

Study on the Influence of Yu-kwangchung's Translation on His Creation from the Perspective of the use of Function Words

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Abstract: Yu-kwangchung is not only an outstanding writer, poet and critic, but also a translator with rich translation experience, proficient in Chinese and western literature. In his long-term literary creation and translation practice, he has formed his own unique translation theory. Meanwhile, his translation practice has influenced his literary creation style and provided the impetus for his literary creations. This paper attempts to take Yu-kwangchung's works as an example to study the Influence of Yu-kwangchung's Translation on His Creation from the Perspective of the use of Function Words. The influence of translation on the translator's own literary creation has been discussed at home and abroad, such as Arthur Waley, Yan Fu and Fu Lei. However, most of these discussions focus on the macro level and lack of microscopic analysis. Therefore, it is necessary to explore the influence of Yu-kwangchung's translation on his own creation in order to add a more detailed case evidence for the impact of translation on literary creation. As mentioned above, he is an ideal sample for my research because he was a prolific writer and translator. The analysis in this paper is composed of three parts. The first one is Yu's influence of translation upon his literary creation respectively the influence on the application of preposition. The second one is the influence on the application of conjunction, and the third is influence on the application of article. In addition, the influence of this kind of translation on creation may also change with the change of time, which is reflected in the fact that this influence become obviously weaker when it is far away from the time of translation works. Through comparative analysis, this paper concludes that Yu-kwangchung's translation has played a leading and inspiring role in his own literary creation, enriched the diversity of his literary works and improved the aesthetic value of his works. On the other hand, Yu-kwangchung graduated from the department of foreign languages of Taiwan university and served as the director of the Spanish department of Taiwan university from 1972, during which he translated a large number of foreign languages, including English and Spanish. During this period, his creation content was influenced by western literature, and then some western themes appeared, such as self-cut poems. The number of lines was also more flexible, a feature of western poetry that he applied to his own literary work. The influence of translation on Yu-kwangchung's own creation is clearly reflected in this paper, especially in the use of function words, because English is quite different from Chinese. From the perspective of cultural exchange, it is of profound significance to study this kind of influence, because it promotes the integration of different languages and cultures. According to the author, this case study is of great significance to the controversial issue of translation and creation, because the evidence has been strongly verified in Yu-kwangchung's translation and literary creation. More importantly, this paper makes some supplement to the research on the influence of translation upon literary creation in the micro field.

Keywords: Translation, Yu-kwangchung, Literary creation.

1. Introduction

In the history of human civilization, the translation of foreign works has greatly accelerated the communication between two different cultures, just like opening the valve between two reservoirs. It has promoted the formation and development of the world's cultural system. Yu-kwangchung is a famous writer in modern times and he is proficient in Chinese and western literature. It is well known that He made great achievements in prose and poetry. At the same time, he is a translator who has been engaged in translation teaching for many years and has rich experience in translation practice.

There are about several hundred reviews of Yu-kwangchung's works at home and abroad. However, the articles that introduce Yu-kwangchung literary achievements such as poetry and prose still account for the absolute majority. And the research on translation are not enough. Moreover, these articles in these aspects are not only few but also short in length, and most of them focus on a single aspect of theoretical or practical appreciation. In terms of studying the relationship between translation and literary

creation, it can be described as rare.

This article attempts to practice the viewpoints in Wang Zuoliang's "Views on Translation in the New Era"-just focusing on a literary translator. What works did he translate? The origin of translation claims? What is the background of the times? What are the political factors? What is the relationship between translation and creation? Mr. Wang pointed out that we should study the translator in a thorough and comprehensive way, and learn the ideological methods and practical experience of literary translation from this process. Therefore, based on previous researches, this article analyzes at the micro level to explore the impact of translation on its own literary creation.

2. The Background of Yu-kwangchung

2.1. His Achievements in Literature

In prose, it is one of Yu-kwangchung's achievements in contemporary Chinese prose to construct a new form and order of Chinese prose writing.

He believes that the Chinese and western cultures have

their own characteristics and advantages, and it is particularly important to carry forward the Chinese culture when the western culture is strong today. No matter how the politics change, no matter how the ideology changes, I think everyone has a great responsibility to write in Chinese, and that is to make sure that the Chinese language, which has a long history, does not become too westernized, or too stiff, or too complicated in our hands. His work *From the West Rather Than to the West*, which analyzed the differences between Chinese and English, and seriously criticized the westernization of Chinese in the literary world. Then he concluded that a mature and excellent Chinese literary work should be characterized by the simplicity of the classical style, the clear logic of the English language, and the familiarity and naturalness of the spoken language. This is what was said above - the establishment of "a new order in the Chinese language and the formation of a flexible and pluralistic style".

In the field of poetry, Yu-kwangchung is undoubtedly an prominent and outstanding poet in the history of Chinese poetry in the 20th century. He sought to find a balance between the classical and the modern, to find the best position between the traditional and the modern. The English poet George Eliot said: "the birth of a famous writer, must be innovative, writing their own feelings. But it didn't come out of nowhere. A great writer must have a powerful tradition behind him. A truly creative person will not break away from tradition, but will be closely connected with it." This is clearly reflected in the works of Yu-kwangchung, who was the first poet to explore the Chinese classics in Taiwanese modernist literature. In recent years, there have been numerous researches on Yu-kwangchung at home and abroad, especially in the field of poetry.

2.2. His Reviews on Translation

Translation is a limited creation. Translation and creation are two different literary activities. For example, if a word or phrase in the original text is ambiguous but highly suggestive, a good translator will often come up with two or more possible translations. Faced with such a delicate choice, the translator must rely on his keen intuition and make a wise decision according to the context. It's quite a creative process like this.

For example: American poet Jeffrey verses

by the shore of sea-air-land while were the wings/Weave like a web in the air/Divinely superfluous beauty.

Yu-kwangchung thought of two translation methods at the beginning of his translation

一种是“在多海豹的岸边,许多翅膀/像织一张网那样在空中编织/充溢得多么神圣的那种美”;

另一种是“濒此海豹之滨,而欧翼/在空际如织网然织起/圣哉充溢之美”。

The first is more colloquial, but less formal; The second method is more classical, concise and compact. As a result, he chose to translate in the second way. It can be seen that a high-quality translation requires careful choice of words and even long thinking. Yu-kwangchung defines translation as "limited creation". The reason why the translation is limited is that the translator should pay attention to the re-creation of the translation when translating the literary works of the original author within the permitted scope. However, it should be noted that if the translator gives up his basic faithfulness to the original text, he may not be able to "create" any good works.

Translation is the art of being flexible. "Like marriage,

translation is the art of compromise," Yu-kwangchung joked. He took the translation from English to Chinese as an example. He believed that neither English could be allowed to overwhelm Chinese and become a foreign accent, nor east wind could be allowed to overwhelm west wind and become a glib Chinese. The ideal approach, he thought, was that things would have to compromise to get the best of both worlds and strike a perfect balance. As for the degree of compromise between Chinese and English, how to find the balance point, that is an art of flexibility. Therefore, he believes that a good translator should master the art that cannot be expressed in words.

For different styles of language, Yu-kwangchung also advocates adopting flexible and varied methods. For example, when he translated The English poet, dramatist and novelist Oscar Wilde's "The Importance of Being Earnest," he paid attention to the use of features of dramatic language. The soul of drama lies in the dialogue, and the difficulty of dialogue lies in the audience's ability to appreciate and analyze. This is especially true of the dialogue in satirical romantic comedies such as "The Importance of Being Earnest." According to Yu-kwangchung, the dialogue in the drama is for people to listen to, and the audience only has one chance to receive the dialogue information. What's more, the audience of the play is not only the readers, but also the audience and the actors. So when he translated this book, the principle is "the reader can be pleasing to the eye, the audience can be pleasing to the ear, the actor can be catchy". Considering that the audience of the drama is mostly ordinary people, Yu-kwangchung's translation of "The Importance of Being Earnest" is quite different from his other translations. He tried to make the language as colloquial as possible, easy to understand, and suitable for the appreciation of the public.

Moreover, Yu kwangzhong stressed that translators must have the quality of scholars. The purpose of a translator in translating is to take a book, or rather to take a reader into another context. For example, yan fu, a scholar, translated all the books after careful study, and all the works related to the original works, he found out and read extensively to understand the general meaning. Therefore, he has a wide range of materials to support his translation. Secondly, yu kwangzhong advocates that translators should have the aura of a writer. This is to say that the writer is able to use the creative techniques and skills wisely and skillfully to give full play to the characteristics and advantages of a language.

For example, there is a line in Oscar Wilde's comedy *Lady Windermere's Fan*:

Why do I remember now the one moment of my life I most wish to forget?"

If translate in sentence order, we have: "为什么现在我会记起一生中我恨不得能忘掉的那一刻呢?"

If translate in the opposite direction, we have: "一生中我恨不得能忘掉的那一刻,为什么现在会记起来呢?"

The latter, by contrast, is clearly more flexible and dynamic.

3. Influence on His Creation in terms of Function Words

3.1. Application of Article

The use of folk songs in poetry is reflected in the number of articles used.

Ballads are stories told in poetry, usually in the form of singing. It originated and spread among the people. Ballads were actually one of the earliest forms of literature in many countries. Early ballads were especially fond of articles, especially the number of articles in a long narrative poem.

Many famous poets have adopted the form of folk stanzas in their works. Emily Dickinson is a case in point. Yu-kwangchung was invited by Lin yi-liang to translate Dickinson's poems for Anthology of American Poetry. Before translating Dickinson's poems, Yu-kwangchung made a detailed study of Emily Dickinson herself and her poems. As we know, Dickinson's poems are mainly about death and eternity. As for the form of the poem, each stanza is not limited by the rhythm, and the use of articles is relaxed and casual. Therefore, Yu-kwangchung paid enough attention to the style of Dickinson's ballad stanzas in the translation process, and kept the stylistic characteristic of ballad stanzas as much as possible -- the frequent use of articles. His translation of Emily Dickinson's I'll Tell You How the Sun Rises is a case in point. In addition to this poem, Yu-kwangchung also translated several other Emily Dickinson poems, most of which adopted the style of folk poems, such as "There is a Certain Incline", "Autumn Poet Singing", "Unconsciously Like Sorrow" and so on.

In the process of translation, Yu-kwangchung was influenced by folk stanzas, which extended to his literary creation. He also adopted folk stanzas in his poems, which was reflected in the increased use of articles and the random changes of stanzas. He admits that after he was asked to translate Dickinson's work for Anthology of American Poetry. He began writing his own poems in the style of folk songs, changing his compact meter and increasing his use of articles. For example, Nostalgia, one of his most famous poems, consists of four verses. Plain language and the repetition of "nostalgia" make it easy to spread by word of mouth. In addition, it gets rid of the requirement of rhyme and allows the author to express his feelings freely and fully. A similar example is the Four Rhymes of Nostalgia.

乡愁四韵

给我一瓢长江水啊长江水

酒一样的长江水

醉酒的滋味

是乡愁的滋味

给我一瓢长江水啊长江水

给我一张海棠红啊海棠红

血一样的海棠红

沸血的烧痛

是乡愁的烧痛

给我一张海棠红啊海棠红

给我一片雪花白啊雪花白

信一样的雪花白

家信的等待

是乡愁的等待

给我一片雪花白啊雪花白

给我一朵腊梅香啊腊梅香

母亲一样的腊梅香

母亲的芬芳

是乡土的芬芳

给我一朵腊梅香啊腊梅香

There are so many articles in this homesickness poem, which has a total of 20 lines. Moreover, this poem was written

just after the translation of Dickinson's poem. As can be seen from these examples, Yu-kwangchung adopted the style of folk stanza in his literary creation, and the increased use of articles was largely influenced by his translation of Emily Dickinson's works. No wonder several composers set music to his poems.

3.2. Omission of the subject

This part will focus on the discovery made in the climax of translation -- how "the omission of the subject" affected his literary creation. Yu-kwangchung once said, "the elasticity of Chinese grammar is most obvious in literature, especially in poetry." The necessary subjects and verbs in English are dispensable in ancient Chinese poetry.

On October 24, 1967, he published an article entitled "A Comparison Between Chinese and Western Literature", which proposed this idea -- the omission of the subject. Coincidentally, the period from 1960 to 1968 was the climax of Yu's translation career. Therefore, it is reasonable to conclude that Yu discovered this feature of Chinese poetry because he had invested at least eight years in translation and was more aware of the differences between Chinese and English poetry. The characteristic he found can be expressed as follows: due to the Chinese grammar, Chinese poetry can omit personal pronouns, especially the subject, which enhances the aesthetic conception of Chinese poetry.

For instance:

寻隐者不遇

贾岛

松下问童子，

言师采药去。

只在此山中，

云深不知处。

Yu-kwangchung analyzed the poem this way: "In these four lines, there is no subject. who is asking, who is answering, who is on the mountain and who is not to be found? Chinese readers can find the answer immediately, even if the subject is not directly represented in the poem." On the other hand, omitting the subject word is not common in English poetry, which may confuse English readers, while for Chinese readers, such omitting the subject may be more aesthetically poetic. In another example, the first two sentences of Wordsworth's I wondered lonely as a cloud were rewritten as Tao qian's version.

I wandered lonely as a cloud

That floats on high o'er vales and hills

These two lines can be rewritten as follows:

wander lonely as a cloud

float high over dale hill

It is safe to say that many English readers are not used to Mr. Tao qian's rewritten version, and the fluency of English depends to what extent on the sole qualification of the subject.

Not only Yu-kwangchung, but other researchers have discovered and studied this feature of Chinese grammar since 2000. Li Cuiping and Hu Jiewen pointed out: "the meaning in lines and the artistic conception in Chinese poems are enough to produce coherent verses, so conjunctive words are dispensable." (Li Cuiping, Hu Jiewen, 2011:125) In this article, they also listed the reasons for the absence of theme words in Chinese poetry. The first one is that the Chinese context can help readers understand the poetry without a subject. The second one is that western culture attaches importance to the individual, so the subject word is

indispensable to them, symbolizing the individual.

Although Yu-kwangchung found this special phenomenon in Chinese, did he absorb such writing skills for his own creation? We don't know yet, and to find out, we collected the following data. As we know, Yu-kwangchung put forward that "Chinese poetry has the characteristic of subject omission" on October 24, 1967, so the following data analysis will focus on poetry creation after this date. From 1967 to 2003, a period of relatively high productivity, Yu-kwangchung had a total of 25 representative poems. Among them, from 1967 to 1971, Yu-kwangchung was invited by the U.S. department of education as a visiting professor for two years. In these two years of poetry creation, the omission of the subject in the works is quite obvious. It is not that there are no signs of this effect after this time, but the short period of two years occupies most of the sample, which is very representative.

The following example

《莲的联想》

已经进入中年/还如此迷信迷信着美对此莲池/我欲下跪想起爱情已死了很久想起爱情最初的烦恼/最后的玩具想起西方/水仙也渴毙了拜伦的坟上为一只死蝉/鸦在争吵

Again for instance

《当我死时》

当我死时/葬我/在长江与黄河之间/枕我的头颅/白发盖着黑土。在中国/最美最母亲的国度/便坦然睡去/睡整张大陆/听两侧/安魂曲起自长江/黄河两管永生的音乐/滔滔/朝东。这是最纵容最宽阔的床/让一颗心满足地睡去/满足地想/从前/一个中国的青年曾经/在冰冻的密西根向西望/想望透黑夜看中国的黎明/用十七年未履中国的眼睛/饕餮地图/从西湖到太湖/到多鹤的重庆/代替回乡。

Both poems were written in 1969, when Yu-kwangchung was in Kalamazoo, which is roughly the same time as his prose work *The God of Herding*. During this time he was teaching Chinese literature at the university of Michigan as a visiting professor. From the structure of the poem, we don't see too many subjects, most of the lines are omitted. As Chinese readers, we have a clearer grasp of the context, and the omission of the subject adds a layer of poetic beauty. However, after 2000, the situation changed, and Yu-kwangchung seemed to pay less attention to the omission of the subject in his poems. This phenomenon can be said to be a change in writers' style of writing or writing techniques, but there is no denying that translation had a great influence on the literary creation of the same period. To sum up this part of the research, it can be concluded that the influence of translation on creation may exist, but this influence will be weakened with the change of time.

3.3. Careful application of the functional word “的”

In Yu-kwangchung's *About Countless* “的” is perhaps his most famous essay in criticism of the Chinese language, which has been flooded with westernization. In this article, he severely criticized the excessive use of “的”. Under the influence of British and American cultural input, westernized Chinese is a normal cultural phenomenon, but it damages the beauty of Chinese to a great extent. Yu-kwangchung sharply criticized that an atmosphere full of low-quality translations, which is accustomed to it over time, is really irredeemable, just like the phenomenon of bad coin driving out good coin.

The word “的” could have been used as a noun, such as

"purpose" (目的); It can also be used as an adjective or adverb, such as "indeed" (的确). But in modern Chinese, especially since the May 4th Movement, the little “的” has followed almost everywhere, becoming the end of all adjectives. Nowadays, not only the young students, but also some famous scholars can't get rid of the ubiquitous “的”.

Yu-kwangchung has accumulated rich experience in translation in his long practice and teaching, so he pays more attention to the advantages of Chinese conciseness. The evidence from the study suggests that, in recognition of this misuse of the “的” word, Yu-kwangchung severely criticized students or famous writers who added an “的” to any adjective. In his later poetry and prose works, Yu-kwangchung has been devoted to using the most effective and concise sentence patterns in order to more closely approximate the writing style of the original text. For example, William Butler Yeats' *The Coat* is short and pithy. The shortest syntax has four syllables and two stresses, and the longest one has only seven syllables and three stresses. If translated into vernacular Chinese, not only are there too many function words, but “的” will certainly be widely used. And the sentence structure and text content are too complex. Yu-kwangchung used ancient Chinese to translate this short and pithy poem, which is very close to the momentum of the original.

译文如下

A coat

I made my song a coat
Covered with embroideries
Out of old mythologies
from heel to throat;
But the fools caught it,
Wore it in the world's eyes
As though they'd wrought it.
Song, let them take it,
For there's more enterprise
In walking naked.

华衣 (注 10)

为吾歌织华衣，
刺图复绣花，
绣古之神话，
自领至裾，
但为愚者攫去，
且披之以骄人，
若亲手所纫。
歌乎，且任之！
但有壮志盖世，
当赤体而行。

The translation idea of economizing on the use of “的” discussed here was not only applied to Yu-kwangchung's later literary creation, but also discovered and promoted by many scholars decades ago. For example, Wang Zuoliang, a famous scholar in the field of translation, pursued faithfulness, expressiveness and elegance all his life. These three parts are very important, like the last quality inspection link on the production line, which is of great significance.

In Yu-kwangchung's early articles, functional characters were used a lot, and so were translated articles. Later, no matter in writing or translation, function words were used sparingly and the habit of constructing sentences with precision and conciseness was cultivated. In Yu's *About Countless* “的”, he mentions that In recent years, every time a

new poem is written, he must count how many “的” are used, hoping that there will be less than one in each line. If there is more than one in each line, there will be too many. If the average line is only half or less, this is considered concise.

Almost at the same time, Yu-kwangchung wrote a poem entitled "Reading Cao Cao at Night." the poem is 26 lines long, using only six “的”, with an average of 4.3 lines. Yu-kwangchung changed four versions to make himself satisfied, comparable to the degree thesis to reduce the probability of repetition.

《夜读曹操》的前半段如下：
夜读曹操，竟起了烈士的幻觉
震荡腔膛的节奏忐忑
依然是暮年这片壮心
依然是满峡风浪
前仆后继，轮番摇撼这孤岛
依然是长堤的坚决，一臂
把灯塔的无畏，一拳
伸向那一片恫吓，恫黑
寒流之夜，风声转紧
她怜我深更危坐的侧影
问我要喝点什么，要酒呢要茶
我想要茶，这满肚郁积
正须要一壶热茶来消化
又想要酒，这满怀忧伤
岂能缺一杯烈酒来浇淋

4. Conclusion

Yu-kwangchung is a famous poet and writer in the world. However, he has made outstanding achievements in the field of translation. His exquisite translation works, his profound experiences in translation teaching and his summarized translation theories are all the results of his years of translating practice, which are of great significance to followers today. From what has been discussed above, the conclusion can be drawn that there is no doubt that the translation of western literary works, such as poems, novels and stage plays, had a profound impact on his own literary creation. It is the interaction mode between the writing and translating of Yu-kwangchung has help him to reach the outstanding literary achievements. To conclude, as a writer and translator, Yu-kwangchung's later literary creation was deeply influenced by western literature and formed a unique artistic style. This influence is also reflected in the re-examination of the Chinese language structure, emphasizing the de-westernizing and purifying Chinese.

In this situation, it is necessary to study the influence of Yu-kwangchung's translation on his own literary creation. From the perspective of the use of function words, Yu-kwangchung carefully observed the differences between Chinese and English in his literary creation, so in his later literary works, he used function words more carefully, which protected the purity of Chinese and enhanced the aesthetic values of Chinese. It is a useful guide to how to give full play to the advantages of the Chinese language and how to maintain the purity of the Chinese language. This study is not only for translation learners, but also to guide the public, and thus to standardize the entire Chinese language culture.

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