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ANALYSIS OF DEVIATIONS IN ENGLISH AND UKRAINIAN TRANSLATIONS OF LI BAI'S POETRY FROM THE POINT OF VIEW OF THE SENTENCE STRUCTURE AND TONAL PATTERNS

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Tang Poetry generally refers to the poetry created in the Tang dynasty period. Tang poetry is the most precious cultural heritage of the Chinese nation, a pearl in the treasure house of Chinese culture, and at the same time making a great impact on the cultural development of the countries bordering China as well as ethnic groups that lived near China. There is a great variety of Tang poetry forms. There is a great variety of themes, vivid images and characters in Tang Poetry. Tang poets used a wide range of rhetorical means in their poems, such as analogy, parallelism, contrast, comparison, impersonation, metaphor, antithesis and unique rhetorical devices foil (衬托), synaesthesia (通感) and qixing or introducing the mood (起兴). Due to the strict metrical poetry restrictions the content of the poems was easily constrained, that is why poets did not have the freedom of creation and self expression. At this point Tang poetry reveals certain flaws and difficulties for translators.

This article in an attempt to make an analysis of deviations in English, Ukrainian and some Russian translations of Li Bai's poetry. It also covers the problem of the misinterpretations as well as their causes. Translations are compared to the original poems and analyzed from several aspects, such as sentence structure and tonal pattern. Furthermore, based on the analysis of the experience of several famous translators was made an assumption about several main causes: the translator's lack of Chinese language knowledge, indirect translation, and Western and Chinese cultural differences. The article provides examples in English and Ukrainian.

Keywords: Li Bai, poetry, misinterpretations, Ukrainian, English, translation

1. Possible evaluation criteria of translations: sentence structure and tonal pattern

1.1 Sentence structure

There are two main types of the ancient-style Tang (Gushi) poetry. Five-character poems and seven-character poems. And there are two types of modern-style Tang poetry: quatrains jueju (绝句) and regular verses lüshi (律诗). Quatrains and regular verses have their own peculiarities and differ from five-character poems

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and seven-character poems. There are six kinds of basic Tang poetry forms: five-character ancient-style poems, seven-character ancient-style poems, five-character quatrains, seven-character quatrains, five-character regular verses and seven-character regular verses.

In order to make the translation closer to the original text, some translators strictly adhere to the word order and structure of the original poetry. The Chinese original is generally not directly divided into a few paragraphs, sections, etc. Local readers can identify the beginning and end of the poetry units through the special beginning and closing cliché. Therefore, some translators recommend splitting the text of the poetry into corresponding paragraphs, in order to more clearly distinguish the different sections. It is possible to add a number of each paragraph or even add beginning cliché in prose, so that this part has obvious difference and readers will also know it is a new beginning. In addition, these clichés also play a very important role in the changing of the rhythm.

As was mentioned before, Tang poetry is divided into five-character and seven-character poems, that is, each line of such verses consists of five or seven characters respectively. Chinese characters and a lot of words are all monosyllabic, whereas in English and Ukrainian, a word usually contains more than one syllable. Therefore, when translating Tang poetry, a character can rarely correspond to one English word, in most cases a character can be roughly equivalent to the one English metrical foot or two syllables.

In general, the English metrical foot is divided into: monometer, diameter, trimeter, tetrameter, pentameter, hexameter, heptameter and octameter. In the translation process, the five character poems can be translated into pentameter, seven character poems can be translated into heptameter. Thus, lines of the Tang poetry translated into English obtain particular regular pattern, and it allows us to reproduce the beauty of form of the original poem. For example, in his translation of Li Bai's "Marble Stairs Grievance poem scholar and translator Arthur Cooper attempts to follow the original poems lines, each of the five characters of the structure, and to some extent, achieved a certain success [Cooper 1986, 62]. He uses iambus in which each poetic line has approximately 9 syllables:

玉阶生白露，	On Marble stairs still grows the white dew
夜久侵罗袜。	That has all night soaked her silk slippers.
却下水晶帘，	But she lets down her crystal bling now
玲珑望秋月。	And sees through glaze the moon of autumn.
	Arthur Cooper [Cooper 1986, 112]

Let us have a look at Ukrainian translations of the same poem. The translation made by Gennady Turkov reads very smoothly, each line has 15 syllables, so that the poem in Ukrainian looks as neat and organized as the original:

玉阶生白露，	На яшмових східцях вночі вже роса виступає.
夜久侵罗袜。	Шовкові панчохи зволожились, поки стояла.
却下水晶帘，	Вернулась додому, запнула шовкову фіранку
玲珑望秋月。	І довго крізь неї дивилась на місяць осінній.
	Gennady Turkov [Turkov 2011, 25]

The translation made by Yaroslava Shekera is very poetic and emotional (the author even uses an exclamation mark), each line has 5 to 12 syllables, and most of the lines contain 11 syllables:

玉阶生白露，	Глибокої ночі вона бовваніє на яшмових східцях у пишній росі.
夜久侵罗袜。	Роса холодить, і панчішки промокли – байдуже!
却下水晶帘，	В оселю вернулася згодом, фіранки прозорі спустила, крізь них
玲珑望秋月。	З далекого неба лиш місяць ясний осява її лик невеселий.
	Yaroslava Shekera [Shekera 2002, 11]

Arthur Cooper believes it is possible to translate each line of the original verse and add just two more syllables, but in fact such stringent limits lead to omissions of the original content and inaccuracies. For example, in his translation of “The Waterfall on Lu Mountain” (望庐山瀑布) by Li Bai, Arthur Cooper insists on the strict standard forms of the original which resulted in inaccuracies and a lack of flexibility. For example:

飞流直下三千尺，	At first I feared Milky Way had dropped,
疑是银河落九天	And sprinkled stars, falling through the clouds!
	Arthur Cooper [Cooper 1973, 158]

Here, in Cooper’s translation, “dropped”, “the sprinkled stars” refer to the constellation, most likely the Milky Way mentioned in the original, but Arthur Cooper decided to divide the text based on his own interpretation of it, so that the original line “Milky Way is falling from the Ninth Heaven” is split and these words appear separately in different lines. Each line of the Chinese poem is a self-contained independent unit, so it is not appropriate to change the original verse lines within the structure in order to keep the number of syllables. Many researchers believe that compressing content in order to maintain unification of the form is possible, but may lead to losing the dexterity of the original, as well as becoming awkward and with unnatural rhythm pauses.

The translation by Gennady Turkov accurately conveyed the meaning of the original poem. Meaning of the word 尺 “chi” is precisely explained in the footnote. Each line has 8 to 13 syllables, it is clear that Gennady Turkov did not pursue the goal of remaining the same number of lines, as Arthur Cooper did.

飞流直下三千尺，	Бачу: ген вдалині водоспад межи скель – прямовисний бурхливий потік. Ця крилата бистринь, що летить у долину, – завдовжки три тисячі чі.
疑是银河落九天	І здається: на землю з небесної висі поринула Срібна ріка. Footnote: Chi is a Chinese foot, 32 cm.
	Gennady Turkov [Turkov 2011, 138]

Of course, we also cannot fully reject Cooper’s translation style, as sometimes the use of such a method may achieve good results, for example when translating

Li Bai's Yuefu (folk song style poem) [Cooper 1973, 31]. "Fighting south of the ramparts" in the other translation it is called "We fought south of the walls" (战城南), he kept the number of syllables in each line very close to the original while at the same time, the translation is clear and rhymed:

匈奴以杀戮为耕作，	But the Huns look on killing like tilling their fields,
古来唯见白骨黄沙田。	White bones all they grow on their yellow sands.
	Arthur Cooper [Cooper 1973, 152]

Gennady Turkov in his translation also made an attempt to keep the number of syllables in each line close to the original, though it has more syllables compared to Cooper's translation:

匈奴以杀戮为耕作，	Споконвіку гуннам різня заміняє орання.
古来唯见白骨黄沙田。	Тутешні поля – це жовтий пісок із кістками.
	Gennady Turkov [Turkov 2011, 126]

The translation made by Leonid Pevomaysky is different from the above translations, it sounds more concise and even shorter than the original. Unlike the translation by Gennady Turkov, this poem is rhymed:

匈奴以杀戮为耕作，	Гунн битися, немов орати, звук.
古来唯见白骨黄沙田。	В пісках білють кості з віку в вік.
	Leonid Pevomaysky (word-for-word non-poetic translation by B. Ryftin) [Turkov 2011, 181]

1.2 Tonal patterns

There are some things, such as tones and tone changing in Chinese poetry, that Western translators cannot translate and the only way to express tones is finding an analogy in the target language. In Indo-European languages there is no tonal concept, so when selecting a replacement way, we usually have no choice and have to use syllable poems (accented syllables and unaccented syllables alternate according to the defined sequence, and this rule applies to the entire verse) or accent regular verses *lǜshī* (律诗), also known as *Yīn jiézòu shī háng* 音节奏诗行 (irrespective of the number of syllables number of stressed syllables in each line is the same or almost the same, there can be more than three unstressed syllables between stressed syllables, so that number of unstressed syllables is unlimited). These two methods are widely recognized, many translators use the above-described ways of translation. The Chinese characters have level tones and oblique tones, in English there are stressed syllables and unstressed syllables [Hu 2013, 2344]. In English, Ukrainian and Russian poetry the basic verse patterns are divided into: iamb, trochee, anapest, dactyl spondee and pyrrhic. In theory, iamb can be used to substitute level tone and oblique tone (平仄), anapest can substitute two level tones and one oblique tone (平平仄), and dactyl can substitute oblique tone and two level tones (仄仄平平). In fact, in the process of translation, it is difficult to make full use of the above-described method, but in order to reproduce the original poem's tone pattern effect, the translator may, sometimes try to use more flexible translation methods.

For example, Cai Tinggan in the translation of Li Bai's "Alone on the Ching-ting Hills" (独坐敬亭山), used the tonal pattern in accordance with the verse patterns of

the original poem and reflected its musical beauty, the translation reads very smoothly. However, due to different characteristics of the two languages, there exists a big difference between the Chinese and the English tonal patterns. The metrical pattern of the original poem is:

First line: (oblique tone) oblique tone – level tone – level tone – oblique tone;
(level tone) level tone – oblique tone – oblique tone – level tone (rhyme).

Second line: (level tone) level tone – level tone – oblique tone – oblique tone;
(oblique tone) oblique tone – oblique tone – level tone – level tone (rhyme).

To express the tonal pattern of the original (level tone and oblique tone), Cai Tinggan used iambic pentameter, rhyme AABB, thus the translator expressed the original poem's effect to a certain extent and, most importantly, proved that the Tang dynasty poetry tone pattern can be partially reproduced:

众鸟高飞尽，孤云独去闲。	The birds have flown away on pinions high, A cloud in heedless mood goes floating by.
相看两不厌，只有敬亭山。	The two that never change their fixed regard, Are ye, fair Ching-ting Hills, and I, your bard. Cai Tinggan [Ye 2007, 439]

Let us have a look at Ukrainian translations of the same poem. The translation by Leonid Pevomaysky is a quatrain, he used cross rhyme ABAB, it is written in anapest (numbers of stressed syllables: 3-6-9-12-15 etc.). The full scheme is: 1-6-9-12-15, 3-6-9-12-15, 3-6-12-15, 1-3-6-9-15.

众鸟高飞尽，孤云独去闲。	Згряя птиць пролетіла і зникла ту ж мить вдалині, Сиротлива хмаринка за ними слідом поспішає.
相看两不厌，只有敬亭山。	Я на гори дивлюся – і не набридає мені, Горам також на мене дивитися не набридає. Leonid Pevomaysky (word-for-word non-poetic translation by B. Ryftin) [Turkov 2011, 195]

The translation by Gennady Turkov is also a quatrain with rhyme ABAC, it is written in amphibrach (numbers of stressed syllables: 2-5-8-11 etc.). The full scheme is: 2-5-7-10-13, 2-5-8-11-14, 2-4-7-13, 2-5-7-9-12.

众鸟高飞尽，孤云独去闲。	Злетіли птахи і зникли в високій блакиті. Прилинула хмарка й самотньо завмерла в безмежжі.
相看两不厌，只有敬亭山。	За цілий день одне одному не збайдужіти – Таке, Дзінтіншань, можливе тільки з тобою! Gennady Turkov [Turkov 2011, 24]

The translation by Yaroslava Shekera is a quatrain, with rhyme ABBB, it is written in anapest (numbers of stressed syllables: 3-6-9-12-15 etc.). The full scheme is: 3-6-9-12, 3-6-9-12, 1-3-6-9-12-15, 2-3-6-12-15-18-21.

众鸟高飞尽，孤云独去闲。	Всі пташки відлетіли давно вже – далеко... Одинока у небі хмарина весела гуляє.
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相看两不厌，只有敬亭山。	<p>Стрілись погляди наші з горою та й мирно блукають, Одне одного любимо – є ж бо єдина Цзінтін на сім світі, я знаю.</p> <p>Footnote: The hidden meaning of these lines: the poet does not like the officials of that time and in this context opposes mutual affection between him and the mountain. He wants to live among nature (with it), and not among the pompous officials. Yaroslava Shekera [Shekera 2002, 5]</p>
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The authors of the above translations did not recreate the tonal pattern of the original, but all the translations are rhymed and convey core images and general mood of the poetry.

2. Deviations in translation and its causes

Some Chinese and foreign sinologists believe that Western translations of Tang poems contain numerous mistakes and discrepancies. Some even suggest that foreigners cannot translate Chinese poetry. A good translator must indeed understand the language, context, the author's intention, readers' expectations, and the translation must have a connection with the original poem as close as possible etc, but necessity of doing the above described preparation does not prove foreigners cannot translate Chinese poems. We cannot absolutely agree with this idea, but at the same time we cannot but admit the existence of mistakes.

2.1 The translator's lack of Chinese language knowledge and indirect translation

The first main reason is the lack of knowledge translators' have of the Chinese language. The scope of overseas studies on Chinese poetry has not always been big enough. Especially in the past the understanding of China was not comprehensive. There was the lack of talents who can speak fluent Chinese and understand the Chinese poetry. To avoid errors, translators need the appropriate knowledge.

If the Chinese language level and knowledge is insufficient, it is then not possible to achieve the translator's goal successfully. Furthermore, even if the language level is good enough, you will not necessarily create a poem equal to the original one. For example a very famous translator William Jennings has discrepancies in his translations. Professor Zhao Yanchun gives such an example in his book "On translating Chinese poems". While translating a line of "Gathering Vetch"(采薇) by an anonymous poet "今我来思, 雨雪霏霏", the translator has translated the word "思" of this line as notional (full) word, but in fact it is an auxiliary word. It indicates mood and can be omitted, this is not a very serious mistake, but the supporters use this as an argument against western translation of Chinese poetry [Zhao Yanchun 2007]. If the translator's Chinese language knowledge is insufficient or if he or she has never learned Chinese, there will be much more problems in translation.

It is predictable that in the early period of Chinese studies development a lot of famous translators of Tang poetry did not have comprehensive understanding of Chinese. For example, in 1867, the French Goncourt Academy female Academician Judith Gautier, translated Chinese poetry and published a collection of poems "The Book of Jade" (Le Livre de Jade). It was translated into many languages and made great effect on Chinese studies in the Western world. According to Judith

Gautier's biographer, due to her lack of fluency in Chinese, she acquired the assistants of a Chinese expat in France who happens to be her teacher, Ding Dunling. Ding Dunling had a very low level of French and because of this, when it came to assisting Gautier with translating, he was not able to fully express complete meanings of words, especially when it came to allusions. Because of these reasons it caused a lot of misunderstanding in communication that resulted in discrepancies in translations. Gautier and Ding invented their own transliteration system which was not widely recognized or understood by other people. That is why some names and titles translated in French are hardly recognizable. There were even some embarrassing mistakes, for example one main character in a poem was regarded by Gautier as an author of the poem, and this resulted into lack of poem's integrity [Yu 2007, 218–229]. The above examples prove the biographer's assumption towards her insufficiency in Chinese. Gautier's main drawbacks include the following several aspects. First, the translator eliminates the original title, and writes a new one instead. Second, the translator avoided the translation of the proper names, such as toponyms, names, and positions and used more vague general words. Third, she often did not translate the whole verse, but chose a few lines or a few paragraphs of a poem according to her own preferences – sometimes she even changed the order of paragraphs. Fourth, when there were words that needed explanation, she did not use footnotes or commentary, but directly added explanation to her translation. Thus her translation became too long and difficult to understand. Her collection of poems, "The Book of Jade", was later translated into many European languages, such as Portuguese, Spanish, Polish and Russian, and those translations had an even greater difference compared to the original texts. This reveals another reason of discrepancies which is indirect translation. Gautier's translations had many problems, but she introduced beautiful oriental poetry to Western readers, which was a great contribution to literature. Her translations were easy to read, so a lot of poets wanted to translate her work into their own languages. This was beneficial for the popularization of the Chinese literature.

During a period of the first thirty years of the 20th century, Chinese-English poetry translation attained its peak of prosperity. The first big poetry anthology "Cathay" was published by Ezra Pound in 1915, and included 19 poems. A British essayist, publisher, playwright, literary and social critic T. S. Eliot describes Pound as a person who enriched the modern poetry world with his works [Hayot 1999, 513]. However, Pound did not understand Chinese. He based his works on the Japanese translations of Chinese poetry and as a result there were a lot of mistranslations. His translations are one of the most obvious examples of what happens when translator lacks subject matter knowledge and cannot read Chinese original texts. A modern Chinese scholar and translator Zhao Chunyan calls this approach "predatory" and believes that Pound translated without proper consideration [Zhao Yanchun 2007].

An American sinologist, known for his studies of classical Chinese, George Kennedy, also believed that Pound had irresponsible attitude towards Chinese and Chinese poetry translation. Kennedy regards Pound's poems as good literature works, but certainly not as good as translations [Sielke 2009, 150]. Ezra Pound received his materials for translation from Japanese orientalist, Ernest Fenollosa. Fenollosa did his research on Japanese poems and his notes included some of the Japanese translations of Chinese poetry. Ezra Pound used his notes to create his famous "Cathay". The problem of inaccuracies in such indirect translation is quite

obvious, but we can summarize the main features of Pound's translation: he did not use meaningless adjectives (did not add any new images), texts are straightforward and concise, and he used methods of localization (for American reader) and a method of reduced translation. Pound not only used an indirect translation method, but the materials he used were already translated from Japanese, so the texts were converted at least twice before were finally conveyed to the reader. Let us identify the main problems of his translations. Firstly, excessive focus on the semantics of the symbols. Secondly, he choose for translation only those features which he believed were more important. Thirdly, the translator was sometimes interested in one particular topic or aspect of the poem and ignored the rest, so that the whole translation had less in common with the original one.

A Canadian poet and sinologist Florence Ayscough, together with the American poet and critic Amy Lowell, translated Chinese verses which were published in the anthology *Fir-Flower Tablets* [Lowell 1921]. This anthology belongs to the “new poetry movement”; it was the first book which gained such great popularity after Pound's “*Cathay*”. Lowell was a poet, but she did not speak or read Chinese, so in order to accurately understand the poems, she did a lot of preparatory work. However some aspects of her translation still provoked doubts. First of all, she did some creative translations. For example, she changed Li Bai's the poem's title, which originally was “夜坐吟” (literally “Night-sitting Song”) in Lowell's interpretation was changed for “A Woman Sings to the Air ‘Sitting at Night’”. Not all the critics favor “amplifications” in translation. Secondly, in the anthology “*Fir-Flower Tablets*” there are a lot of free verses, neither Ayscough nor Lowell pursued strict correspondence with the original poems (in terms of form, rhyme and arrangement of lines). For example a line from the Li Bai's poem “Visiting the Taoist Priest Dai Tianshan But Not Finding Him” (访戴天山道士不遇) “犬吠水声中，桃花带雨浓” was translated as: A dog, /A dog barking, /And the sound of rushing water.

A character “吠”(bark) in the first line consists of radicals “口”(mouth) and “犬”(dog). It may be the reason why the translator decided to use three images of dog barking, which were placed in the three lines of the translation. The British critic A. E. Graham believes such translation destroys the original syntax of the poem, resulting in a pointless repetition [Zhang 1982].

犬吠水声中，	A dog, A dog barking, And the sound of rushing water.
桃花带雨浓	How dark and rich the peach-flowers after the rain. Florence Ayscough [Lowell 1921, 68]

Gennady Turkov recreated core vocabulary such as “dog”, “bark”, “rain”, “peach-flowers”. There were minor alteration, such as “in the sound of water” was rendered as “bickering stream”, and there is a word “drown” (to drown a sound of sth.) added, so the word for word translation for the first line is “a dog barked drowning the bickering of the stream”. The second line is “The rain is drizzling – wets down the peach-flowers.”

犬吠水声中，	Загавкав собака, дзюрчання струмка заглушивши.
桃花带雨浓	Накрапує дощик – заросує персиків квіти. Gennady Turkov [Turkov 2011, 39]

Speaking of Li Bai's Russian translations, the earliest Russian translations of Chinese poems were translated by Yegoryev V., Markov V. and published in 1914 in an anthology "The Chinese Flute". It was one of the very first attempts to translate Chinese poetry, so there were a lot of "free" translations. Let us take Li Bai's "Marble Stairs Grievance" (Лестница при лунном свете) as an example. Critics often regard this translation as "paraphrasing translation", because the translators not only did not retain the original poem's rhymed form, but also made a lot of changes in accordance with their own interests.

In the first half of 20th century there appeared a notion of joint translation, i.e. different translators used word-for-word translation method to translate different lines of the verse and then combined the results into the complete poem. Famous poets, such as Fet and Akhmatova used word-for-word translation of the professional sinologists and then imparted the poetical form [Zhu 2011, 3]. Afanasy Fet is a Russian poet born in the period of Tsarist Russia, he may be called a founder of Chinese-Russian poetry translation, but his translations were not direct, he used the translations of other languages which influenced the final results. In this multiple transformation process the loss of information is inevitable. Famous Russian female poet Anna Akhmatova was referred as the "moon" of Russian poetry. She also made attempts in translating Chinese poems, including Li Bai's verses. Akhmatova also did not know Chinese, so her colleague Nikolai Khardzhiev (a sinologist), helped her by translating lines sentence by sentence. In 1956 she was able to publish an anthology "Chinese classical poetry". Akhmatova's translations are made in accordance with the original, but because she was provided with "sentence by sentence translation" and not "word for word translation", there were inaccuracies in word order. Her translations are regarded by critics as very interesting from a structural point of view.

Having analyzed the experience of famous translators, we can see that the most discrepancies which occurred due to the insufficiency in Chinese mainly occurred in the early period of Western studies on Chinese poetry. However, there are still a lot of rare, never translated into English and Ukrainian poems by Li Bai.

2.2 Factors of Western and Chinese cultural difference

Different linguistic features and cultural environment of Chinese and western languages resulted in creation of different poetical forms. Language and culture are related, so because of cultural differences there may appear so-called lexical gaps. For example, in northern countries they have more than 10 words with the meaning "snow", but we will not see such variety in tropical regions, as they may not even have the related vocabulary.

As for the rhetorical means Li Bai used in his poems, the allusions were one of his favorite devices. A lot of Chinese poems have one or two allusions in a poem, but Li Bai put out a surge of energy to use a great amount of allusions in his works.

Chinese poetry allusions are unique rhetorical devices with distinctive national and folk features. That is why reasons for inaccuracies in translation of allusions are often caused by Western and Chinese cultural difference. Li Bai's poetry contains not only a large number of historical names, usually at least every sentence has an allusion, he uses pun i.e. wordplay (the clever or humorous use of a word that has more than one meaning, or of words that have different meanings but sound the same) in his verses. A Chinese economist, statesman, chancellor and poet of the Song Dynasty Wang Anshi once said that people like Li Bai's verses because

they easily enjoy them [Cooper 1973]. But speaking of Chinese poetry, there is another feature worth mentioning. Chinese readers, especially modern Chinese cannot always understand content of the poetry without detailed annotation and explanation of vocabulary. As for foreigners this task is even more difficult. Starting from the Han Dynasty, Chinese poets must obey to strict poetry writing rules. But foreign translators naturally were trying to avoid the poetry works containing too many allusions or unclear parts; they often deliberately ignored some places or just use words with broad sense in their translations.

For example when translating a title of Li Bai's "A Banquet at Tao's Pavilion" ("宴陶家亭子") Judith Gautier erroneously translated "陶" as "porcelain" which actually is the direct meaning of this character. So in her interpretation the title was "Le Pavillon de porcelaine" (The Porcelain Pavilion). However, here this was a proper name, which should have been transliterated. Her mistake may be explained with insufficiency in Chinese, but by chance there was an exhibition held in Paris in 1867 and a real porcelain pavilion was actually constructed [Yu 2007, 218–229]. Not only proper names can cause difficulties, onomatopoeia can also be a big problem. For example, when translating one of the lines from Li Bai's "Farewell to a friend" "萧萧班马鸣", Gautier thought that "萧萧" is the sound of birds, so the word "bird" appeared in her translation. But in fact, "萧萧" stands for "neigh", which is a sound of horses. Because of the range of insurmountable obstacles in translation, such as word polysemy (which is extremely common), deviations are often inevitable.

Due to cultural differences, the original poems will have unique Chinese specific names and the cultural realia (realia are words and expressions for culture-specific material elements). However, according to Alekseev these components can be translated, but methods of translation should be chosen according to the images in the poem and degree of difficulty. The simplest way to render these cultural elements is by explanation [Alekseev 2002]. For instance, when dealing with toponyms, translators usually use transliteration and then add a description, explaining its location and features, and sometime historical background. If the poem is dedicated to someone, there should be an explanation of this person's relationship with the author. These explanations can be placed directly in translation, to help readers understand its content, and does not interrupt the reading process. However, if it makes translation unnecessarily long, it is better to add a footnote.

For example, Li Bai often used the quotes by military advisor and General Taigong Wang Lushang and Shang dynasty's minister and scholar Yi Yin. In the poem "The hard road", poet gave us a hint of Lushang fishing on the bank and Yi Yin sailing in a boat not even mentioning their names. Li Bai gave an allusion to an old story "闲来垂钓坐溪上, 忽复乘舟梦日边" (I would sit and poise a fishing-pole, lazy by a brook – But I suddenly dream of riding a boat, sailing for the sun...). The content of the story is the following: one day before being offered a minister position Yi Yin dreamed of sailing in a boat next to the sun and moon. Both Yi Yin and Lushang once helped an emperor in his work, Li Bai here expresses hope for his own success in a political career. As for the translation of this allusion, in Ukrainian translation by Georgy Turkov this allusion on a story was not retained, but it was explained in the footnote. The Russian translation by Valerii Pereleshin does not have this allusion.

闲来垂钓坐溪上，	То, вудку закинувши, так, як Люй Шан, подовгу сиджу над потічком.
忽复乘舟梦日边	То раптом сідаю в човна, як І Їнь, і плину у мріях до сонця. Footnote: Lushang, Yi Yin are characters of Chinese mythology. Liu Shan (Jiang Taigong) was fishing in the Weishyu River before Zhou dynasty ruler Wen Wang met him. Yi Yin, several times saw a dream as if he seats in a boat, reaching the sun, before being taken to the service of the Prince of Tan Wan. Here are figurative hints of Li Bai dreaming to serve an equitable ruler. [Turkov 2011, 58]

闲来垂钓坐溪上，	Що ж робити? Вудитиму рибу в струмку чи дивитимусь на водограй.
忽复乘舟梦日边	Сяду в човен – ввижається знову мені царство радості, сонячний край. Leonid Pevomaysky (word-for-word non-poetic translation by B. Ryftin) [Turkov 2011, 183]

闲来垂钓坐溪上，	Праздний, с удочкой я сяду на прибрежную траву
忽复乘舟梦日边	И во сне взойду на лодку, прямо к солнцу отплыву. Valerii Pereleshin [Pereleshin 1970, 6]

3. Conclusion

There are several main factors causing deviation in Chinese poetry translation. They are the translator's lack of Chinese language knowledge, indirect translation and cultural difference. All of the above problems can be solved with the appropriate preparation. The perfect translation is almost impossible, but still may be achieved in case if the translator has a poetical gift equal to the poet's of the original poetry, an adequate Chinese language level and deep knowledge of Chinese culture, history, mythology etc.

When translating Chinese poetry, every translator faces big problems. Chinese poems not only have fixed unique structures, but also are rich in meaning. It is often impossible to use the means of Ukrainian, Russian or English languages to fully express the mood of poetry, all its concepts and ideas of the poet. Presently, all the above mentioned methods of translation are not perfect, and cannot be used in widespread. All the translation methods could be roughly categorized into couple of groups. Firstly, one can choose to keep the original form of the poem and render its figurative meaning according to the translators' preferences. Secondly, it is possible to choose keeping the figurative meaning but change the form. For different types of poems, this (changing the form) may lead to losing their appeal. For example, the main feature of ode is the tonal harmony. Odes to a certain extent resemble songs and if one decides not to choose the rhyme form when translating it into the target language, the reader will not be able to feel or comprehend the original form of the verse and phonological beauty. Furthermore, if it's safe to assume, the main goal of translating any text reach the targeted audience, I truly believe that the second method, in this case, would be inapplicable.

Apart from the goal of translation, there are also methods such as free translation; strict observance, with the original form and content, can be used in certain cases. Tang Dynasty poets aimed to stimulate the reader's auditory and visual senses, occasionally, even their sense of smell, taste, etc. Overseas sinologists have to pay more attention to the usage of rhetorical techniques (especially peculiar Chinese devices) of the original poems. There are plenty of different rhetorical devices commonly used in Chinese poetry, such as antithesis, metaphor, personification etc; there are also some techniques which have no analogies in most of the other languages, such as foil (衬托), synaesthesia (通感) and association (起兴), this gives us a lot of room for research in this field. This requires a more thorough approach to analyzing Chinese poems; access to Chinese critical works on the ancient poetry and, of course, adequate level of Chinese – not only modern Chinese, but also ancient Chinese.

Having analyzed the original Li Bai's poems and their translations, we can summarize the main principles of Tang dynasty poetry translation. The translator needs to have the original words accurately translated into the target language. In addition to accuracy, translators need to use the words smartly, so that the target language readers can enjoy and understand the poetry. In order to preserve the rhythm of the poetry we sometimes have to add additional words, but we need to bear in mind, that these words cannot be more than synonyms of the amplified range. Speaking of the aspects of rhyming, translators should try to preserve the original rhythm, though minor discrepancies are allowed. The most important is not the rhythm itself but the alternating of the rhythm throughout the poem, which usually occurs and causes the change of the theme. It is important to distinguish rhythm and non-rhythm parts and to retain the original beat (the same as in music).

In the process of translation we can try to preserve the original rhythm form in two ways: the first is paraphrasing of Chinese characters. Here you can keep the original rhyming word that ends in a line of verse, and use the shorter lines to create the desired rhythm. The second method is paraphrasing of the whole line. If the line consists of the even number of characters, it is possible to use even numbers of syllables in the target language. For example, if each line of a Chinese poem has 6 characters, we can then translate one line of such poem using 3 short lines in target language. In other words, we are using a sextain (六行诗节 verse with six lines) of the target language to translate two lines of a Chinese verse. In this case the rhyming pattern of the translation will be: AABBC (first line rhymes with the second, third rhymes with the fourth and the fifth rhymes with the sixth) or AFBEFC (first line rhymes with fourth, the second rhymes with the fifth and the third rhymes with the sixth). It is better to use the complete rhyme to bring the lines together.

Speaking of approaches to Li Bai poetry translation we can identify three most popular methods. The first one is poetry-research translation method. The method is suitable for the long poems or odes, but is also applicable to other verses. Here, as it was mentioned before, it is very important to keep the original rhyming and metre, and retaining the musical element as a secondary task. Translators should complete the analysis of a poem and give comprehensive explanations of each meaning using the footnotes. In this method the translator pays attention to the analysis of the poem's lexical units, rhetorical devices and explanations. The explanations are usually placed in the footnotes or commentary area; they may even include transcription and word for word translation. This method is not suitable for

the mass reader, as it contains a lot of professional terminology and would be uninteresting and monotonous for an amateur.

The second popular method is called an ideogrammic method. It is a direct visualizing of the Chinese character by the translator. According to the principles of Ezra Pound, a translator should retain all the words of the original without the addition of any new words. He used Chinese characters, and its parts, to deal with abstract content through concrete images and believed in an idea (which was proved wrong) that each character represented an image or pictograph, based on sight rather than sound. The British sinologist, Graham, believes that Pound's principles made a base of the modern Chinese-English translation methodology [Zhang 1982]. However, Ukrainian translators use this method, but do not completely ignore the metre.

The third method is an impression translation. This is a method of translation which combines the features of the above methods. Some scholars call this method "assuming translation" or "footnote translation", because it is a subjective translation – a translator chooses his favorite meaning of the word from many possible meanings, according to his preferences. Such translations also contain a lot of footnotes in order to explain the rest of the possible meanings, etymology and translator's understanding of the poem.

We believe that regardless of translation method, all the translators should follow the basic rules: reflecting the original syntax and structure, expression of the original rhythm and metre, conveying of the poetry mood. In addition, we need to take into account the historical context of the period when the original poem was written and circumstances when the author wrote it.

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АНАЛІЗ ДЕВІАЦІЙ В АНГЛІЙСЬКИХ ТА УКРАЇНСЬКИХ ПЕРЕКЛАДАХ ПОЕЗІЇ ЛІ БО З ТОЧКИ ЗОРУ СТРУКТУРИ РЕЧЕНЬ ТА ТОНАЛЬНИХ СХЕМ

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Танська поезія належить до поезії, створеної в період династії Тан. Вона є найціннішою культурною спадщиною китайської нації, перлиною в скарбниці китайської культури, яка великою мірою вплинула на культурний розвиток країн, що межують з Китаєм, а також етнічних груп, які жили поблизу Китаю. Існує велика різноманітність форм поезії Тан, є безліч яскравих зображень та персонажів. Поети Тан використовували широкий спектр риторичних засобів у своїх віршах, таких як аналогія, паралелізм і контрастність, порівняння, персоніфікація, метафора, антитеза і т. д, а також особливі прийоми китайської літератури, як-от “відтінення” (衬托), синестезія (通感) і цісін (“зацікавлення через другорядне” (起兴)). Завдяки строгим метричним обмеженням зміст віршів був стриманий, тому поети в якомусь сенсі не мали свободи творчості та самовираження. На цьому етапі поезія Тан виявляє певні недоліки та складності для перекладачів.

У цій статті робиться спроба провести аналіз девіацій в англійських, українських та деяких російських перекладах поезії Лі Бо. Стаття також охоплює проблему неправильного тлумачення та його причин. Переклади порівнюються з оригінальними віршами та аналізуються з таких аспектів, як структура речень і тональність. Крім того, на основі аналізу досвіду деяких відомих перекладачів було зроблено припущення, що існує кілька основних причин: недостатній рівень китайської мови, непрякий переклад та культурні відмінності між Заходом і Китаєм. У статті наводяться приклади англійською та українською мовами.

Ключові слова: Лі Бо, поезія, помилкове тлумачення, українська, англійська, переклад

АНАЛИЗ ДЕВИАЦИЙ В АНГЛИЙСКИХ И УКРАИНСКИХ ПЕРЕВОДАХ ПОЭЗИИ ЛИ БО С ТОЧКИ ЗРЕНИЯ СТРУКТУРЫ ПРЕДЛОЖЕНИЙ И ТОНАЛЬНЫХ СХЕМ

Ю. В. Засуцкая

Танская поэзия относится к поэзии, созданной в период династии Тан. Она является ценным культурным наследием китайской нации, жемчужиной в сокровищнице китайской культуры, которая во многом повлияла на культурное развитие стран, граничащих с Китаем, а также этнических групп, которые жили вблизи Китая. Существует большое разнообразие форм поэзии Тан, есть множество ярких изображений и персонажей. Поэты Тан использовали широкий спектр риторических средств в своих стихах, как-то аналогия, параллелизм и контрастность, сравнение, персонификация, метафора, антитеза и т. д., а также особые приемы китайской литературы, такие как “оттенение” (衬托), синестезия (通感) и цисин (“интерес через второстепенное” (起兴)). Благодаря строгим метрическим ограничениям содержание стихов

было ограниченным, поэтому поэты в каком-то смысле не имели свободы творчества и самовыражения. На этом этапе поэзия Тан обнаруживает определенные недостатки и сложности для переводчиков.

В этой статье делается попытка провести анализ девиаций в английских, украинских и некоторых русских переводах поэзии Ли Бо. Статья также охватывает проблему неправильного толкования и его причин. Переводы сравниваются с оригинальными стихами и анализируются с таких аспектов, как структура предложений и тональность. Кроме того, на основании анализа опыта ряда известных переводчиков было сделано предположение, что существует несколько основных причин: недостаточный уровень китайского языка, косвенный перевод и культурные различия между Западом и Китаем. В статье приводятся примеры на английском и украинском языках.

Ключевые слова: Ли Бо, поэзия, ошибочное толкование, украинский, английский, перевод

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