation criticism research. Accordingly, corpus-based literary translation criticism came into being. However, the study of literary translation criticism has always focused on qualitative research, mostly relying on personal perception to judge the correctness of literary translation results, which is embodied in "fault-picking" and "feeling-based" translation criticism, and the research conclusions are often too subjective and one-sided^[2]. The same is true of the present situation of poetry translation research in literary translation. Based on this, with the advantages of corpus, we can describe poetry translation works from the aspects of vocabulary, sentence patterns and semantics, and analyze as well as evaluate the quality of the translated works and the rationality of the translation process by using statistical methods, thus making the evaluation of poetry translation objective, scientific and comprehensive.

"Leaving the White Emperor Town at Dawn" is a seven-character quatrain written by poet Li Bai when he returned from exile. This poem is one of the most widely famous masterpieces of Li Bai's poems. Scholars at home and abroad have done research on the translation of this poem. Rewi Alley, a New Zealand scholar, has made great contribution to China's revolution and construction. Some people call Rewi Alley a poet, writer and educator, and his translations of Li Bai's poems are quite influential at home and

abroad. The English translation of Li Bai's Poems by Japanese scholar Obata is the first single book of Li Bai's poems which is the earliest translated collection of Li Bai's poems in the world, among which "Leaving the White Emperor Town at Dawn" is translated, which is very popular among western readers. Yang Xianyi and Xu Yuanchong, famous domestic translators, have also translated this poem. Yang Xianyi's translated version of the poem is the most widely circulated on the Internet, and the most frequently mentioned and discussed. Xu Yuanchong has integrated the theory of three beauties into his translated poems, and the beauty of sound, form and meaning is reflected between the lines. Domestic scholars often compare Yang Xianyi's and Xu Yuanchong's translations from the aesthetic point of view. Through the imaginative descriptions in the verses, poets endow poetry with rich artistic charm, and translators need to fully explore and restore this artistic charm in order to show the original poetic image^[3]. On the basis of previous studies, this paper will be based on Ludwig.guru corpus, which is a general corpus of words and sentences in Stanford University, Harvard University and Oxford University. This paper will deeply explore the relationship between typical vocabulary translation of poetry and original poetic images, and the relationship between related images of poetry and the semantics of central images of poetry. Therefore, this paper takes Li Bai's famous poem "Leaving the White Emperor Town at Dawn" as an example, and makes a comparative analysis of its four English versions. The order is Xu Yuanchong, Yang Xianyi, Obata and Rewi Alley:

Leaving at dawn the White Emperor crowned with cloud,
I've sailed a thousand miles through canyons in a day.
With monkeys' sad adieus the riverbanks are loud;
My skiff has left ten thousand mountains far away.^[4]

In the bright dawn clouds I left Bai'Di Cheng,
A thousand li to Jiangling takes only a day,
I hear the incessant cry of monkeys from the banks,
My light barge has passed countless folds of hills.^[5]

At dawn I left the walled city of White King,
Towering among the many colored clouds;
And came down stream in a day
One thousand li to Chiang-ling.
The screams of monkeys on either bank
Had scarcely ceased echoing in my ear
When my skiff had left behind it
Ten thousand ranges of hills.^[6]

In the morning going out of White Emperor City,
it was as if we went on clouds;
from there to Kiangling is one thousand li,
but in one day the racing waters brought me down;
from both banks we heard the cry of monkeys
as my fragile boat swept past a maze of mountains.^[7]

2.The analysis of the central image of"Leaving the White Emperor Town at Dawn "

Images cover specific objects, actions and feelings in poetry^[8], and central images are related to other narratives and emotions in poetry^[9]. "Leaving the White Emperor Town at Dawn " is different from ordinary poems about traveling and landscapes. It is a lyric poem that expresses the poet's cheerful mood after exile by taking advantage of the mighty and swift river and the swift boat. The central image of poetry originated from the beautiful description of the environment. The first sentence "cai yun jian" describes the high terrain of the city of Baidi, reaching the sky. " cai yun jian " also describes the morning scenery, which shows that it has changed from dark clouds to early clouds, and the scenery is especially beautiful. At this early dawn moment, the poet hurriedly bid farewell to the city of Baidi with excitement. The second sentence describes the swift sailing. "A thousand miles" and "a day", comparing the distance of space with the short time, strongly describe the speed of the boat, the rhythm of the boat, the intonation of the boat. The last two sentences are the essence of this poem, and the third sentence has a wonderful realm. From Fengjie to Jiangling, there are mountains on both sides of the Yangtze River in the middle, and "there are always high apes whistling", which is particularly easy to arouse sadness for those who are on the road. The poet said that "he couldn't stop crying" because he was driving on the Yangtze River in a fast canoe, listening to the cries of apes on both sides of the river and seeing the mountain shadows on both sides. There are more than one sound of apes and more than one shadow of mountains. Because of the rapid sailing, the sound of apes and the shadow of mountains become "one seamless piece" between eyes and ears. The poet felt very carefree when he was in a boat that went down the river. In an instant, the "qing zhou" has passed the "numerous mountains", and the word "qing" reflects the poet's cheerful mood. It is brisk and lively, and it is like an arrow flying down the river, and the road ahead is smooth. The last two

sentences of this poem are not only about scenery, but also about emotion. The whole center of the poem is upright, and ethereal, and the image in the center of the poem is cheerful, light, bright and open. After the difficult years, the poem developed a kind of magnanimous pride in life, which left readers with a wide image space.

3.The corpus collation and typical image analysis of " Leaving the White Emperor Town at Dawn "

Image restoration in ancient poetry is the key topic of poetry research. The ancients thought that meaning was an inner abstract idea, like an external concrete image. Meaning originates from the heart and is expressed by image, which is actually the sustenance of meaning. Image is a mixture of reason and sensibility^[10]. In poetry, image is the core of poetry aesthetics, and the translation process of poetry image is essentially the process of image re-generation^[11]. In this paper, the typical images "Chao Ci", "Cai Yun Jian", "Can't stop crying" and "Numerous mountains", which can best reflect the overall poetic context and artistic conception, are selected as the main analysis objects, and four English translations by domestic scholars Xu Yuanchong, Yang Xianyi and foreign scholars Obata and Rewi Alley are used as the analysis texts to explore the relationship between images and translated words in poetry translation, and to decode the translated words by corpus to judge whether the translators are more accurate or not.

3.1 The resignation

"Chao ci"refers to the poet's farewell to the city of Baidi in the early morning. "Chao" refers to the morning, as opposed to "Xi", such as "Yue Yang Lou Ji": "It's sunny in the morning, and the weather is myriad". "Chao" also refers to a day,such as "Mencius gaozi": "though you are in the world with it, you can't live there once." "Ci" can refer to oral confession, such as "Zhou Li Qiu Guan": "Listen to his prison proceedings and examine his words". "Ci" refers to words and phrases, such as "Xinlingjun Steals Fuels to Save Zhao": "I will die today, but Hou Sheng never gave me a word or two". "Resignation" can also refer to verbs, speaking and telling, such as Liu Zongyuan's "Duan Taiwei's Anecdotes": "Please resign from the army without injury". The verb "ci" also means to refuse, refuse or not accept, such as "Chen Qingbiao": "I can't give up my life because I have no owner to support". "Resignation" also means farewell, such as "Biographies of Lian Po and Lin Xiangru": "Please resign if your officials are unworthy",or "Mu Lan Shi": "Once you say goodbye to your mother and father, stay by the Yellow River at dusk". Based on the intrinsic meaning of "Chao Ci" in ancient poetry, we can analyze whether the translated words are accurate from the source language. The four versions of "Chao Ci" are:

Xu Yuanchong	leaving at dawn
Yang Xianyi	in the ~ dawn ~ I left
Koji Kaoru	at dawn I left
Rewi Alley	in the morning going out

The former three use "leave" to show farewell, and "dawn" means early morning, while Louis Alley uses "go out" and "morning". According to the meaning of the word "Chao" in

the source language, combined with the analysis of "translated words related words" in Ludwig.guru corpus, it is concluded that "translated words fit" is as follows:

Comparison of translated words	Translation-related words	Translation fit degree
dawn	sunrise\daybreak\dayspring\break of day\sunup\break of dawn	100%
morning	cockcrow\sunrise\daybreak\good morning\morning time\break of day	83.33%

The related words of "Dawn" are sunrise \ daybreak \ dayspring \ break of day \ sunup \ break of dawn, which is 100% related to morning and dawn; The related words of "morning" are cockcrow \ sunrise \ daybreak \ good morning \ morning time \ break of day, 83.33% of which are related to morning, so "dawn" here means that "Chao" is more in line with the original poetic image, and "morning" deviates slightly from "Chao". Look at the translation of "Ci" again;

Comparison of translated words	Translation-related words	Translation fit degree
leave	Leave behind\forget\depart\leaf allow\give	50%
go out	date\exit\see\leave\get out\go steady	16.66%

The related words of "Leave" are leave behind \ forge \ depart \ leave allow \ give, 50% of which are related to parting; The related words of "go out" are date \ exit \ see \ leave \ get out \ go steady, 16.66% of which are related to parting, so "leave" here means that "ci" is more in line with the original poetic image, and "go out" cannot completely restore the dynamic image of ci.

3.2 Clouds

According to the Ancient Chinese Dictionary, "Jian" means middle, and it means being in a certain space and time. For example, Book of Ghosts:"Where there is a ghost between heaven and earth, the spirit of non-human death is responsible for it." "Jian" can be used as a noun, indicating periods and years, and can also refer to time. For example, in Preface to Lanting Collection:"When you are excited about it, it is already a thing of the past". "Jian" also refers to adverbs recently and not long ago, such as Zuo Zhuan's Sixteen Years of Chenggong:"With the spirit of a monarch, I am afraid to obey orders" and Ji Kang's "Dear John with Ju Yuan": "I've heard about it and moved down". "Room" is also a quantifier, which is used in houses, such as "Returning to the Garden Residence": "More than ten acres of square houses, several thatched cottages", and "The thatched cottage is ruined by the autumn wind": "Thousands of mansions are safe". Here, the four versions of "Clouds Between Clouds" are:

Xu Yuanchong	crowned with cloud,
Yang Xianyi	in the bright dawn clouds
Koji Kaoru	towering among the many colored clouds
Rewi Alley	it was as if we went on clouds

All four translators used "cloud" to translate "cloud". Xu Yuanchong and rewily Province translated the word "color", which made the translated poems lack the aestheticism of the original poem. Compared with Yang Xianyi's "bright clouds" and Xiao Wan's "many colored clouds", Xu Yi and Larry Lu's words

"colorful clouds" are too brief, deviating from the image of the original poem surrounded by clouds and ethereal fairy spirits. For the translation of "Jian", the four versions are crowned with "in", "towering among" and "went on". According to the meaning of "Jian" in ancient poetry, combined with Ludwig.guru corpus analysis, the following table can be obtained:

Comparison of translated words	Translation-related words	Translation fit degree
crowned with	peak\summit\top\coronet\garland\wreath	16.67%
in	a position	100%
towering among	loom\predominate\hulk	66.67%
went on	get out\ happen\pass off\proceed\pass\occur	33.33%

The "jian" of "colorful clouds" should be in a certain space and time. The related words of "crown" include peak \ summit \ top \ corona \ garland \ wreath, which means "peak" and "wreath". Wreath means "surround", which fits the connotation of "crown" "in" itself indicates the position, "tower" means "towering", and the related words are loom "looming", predominate "dominating" and hulk "looming and moving unwieldy". From the spatial aspect of the original poem highlighting the high terrain of the city of Baidi and towering into the sky, the coincidence rate is 66.67%; The related words of "went on" are get out \ happy \ pass off \ proceed \ pass \ occupy, and pass off and pass are in agreement with the space expressed in the original poem, with a coincidence degree of 33.33%. Therefore, it is more reasonable to choose "in" and "towering among" here to express "between".

3.3 Can't stop crying

The dictionary of ancient Chinese defines hoof as a verb, which means chirping, such as "Garden": "cuckoo crows all over the green hills", "Flower-hunting by the riverside": "self-sufficient charming warbler chirps", and "and what is to be heard here, morning and evening?" The bleeding cry of cuckoos, the whimpering of apes ". "Hoof" also refers to crying aloud. For example, in Chajin: "When you see someone, you will lead a baby into the river, and the baby will cry". Another example is Oral Skills: "The baby cries with milk, the older one wakes up at the beginning, and all the wonderful things are ready". Therefore, the word "hoof" contains the meaning of chirping and crying. Xu Yuanchong, Yang Xianyi, Obata and Rewi Alley's four versions of "I can't stop crying" are as follows:

Xu Yuanchong	sad adieus ~are loud
Yang Xianyi	the incessant cry
Koji Kaoru	the screams ~had scarcely ceased echoing in my ear
Rewi Alley	heard the cry

According to the meaning of "hoof" in ancient poetry, combined with Ludwig.guru corpus analysis, the translation pairs of "hoof" are as follows:

Comparison of translated words	Translation-related words	Translation fit degree
adieus	catch you later \bye\bye-bye\ciao\so long\farewell	0%
cry	weep\shout\shout out\hollo\squall\exclaim	100%
scream	howler\screech\screeching\belly laugh\thigh-slapper\riot\screeching	37.5%

The related words of "Adieus" are catch you later \ bye \ bye-bye \ ciao \ so long, 0% of which are related to singing and crying; The related words of "cry" are weep \ ought \ ought out \ hollo \ squall \ excuse, which is 100% related to shouting, crying and crying; The related words of "scream" are Howler \ Screech \ Screecheng \ Belly laugh \ thick-slapper \ riot, Screech and screaming mean screaming, and 33.33% of them are related to crowing, so here "cry" means that "hoof" is more in line with the original poetic image, and "adieus" and "hoof"

3.4 Qingzhou

"Qing" is used as an adjective, which means lightness. For example, in "Letter to Ren'an", "People are born to die, either heavier than Mount Tai or lighter than a feather". "Qing" can also refer to lightness, such as "Return to Xi Ci": "The boat is far from light, and the wind blows clothes". "Qing" is used as a verb to show contempt, such as "Looking at the Ocean and Sighing": "Those who despise the meaning of Bo Yi will only believe in me". As an adverb, "qing" refers to gently and effortlessly, such as Pipaxing: "gently approach, slowly twist and pick again". Combining the central image and conception of the poem, this poem expresses the poet's cheerful mood, so the qing of "qingzhou" should mean lightness. The four translators' translations of "qingzhou" are:

Xu Yuanchong	my skiff
Yang Xianyi	my light barge
Koji Kaoru	my skiff
Rewi Alley	my fragile boat

Neither Xu Yuanchong nor Xiao Wan Xunliang translated "qing" of "qingzhou", which made the translated poems fail to show the original poetic image completely, resulting in the loss of the original poetic image. Based on the connotation of "qing" in ancient poetry and Ludwig.guru corpus, the translation analysis of "qing" by Yang Xianyi and Rewi Alley is as follows:

Comparison of translated words	Translation-related words	Translation fit degree
light	lite\bright\pale\white\lightweight\gentle	33.33%
fragile	friable\breakly\breakable\destroyable\destructible\delicate	0%

The related words of "qing" are Lite \ Bright \ Pale \ White \ Lightweight \ Gentle, 33.33% of which are related to light; The related words of "fragile" are friable \ breakly \ breakable \ destructible \ delicate, which mainly means fragile and exquisite. 0% of them are related to lightness, which completely deviates from the meaning of the word "lightness" in the original poem. Here, "qing" means lightness, which more restores the original poetic image. In addition, Xu Yuanchong and Xiao Mi Xunliang used "skiff" to express boats, especially single rowboats and sailboats, to translate "boats" and restore the original poetic images. Yang Xianyi chose "barge", which refers to barges, especially large gondolas carrying passengers and goods on canals and rivers, which is not consistent with the image of qingzhou. Rewi Alley's "boat" refers to boats, which completely shows the original poetic images.

3.5 Numerous Mountains

According to the analysis of Ancient Chinese Dictionary,

"chong", is an adjective refers to the overlapping, such as "Three Gorges": "Rocks are stacked against each other, hiding the sky from the sun". "Chong" is used as a quantifier to refer to the layer. In "The Cottage is Broken by Autumn Wind", it says: "Roll the triple grass on my house". It can be used as adverb "re" and "re-again", such as "summoned more wine and lanterns to recommence our banquet" in Pipaxing. It is also used as a verb to drag and implicate, such as "Han Shu-Jing Yan Wu Chuan Zan": "It's dangerous if the events are serious." "Wann chong shan" in the poem means mountains and mountains. The four translators' translations of "Wann chong shan" are as follows:

Xu Yuanchong	ten thousand mountains
Yang Xianyi	countless folds of hills
Koji Kaoru	Ten thousand ranges of hills
Rewi Alley	a maze of mountains

Xu Yuanchong and Xiao Wan Xunliang both expressed the word "wan" as a specific quantity, taking the literal translation of "ten thousand", while Yang Xianyi and Rewi Alley used the vague expression of "ten thousand", with countless "countless" and "a maze of" complicated, both of which were intended to highlight the numerous and overlapping mountains. Ludwig.guru corpus is used to analyze different translations of "Chong", as shown in the following table:

Comparison of translated words	Translation-related words	Translation fit degree
folds	flock\bend\crease\congregation\cohort\folding	50%
ranges	straddle\vagabond\roll\array\rove\stray	16.67%
a maze of	a networking of \a jungle of \a jumble of \a lab of \a mess of \a mass of \a grid of	28.57%

Xu Yuanchong didn't translate the word "heavy". In terms of the image restoration of the original poem, provincial translation is missing. The related words of "folds" are Flock \ Bend \ Crease \ Congregation \ Cohort \ Folding, 50% of which are related to overlapping mountains; The related words of "ranges" are straddle \ vagabond \ roll \ array \ rove \ stray, where array means a large number of large groups, and 16.67% of them are related to mountains; The related words of "a maze of" are a networking of \ a jungle of \ a jumble of \ a lab of \ a mess of \ a mass of \ a grid of, and 28.57% of them are related to mountains and dense forests. Therefore, the use of "folds" can better restore the original poetic image.

4. Conclusion

According to the analysis and comparison of the corpus retrieval results obtained above, it can be seen that based on the analysis and decoding of the translated words, different translators have different subtle understandings of the original poetic images, and it is inevitable that the translated poems fail to show the original poetic images, the original poetic images are restored incorrectly, or the translated poems are completely different from the original poetic images. It is a kind of poetry translation analysis method to analyze the translation of four translators from the perspective of lexical decoding in poetry by corpus. It is also found that Xu

Yuanchong's version saves more translations, and Obata's version adds more translations. Yang Xianyi's restoration of the overall image of poetry is more complete, while Rewi Alley's restoration of the overall image of poetry is more lacking. It can be seen that the personal experience, historical and cultural background, and social background of the translator have influences on the translated text, and it is difficult to ignore them, even the famous translators and sinologists in the translation field. Therefore, it is difficult to

translate poetry, and the translation of poetry requires translators to dig deep into the theme and details of poetry images. On the linguistic level, with the help of corpus, we can grasp the restoration of poetry images from a qualitative and quantitative perspective, so that the translated poetry can more closely display the original poetry, and the original poetry can be carried forward and spread more accurately.

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