

RESEARCH ARTICLE

An Analysis of Yang Xianyi *A Visit to Sky-Mother Mountain in a Dream* from the Perspective of Image Reproduction

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Abstract: Image is a unique aesthetic complex thing, it combines meaning and object. It is the blending of the object image from the author and the character or character's soul. In this paper, the author attempts to analyze Yang Xianyi's version "A Visit to Sky-Mother Mountain in a Dream" of Li Bai based on different translation strategy of images. And this paper attempts to explore Yang Xianyi's translation strategy of poem image, analyzes the image he reproduced, and let readers know his poem translation more correctly and objectively.

Key words: image; reproduction; *A Visit to Sky-Mother Mountain in a Dream*;

EZRA POUND, a master of Imagism, believes that image is a language beyond formula and a compound of instantaneous rationality and sensibility^[1]. For poetry, emotion is the soul of poetry life, and image is the entity of poetry life. Image carries the poet's thoughts and interests, it is the "image of meaning", and it is the product of poetic life experience. The process of image generation, brewing and dissemination itself also reflects the process of life experience from perception to the final sublimation of feelings. Through the repeated image, it gives the poem profound cultural connotation, stimulate and mobilize the reader's imagination, and feel the most natural and pure state of life, so as to make the poem beautiful.

1. Central image analysis

Wang Guowei wrote in *Ren Jian Ci Hua* that *Li Bai wins by scene*. Throughout Li Bai's poems, the images that the poet likes to use include mountains and rivers, fragrant, beauty, fine wine and food, sun, moon and stars, etc. Specifically, in *A Visit to Sky-Mother Mountain in a Dream*, there are many images such as landscape, moon and animals.

The Sky-Mother Mountain mentioned at the beginning of the poem, although the poet can't arrive, he yearns for it. Therefore, there is a clear wind to send a dream, flying over the Mirror Lake under the bright moonlight, and everything starts

quietly. At this time, the images of wind, mountain and moon embody the poet's longing for beautiful things and the pursuit of the future. They have become the embodiment of Li Bai's personality and the carrier of emotion. *Mountaineering is full of love in the mountain, while viewing the sea is full of meaning in the sea*. Through various concrete and real images, it reposes the poet's hidden inner interest, which can be described as unique in the realm of meaning construction. The poet broke through the previous stylized structural model, projected the subject's life experience into various images, formed a thick aesthetic construction, and brought deep aesthetic feelings to the readers.

In the poet's dream, there are also many animal images, such as the cry of apes, the cock of heaven crow, growls of bears and snarls of dragons, Phoenixes circled the chariots, tigers played zithers, etc. The successive appearance of these images also well carries and interprets the poet's gradually changing creative intention. From the beginning of the clear and melodious, to the magnificent, and then to the soul throbbing and soul moving in the later stage of the dream. The artistic conception is majestic, and the changes are unpredictable. In the full and colorful wonderful presentation, the poet expressed many frustrations and deep feelings about life, which shocked and moved the later scholars both

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physically and mentally. The poet not only builds a mutually complementary relationship between images, but also builds a subtle and dynamic echo relationship of *images reproduction* between the situation of *scenery* and the characteristics of *emotion*. Through various image combinations, the poet constructs a magnificent and beautiful artistic conception, which is closely connected with the poet's internal spiritual temperament, and then surpasses himself, points to a more colorful *realm outside the image*. The image in the poem has both *meaning* and *beauty*, reaching the realm of mixing situation and reason, thus forming more dimensions of aesthetic perception. It can be said to be unique, magnificent and creative.

2. Translation strategy analysis

2.1 Keep rhythm

Poetic rhythm refers to the standardization of the flat tone and rhyme of poetry. Extended to the rhythm law of sound. Such as Ye Shengtao's *swimming in three lakes: listening to the waves of the lake beating the shore is very monotonous, but there is rhythm*. Yang's translation of image also keep rhythm of original poem.

Example:

*Dark were the clouds,
heavy with rain,
Waters boiled into misty spray.*

In Yang's version, the first line was also parallel to the second line to keep the parallelism. The adjective *dark* and *heavy* were put before *clouds* and *rain*, so that these two lines could be rhymed. Additionally, the sound effect and the reduplicated Chinese words of "Yun Qing Qing" and "Shui Chan Chan" were also reproduced in the translation. The only defect in his version was the use of noun at the beginning of third sentence instead of the adjective.

Example:

*Lightningflashed, thunder roared, Peaks tottered, boulders crashed,
And the stone gate of a great cavern,
Yawned open.*

Here Yang used the structure of *nouns and verbs* to form parallelism, and repeated four times *ed-end word* repetition, ensure rhythm and make this sentence read catchy. *Lightning, thunder, Peaks* and *boulders* conform to the image of the original poem.

Example:

With rainbows for garments, and winds for horses,

The lords of the clouds descended, a mighty host.

Like former sentences, the first line was also parallel to the second line to keep the parallelism. The noun *garments* and *horses* were put after *rainbows* and *winds*, this structure is formed by preposition *for*, so that these two lines could also be rhymed. Additionally, the sound effect and the reduplicated Chinese words of *Xi* is also reproduced in the translation.

2.2 Add notes

In many cases, the simple literal translation of places and allusions can not help readers understand the original poem and the translation. Yang Xianyi himself is aware of this, so he can only try to provide detailed annotations in the translated poem. For example, *Yue* and *the Five Peaks*. He explained below the English sentences, *The land of Yue lay in what is now Zhejiang Province, the home of the famous mountains: Sky-Mother, Scarlet Fortress and Sky-Terrace.* and also *the Five Peaks* that means Five high mountains in China: Mount Tai, Mount Hua, Mount Heng in the south, Mount Heng in the north and Mount Song. Making notes is helpful for readers to understand the meaning of the original poem, so as to let readers have a more comprehensive understanding of the phenomena and significance described in the poem.

Example:

*The lodge of Lord Xie still remained,
Where green waters swirled and the cry of apes was shrill,
Donning the shoes of Xie,
I climbed the dark ladder of clouds.
Midway, I saw the sun rise from the sea,
Heard the Cock of Heaven crow.*

Chinese name *Xie Gong* is Dynasty poet Xie Lingyun. Xie Lingyun likes visiting mountains. When visiting Tianmu Mountain, he once stayed in Shanxi. Xie Gongji the kind of clogs Xie Lingyun wears. According to Southern History, the biography of Xie Lingyun records that when Xie Lingyun travels in the mountains, he will go to a deep and high place. He has a special wooden clog with movable teeth on the bottom. When he goes up the mountain, he removes his front teeth and when he goes down the mountain, he removes his back teeth. The shoes are wooden clogs, with wooden boards as the bottom and belts on it, are shaped like slippers. In order to help readers feel the real image and the full image of the people *Xie*. Yang wrote that *Xie Lingyun, a Jin-dynasty poet who was fond of mountaineering and made himself special hobnailed shoes for climbing.* Chinese word *Tian Ji* according to ancient legend, there is Taodu mountain in the southeast. There is a big tree called Taodu on the mountain. The branches stretch for three

thousand miles. There are the Cock of Heaven on the tree. Whenever the sun rises and shines on the tree, the Cock of Heaven crows, and the chickens all over the world will follow it. Obviously, Yang knows this allusion, he notes that *according to Chinese mythology, this cock roosted on a great tree in the southeast. When the sun rose it crowed, and all the cocks in the world followed suit.*

2.3 Merge words

Split and merge, these are two corresponding translation methods. Split syntax is to split a long and complex sentence into several shorter and simpler sentences, which is usually used in English-Chinese translation; The combination method is to combine several short sentences into one long sentence, which is generally used in Chinese-English translation. Chinese emphasizes parataxis and its structure is loose, so there are more simple sentences. Therefore, when translating Chinese into English, people should pay attention to using conjunctions, participles, prepositions, infinitives, attributive clauses and independent structures to connect Chinese short sentences with long sentences. Let's analyze the merge of words in Yang's *A Visit to Sky-Mother Mountain in a Dream*.

Seafarers tell offairy isles,

Lost among mist and waves.

In the first line of the poem, Yingzhou, the legendary fairy mountain on the sea. For example *Historical records of the first emperor of Qin Dynasty: the people of Qi, wrote that there are three gods mountains in the sea, named Penglai, Fangzhang and Yingzhou, which are inhabited by immortals.* Yang used *fairy isles* to reproduce the image of the original poem, instead of foreignizing translation, domestication translation is chosen, so that readers can quickly understand the meaning of Chinese place *Yin Zhou*. Yang translated Chinese words *Yan Tao Wei Mang* into *lost among mist and waves*, but he didn't translate *Xin Nan Qiu*, this Chinese word show that fairy island was too far away to have a message about it. Yang merges *Yan Tao Wei Mang* and *Xin Nan Qiu* into one sentence. This is more in line with the habits of Western readers. Only one of the two phrases with similar meanings can be translated, which can concisely express the image of the original poem.

Example:

Would you have me bow my head before mighty princes,

Forgetting all the joy of my heart?

In the last line of the poem, the poet adopted the perspective of second person to hypothesis. Images such as *Cui Mei* and *Zhe Yao* merge the poet's attitude, how can I bow down and serve those powerful people, which makes me

unhappy all day. Yang translated *Cui Mei and Zhe Yao* into bow my head to show that attitude directly and concisely, it can be seen from here that the poet's thought is tortuous and complex, but its main aspects are positive and full of rebellious spirit.

3. Conclusion

We can analyze Yang's poetry image translation from the following three aspects: Keep rhythm, add notes and merge words. When dealing with images in crisscross, Yang merged the images and processed them together, when dealing with images in places or allusions, Yang took a method of liberal translation or attaching notes of explanation at the end of translation. In "A Visit to Sky-Mother Mountain in a Dream", Yang Xianyi tried three ways to make the image in poetry easier for readers to understand and accept. When analyzing the translation of poem image, we should see Yang Xianyi's efforts to convey the connotation and meaning of the original poem, and pay attention to Yang Xianyi's continuous attempts in the translation of Chinese poetry.

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Conflict of Interest

The authors declare that they have no conflicts of interest to this work.

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