



Trinity Saint David

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The reflection of *Nineteen Ways of Looking at Wang Wei*

Module code: SICH5007

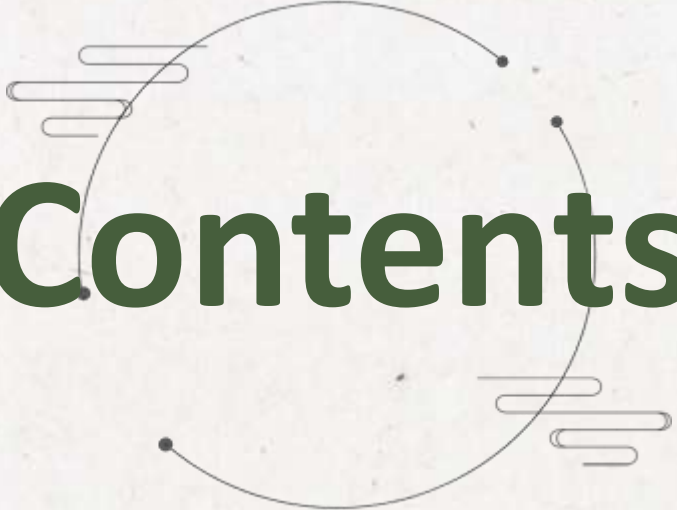
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PART.01

Questions



Questions of the article



15

En la Ermita del Parque de los Venados

No se ve gente en este monte.

Sólo se oyen, lejos, voces.

Por los ramajes la luz rompe.

Tendida entre la yerba brilla verde.

—Octavio Paz, 1974

[In the Deer Park Hermitage. No people are seen on this mountain./ Only voices, far off, are heard./ Light breaks through the branches./ Spread among the grass it shines green.]



Questions of the article



12

Deer Fence

Empty hills, no one in sight,
only the sound of someone talking;
late sunlight enters the deep wood,
shining over the green moss again.

—Burton Watson, 1971



Questions of the article

14 Deer Park

Hills empty, no one to be seen
We hear only voices echoed—
With light coming back into the deep wood
The top of the green moss is lit again.

—G.W. Robinson, 1973



Questions of the article

11

Deep in the Mountain Wilderness

Deep in the mountain wilderness
Where nobody ever comes
Only once in a great while
Something like the sound of a far off voice.
The low rays of the sun
Slip through the dark forest,
And gleam again on the shadowy moss.

—Kenneth Rexroth, 1970



Questions of the article

6

The Deer Park

An empty hill, and no one in sight

But I hear the echo of voices.

The slanting sun at evening penetrates the deep woods

And shines reflected on the blue lichens.

—Soame Jenyns, 1944





PART.02

Feeling & thinking



The background is a light beige, textured surface. In the top left corner, there is a branch with green leaves and small white flowers. In the top right corner, there is a red flower and a portion of a traditional Chinese umbrella with a geometric pattern. In the bottom left corner, there are green mountains and a red flower branch. In the bottom right corner, there are green mountains, a red flower branch, and a red sun. Several grey, diagonal lines are scattered across the background. At the bottom, there are several grey, horizontal oval shapes.

THANK YOU FOR
LISTENING!

Presentation

1. Which impress the most? Why?

In fact, I can't choose one translation that impress me. Because each of them embodies the considerations of translators, which made me rethink my translation of *Lu Zhai*. But the first translation impressed me during I reading this article is the 15. Although it is not an English translation, and I can't feel the emotion in it. But it related the background that Wang Wei is a Buddhist to the poem, and analysed the poem on this basis. This is the first time I connect the Buddhism with this poem. It makes me feel very novel.

2. Which do you like best? Which do you hate the most?

The translation I like the best is the 12. First, I like it because the meaning of this one is suitable to my understanding of *Lu Zhai*. Second, in this pieces of translation, the translator presented the image directly and clearly, it is not easy to did as such concise without losing the meanings of characters. Besides, this translation completely express the two “人” in the poem.

The translation I hate the most is the 14. Because the translator created “we” as the narrator. It not only make the narrator too prominent, but also scuttled the mood of the poem.

3. Which preserved original meanings ? 保留原意? 哪個沒有真正保留原意?

保留：9、16、

未保留：4、5、6、8、10、

4. Which one is innovative? 有創新性?

In my opinion, I think the 11. In line 2, by using comes rather than the more obvious goes he has created an implicit narrator-observer (i.e., "comes here where I am") without using the first person.

In this point, I realized that: the “I” is not necessary. For example in 6, it sound like the writer describe the landscape he seen, but the original meaning it read like bring the reader to the landscape, our sight follow the writer's, and the things we see are as same as things in his view.

19 的 hear , I think these two translation has a similar treatment in this point.

5.reflection

But the first translation impress me during I reading this article is the 10. Although it is not an English translation, and I can't feel the emotion in it. But when I read it, I realized that translators do have many kinds of considerations, such as the rhyme. After I comprehended this, I understood that I needed to appreciate these translations and their context more carefully.

After I finished this article, I realized I have some incorrect opinion when reading in the last class. I read these translations and compare them to the meaning of the original poem I think, and look for the difference. However, my own opinion is only my own understanding. Different people interpret the same poem differently. I think my idea of focusing on identifying translation errors at the beginning is not very appropriate. The thinking while reading should be more than that.

“In the same way, a translation, instead of resembling the meaning of the original, must lovingly and in detail incorporate the original's mode of signification, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel.”——*Why Compare?* of R. Radhakrishnan

At last, I must say that I have no idea about the poem of other countries, so I didn't understand the change that translators did.