

Translation Features of Emily Dickinson's Poetry's Chinese Translation *Dust is the Only Secret*

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Abstract

*There are currently more than 10 Chinese versions of Emily Dickinson's poems, each of which has its own characteristics, but so far there are few studies that reveal the features of Chinese translations, so it is difficult for readers to distinguish and make wise choices. This study uses program written in python language to conduct a statistical and comparative analysis of poetic form and vocabulary use of 381 Emily Dickinson's poems and its Chinese translation in the poetry collection, *Dust is the Only Secret*, translated by Xu Chungang, to reveal features of the translation book, so as to facilitate readers to select translation that suits them from many Chinese translations. It is found that, compared with the original, the form of translated poetry deviates obviously from the original, in which quantity of verse line is close to the original, while the stanza deviation is large. Punctuation deviations such as deviations of dash, comma and period from the original are the most prominent. The translation is slightly inferior to the original in terms of richness of nouns and delicacy and exquisiteness of image depiction with adjectives, but far advantageous in dynamic of language due to abundant use of verbs.*

1. INTRODUCTION

The American poetess Emily Elizabeth Dickinson (1830-1886) was unknown and only published 10 poems in her lifetime. She received full and serious attention from the literary world nearly 70 years after her death, and was regarded as a pioneer by modernist poets, and regarded as the greatest modernist poet in the United States together with her contemporaries Walt Whitman (1819-1892). In her time, Emily Dickinson's poetry is unique. Her poetic style is condensed, her metaphor is sharp and new, and she often ignores metric and even grammar. Her poems contain short sentences, omitted titles, uneven rhymes, and unconventional capital letters and punctuation. Many of her poems deal with death and immortality, and these two themes also appear repeatedly in her letters to friends. Despite some disapproval and doubts about her literary strength from the end of the 19th century to the beginning of the 20th century, Dickinson is now almost widely regarded as one of the most important American poets.

Emily Dickinson has nearly 1,800 poems handed down to the world, which have been translated into multiple language versions, many of which have also been translated into Chinese and been published as Chinese translations in book form. However, there is still a lack of research on these Chinese translations. Emily Dickinson's poems have been translated by many Chinese translators in recent decades. The degree of reservation to the original works is different and the translation styles are different as well. Just as there can be multiple translations of a single word (Cheng 2019) or a poem (Li 2013) of Emily Dickinson, different Chinese translations of Emily Dickinson's poetry may be various in styles, because there have always been multiple translation standards for poetry translation, especially in China (Peng 2015; Xue 2005), to which individual translator may stick to. Thus different styles of Chinese translations contribute to presentation of different images of Emily Dickinson in China (Hu 2018; Kang 2010). The study of a single translator's translation style can not only discover characteristic of Emily Dickinson's image presented, but also reveal the translator's personal translation features, understand keynote and trend of the translator's poetry translation, and experience his understanding of translating under the influence of his personal life career, because each translator has his own unique life experience and unique interpretation method. In the process of translation, his personal emotional orientation and translation habits is also very different from other translators. "Translation is a man-made conscious activity" (Wu 2016), it is impossible for a translator to be invisible in the translation (Zhao 2007). The study of translation of one author's works by multiple translators can be more intuitive and closer to original intention of the poet (Zhang 2018). It also shows differences in understanding between translators and makes it easier to compare translation styles of different translators. Studying the translation styles of different translators will help show current situation of Chinese translation of Emily Dickinson's poems, promote further improvement of Chinese translation level of Emily Dickinson's poems, and help expand the perspective of observation and explore more possibilities of Emily Dickinson's poetry in Chinese context. In short, the study of Chinese translation of Emily Dickinson's poetry to display the characteristics of poet, poems and translators as well as translations may contribute to the development of Emily Dickinson's studies and popularization of her poetry in China.

The translated book, *Dust is the Only Secret*, was published by East China Normal University Press in 2015, which includes 381 Chinese translations of Emily Dickinson poems, selected and translated by Mr. Xu Chungang (1975), a well-known contemporary Chinese poet, translator and photographer. According to the translator, the original poem in the translation

comes from *The Poems of Emily Dickinson* (1955) and *The Complete Poems of Emily Dickinson* (1960) edited by Thomas H. Johnson (1902-1985). Focusing on the Chinese translation, *Dust is the Only Secret*, this paper conducts a statistical and comparative analysis of the formal factors and vocabulary use of the translated version and its original text by using the programme written in Python language, so as to reveal translation features of the Chinese translation. The evaluation of the translation of formal factors and vocabulary in this study is based on standard of "faithfulness" because "Since Yan Fu (1854-1921) put forward 'faithfulness, expressiveness and elegance' as the standard of translation, although it has been questioned and debated by several generations of translators, the principle of "faithfulness" has always been regarded as the essence of translation" (Zhang 2005; Xu 2002). When referring to Dickinson's poems below in this paper, the serial number of Dickinson's poems in Johnson Edition is adopted.

2. LITERATURE REVIEW

The translation of Emily Dickinson's poetry by Chinese translators has appeared before 1949 (Zhou 2012), and the first selected Chinese translation of her poetry appeared in the 1980s in book form (Zhou 2011:58). Since then, more Chinese versions of Dickinson's poetry have been published, and more than 10 Chinese versions have been published so far (Zhou 2011:1-9). Several scholars have evaluated some of the translations (He 2004; Zhou 2004; Hu 2010; Zhou 2011; Niu 2011; Zeng 2012), however, they are basically impressionistic comments, and there is no relatively objective empirical analysis. Furthermore, these reviewers mainly focus on Chinese translations published before 2012, while few pay attention to the several Chinese translations published after 2012 (Zhao 2017).

The author of this paper has made empirical analysis of Tu an's and Zhang Yan's translated version, *I Know He Exists: Selected Poems of Emily Dickinson* (2013) (Zhou 2020) and Shi Li's translation, *Lilacs in the Sky: Selected Poems of Emily Dickinson* (2016) (Zhou 2021), summarizing the characteristics of these Chinese Translations of Emily Dickonson's poetry. The author of this paper believes that study of translation features of the translated version has its practical significance in that it is not only conducive to showing the overall translation quality of Chinese version of Dickinson's poetry, but also be helpful for Chinese readers to select a translation that meets their own needs from more than 10 Chinese translations. Some scholars believe that evaluation and analysis of the translated version may also facilitate a deeper understanding of Dickinson's poetry for Chinese researchers (Feng Yan 66-70), and consequently promote the development of Dickinson's studies in China.

Xu Chungang's Chinese of translation, *Dust is the Only Secret*, has produced a certain impact on Chinese readers after its publication in 2015, but no one has evaluated or analyzed the translation so far. This study makes a statistical and comparative analysis of formal factors and vocabulary use of the Chinese translation, *Dust is the Only Secret*, by using programme written in Python language, to reveal, based on objective data, translation features of the translated book, so that readers can identify the quality of the translated version and make wise choices when selecting readings. This study is an empirical study, which makes statistics and comparison of the formal factors and vocabulary use of the 381 translated texts and their source texts with the help of code written in python language, and find out the translation feature of the translation book from the comparison of the differences between source text and target text, rather than relying on theoretical reasoning. The so-called formal factors include five kinds of punctuation marks, stanzas and lines, and the statistics of vocabulary use include the frequency of nouns, adjectives and verbs.

3. Analysis of Translation Features of *Dust is the Only Secret*

This section makes statistic and comparative analysis of features of poetic form and vocabulary use between the original and translation, and takes faithfulness of translation as the reference standard to investigate degree of deviation of the translation from the original in these two aspects, and reveal translation features of Xu Chungang's translation.

3.1. Formal Features

The investigation of formal features includes statistical analysis of such poetic form as stanzas, lines, and five main punctuation marks, namely dash, comma, period, question mark, and exclamation mark; investigation of features of vocabulary use include statistics of frequency of nouns, verbs and adjectives , to analyze language features of the translation

3.1.1. Stanzas and Lines

The quantity of stanzas and lines of 381 translations and the originals are counted. The statistical results are shown in Table 1:

Table 1. Statistics of Original and Translated Stanzas and Lines

	Original	Translation	Difference Value	Difference Percentage
Stanzas	716	883	-167	23.32%
Lines	4043	3992	51	1.26%

Table 2. Statistics of Translations with Stanza and Line Deviations

Deviated Translations	On Stanza	On Line
Translations with Less Stanzas and Lines	23	17
Translations with More Stanzas and Lines	37	13
Deviated Translations Value and Percentage	60 (15.75%)	30 (7.87%)

According to statistical results (see Table 1), there is a big difference in quantity between translated stanzas and the original stanzas. In translation, there are 167 stanzas more than that of the original, accounting for 23.32% of the 716 original stanzas, 60 translations are inconsistent with the original in terms of stanzas, accounting for 15.75% of the total number of 381 translations, of which 23 translations are with less stanzas than that of the original, and 37 translations are with more stanzas than that of the original (see Table 2), and the range of increase and decrease of number of stanzas is between 1 to 3 stanzas.

In terms of lines, the number of translation lines is 51 lines less than the original, accounting for 1.26%, which is very small; the number of lines in 30 translations is inconsistent with the original, accounting for 7.87% of the total number of 381 translations, of which 17 translations are with less quantity of lines than the original, and 13 translations have more lines than the original. The difference in the number of lines between the 30 translations and the originals is between 1 to 2 lines. It can be seen that Xu Chungang's translation is quite different from the original in terms of stanza, while it is less different from the original in terms of lines.

Take translation of poem 721 as an example of difference in stanzas. In the translation, the first two lines of the last stanza of the original poem " 'Tis Miracle before Me - then -/ 'Tis Miracle behind - between -" (Dickinson 354) are translated into "在我身前——奇迹浪涌——/ 在我身后——奇迹当空——" (Xu 279), and segmented as a separate stanza, so that the translation has one more stanza than the original. The original text has 3 stanzas, each with 6 lines, and the translation is basically based on the original text, except that the last six-line stanza of the original text is split and translated into 2 stanzas, one with 2 lines and the other with 4 lines, breaking the neat and uniform form of the original text.

Line differences include line additions and lines reduction. For example of line additions, the number of lines of the translation of poem 268 is 1 line more than the original because the translation translates the second line of the original text into 2 lines (see the underlined).

J268 Original:

Me, change! Me, alter!

Then I will, when on the Everlasting Hill

A Smaller Purple grows -

At sunset, or a lesser glow

Flickers upon Cordillera -

At Day's superior close!

(Dickinson 122)

我将变形！ 我将变样！

我将变形！ 我将变样！

在万古不移的山冈

些微的紫色在生长——

日落时分， 点点辉光

闪烁群峰之上——

在西天的高处收场！

(Xu 128)

J268 Translation:

In addition, the first line of the original poem 741 “Drama's Vitallest Expression is the Common Day” (Dickinson 363) is translated into two lines, “最具生命力的戏剧表演/ 是日常生活” (Xu 281), and so, one original line is split into two translated lines,

Example of line reduction in translation can be seen in the translation of poem 10, in which the last two lines of the original poem “Flinging the problem back/ At you and I!” (Dickinson 11) are combined and translated into one line “把问题抛回你和我！” (Xu 9). The translation of poem 115 also combines original lines 2-3 “Where for the night/ Peculiar Traveller comes?” (Dickinson 54) into one line “稀客夜来何处眠？” (Xu 51). The translation of poem 536 combines lines 2-3 of the second stanza of the original text “And then - if It should be/ The will of its Inquisitor” (Dickinson 262) into one line “然后——如同审判者的意愿” (Xu 222). The translation of poem 11 translated lines 2-3 “As stood you here -/ A pace had been between -” (Dickinson 11) of the second stanza of original text into a line “就像你——一步之远”(Xu 10). The first two lines “We like March./ His Shoes are Purple-”(Dickinson 535) of original poem 1213 are merged into a line “我们爱三月——他的步履泛着紫色。”(Xu 376)

There are even 6 cases of omission of the whole line. For example, the line “The which acceded to -”(Dickinson 31) at the end of stanza 3 of original poem 59 has no corresponding

translation. Other examples include the fifth to the last line “Fern odors on an untraveled roads –”(Dickinson 66) of poem 140, the third line “Directly in the Forehead –”(Dickinson 200) of stanza 4 of poem 419, the fourth line “The little Toil of Love –”(Dickinson 231) of stanza 2 of poem 478, and the line “It's Bodiless Campaign ” (Dickinson 292) of the poem 594, all of which have all been omitted in translation.

The fourth line of poem 516 “Overtake the Creases” is a self-contained stanza in original text. While in translation, it is combined with the first line of the next stanza and translated into one line, and also forms a self-contained stanza in translation. The next stanza in translation is consequently has one line less than the original stanza. Therefore, the overall number of lines of the translation is one line less than the original text(see the underlined):

J516 Original:

Beauty - be not caused - It Is -
Chase it, and it ceases -
Chase it not, and it abides -

J516 Translation:

美——不经生成——它自生——
追逐它，它停止——
不追逐，它持久——

Overtake the Creases

越过草地的波纹——当风

In the Meadow - when the Wind
Runs his fingers thro' it -
Deity will see to it
That You never do it -
(Dickinson 252)

飞快的手指穿过它——
上帝将会看清
而你永不能达成——
(Xu 215)

3.1.2. Punctuation

Any good poem contains the poet's hard work in tempering and deliberating the language. Among them, part of the special expressiveness is the result of poets' unusual and ingenious use of punctuation. Especially in those poems whose language is highly "condensed" and the meaning is difficult to understand, it is impossible to understand their complex syntactic

relations without the help of punctuation marks. The particularity and rhetorical function of punctuation in poetic language are unmatched by prose and other genres (Guo 1991).

One of the special characteristics of Dickinson's poems is its unique use of punctuation marks. The most prominent of these is the use of a large number of lines with various slopes and lengths, which have multiple functions. These lines are uniformly printed as short horizontal bars during editing and printing to distinguish them from normal dashes, even though they are now also referred to as dashes. In Chinese translation, because of the requirements of Chinese publishing norms, they are generally uniformly printed as ordinary dashes. In order to visually show differences between the original and the translation punctuation marks, five main punctuation marks in translation and the original are counted. The statistical results are shown in Table 3

Table 3. Statistics of 5 Punctuation Marks in the Original and Translation

Punctuation	Dash	Comma	Period	Exclamation Mark	Question Mark	Total
Original	3126	699	169	308	82	4384
Translation	2798	906	207	321	83	4315
Difference Value	328	-207	-38	-13	-1	587 /69
Difference Ratio	10.49%	29.61%	22.49%	4.22%	1.22%	13.39% /1.57%

Table 4. Statistics of Translations with Punctuation Deviation

Deviated Translation	Dash	Comma	Period	Exclamation Mark	Question Mark
Translations with Less Punctuation	166	64	30	25	4
Translations with More Punctuation	51	147	55	37	5

Number of Deviated Translation	217	211	85	62	9
Difference Ratio	56.96%	55.38%	22.31%	16.27%	2.36%

According to statistical results in Table 3, the total number of punctuation marks in translation and the original is not much different, only 69, accounting for 1.57% of the total number of 4384 original punctuation marks. However, the number of each punctuation mark in translation is different from that in the original. The deviation cases for five punctuation marks altogether are 587, accounting for 13.39% of total number of original punctuation marks. The translation has 10.49% fewer dashes than the original, 29.61% more commas than the original, 22.49% more periods, 4.22% more exclamation marks, and question marks are basically the same, with only one more (1.22%). It can be seen that among the 5 punctuation marks in translation, 4 of them have more numbers than the original, and the deviation ratio of commas and periods from the original is the largest. However, the number of dashes in translation is less than that in the original. Although the deviation ratio is not very large (10.49%), the number of deviations is the most, reaching to 328. On the whole, punctuation marks in translation deviate significantly from the original.

A detailed examination of number of translations involved in punctuation deviation also proves that the translation has significant deviations from the original in punctuation (see Table 4). The dash deviation involves 217 translations, accounting for 56.96% of the 381 translations. The comma deviation involves 55.38% of the translations, which is more than half. The period deviation accounts for 22.31% of the translations, exclamation mark deviation accounts for 16.27% of the translations, and question mark deviation accounted for 2.36%.

As the most representative punctuation mark in Dickinson’s poems, the number of original dash is as many as 3126. Among all the punctuation marks in translation, the number of dash deviates the most from the original, which is 328 less than that in the original. The number of translations involved is also the largest, reaching 217, and the proportion is also the highest, reaching to 56.96%. The largest reduction of original dashes in translation is found in the translation of poem 668, in which, of the 16 original dashes and 1 original period, 4 dashes are deleted and not translated, 5 are converted to commas, 2 are converted to periods, only 5 dashes are kept in the translation, in addition, 2 commas are added where there are no commas in the original(see the underlined).

(Dickinson 332)

J668 Original:

"Nature" is what we see -

The Hill - the Afternoon -

Squirrel - Eclipse - the Bumble bee -

Nay - Nature is Heaven -

Nature is what we hear -

The Bobolink - the Sea -

Thunder - the Cricket -

Nay - Nature is Harmony -

Nature is what we know -

Yet have no art to say -

So impotent Our Wisdom is

To her Simplicity.

J668 Translation:

自然, 是我们所见

山冈, 夕阳——

松鼠, 月蚀, 大黄蜂

不——自然是天堂。

自然, 是我们所闻

食米鸟, 大海——

雷声, 蟋蟀——

不——自然是和谐。

自然, 是我们所知

却无法巧妙说出

我们的智慧无能为力

面对她的朴素。

(Xu 261)

A dash is added in translation of poem 1577(see the underlined):

J1577 Original:

(Dickinson 654)

Morning is due to all -

To some - the Night -

To an imperial few -

The Auroral light.

J1577 Translation:

黎明归还所有——

某个——夜晚——

几多——金丝银线——

曙光满天。

(Xu 430)

2 commas are added in translation of poem 1571(see the underlined):

J1571 Original:

J1571 Translation:

How slow the Wind -

风，有多慢——

How slow the sea -

海，有多慢——

How late their Feathers be !

它们的祖先就有多迟缓！

(Dickinson 652)

(Xu 426)

An original comma is omitted and a period is added in translation of poem 1151(see the underlined):

J1151 Original:

J1151 Translation:

Soul, take thy risk,

灵魂，带你冒险

With Death to be

和死神一起

Were better than be not

没有比这更好的

With thee

和你。

(Dickinson 514-515)

(Xu 366)

An original period is omitted and 2 commas are added in translation of poem 1514(see the underlined):

J1514 Original:

Is cherished of the Crow

An Antiquated Tree

Because that Junior Foliage is disrespectful now To venerable Birds Whose Corporation Coat Would decorate Oblivion's Remotest Consulate. (Dickinson 635)	一棵老树 是乌鸦的珍爱 因为嫩叶，对尊敬的鸟类 显得失礼 那制服般的羽翼 将装饰，被遗忘的 遥远的领事官邸 (Xu 410)
J1514 Translation:	

An original dash is converted into comma and an extra comma is added in translation of poem976(see the underlined):

J976 Original Stanza 2:

Death doubts it - Argues from the Ground -
The Spirit turns away
Just laying off for evidence
An Overcoat of Clay.
(Dickinson 456)

J976 Translated Stanza 2:

死亡对此怀疑，争论重新开始——
灵魂转身隐退
作为证据，只留下一件
尘土外衣。
(Xu 324)

An original dash is omitted and two extra commas are added in translation of poem816:(see the underlined)

J816 Original:

A Death blow is a Life blow to Some

Who till they died, did not alive become -

Who had they lived, had died but when

They died, Vitality begun.

(Dickinson 397)

J816 Translation:

对有些人，死亡的打击是生命的打击

他们直到死，都没有活过

他们活着，已经死去，但当

他们死去，他们的生命才刚刚开始。

(Xu 294)

3.2.Vocabulary

Comparing the differences between vocabulary of the original and the translation can partially reveal language features of the translation. The top 10 words with the highest frequency in the three main parts of speech: verbs, nouns, and adjectives in the translation and the original are counted respectively, and some characteristics of the translated language are found out through comparison. First, the total number of original and translated words is counted, as shown in Table 5.

Table 5. Statistics of Original and Translated Vocabulary

	Tokens	Word Types	Token and Type Ratio
Original	24764	6011	4.12
Translation	38996	2425	16.08

Table 5 is a statistical comparison of vocabulary between the translation and the original. Word types refers to the word forms that do not recur in a text, while token and type ratio is an

indicator to reflect richness of words used in a text, which is the ratio between total number of words and the number of word types. The lower the ratio, the richer the vocabulary. According to statistics in the table, the total number of words in Chinese translation is more than that in the original, but the number of word types is less than that in the original, and the ratio of token and type is much higher than that of the original. It can be seen that the use of vocabulary in the original text is more abundant than that in the translation.

3.2.1. Noun

The number of nouns in translation and the original are counted, and the top 10 most frequently used words are selected respectively as shown in Table 6:

Table 6. Top 10 Original and Translated Nouns with Highest Frequency

No.		1	2	3	4	5	6	7	8	9	10	Total
Original	Words	heaven	sun	day	death	life	bird	way	sea	me	god	
	Frequency	33	32	28	25	25	24	24	24	24	22	261
Translation	Words	人	天 堂	太 阳	上帝	生 命	灵 魂	心	眼 睛	人 们	天 空	
	Frequency	84	39	36	36	34	33	29	29	24	19	363

According to statistical results in Table 6, the top 10 nouns with the highest frequency in both the translation and the original have obvious religious connotations, indicating that the translated poems have religious contents that can not be ignored. At the same time, the total Chinese word frequency of the top 10 translated nouns is 363, which is higher than the 261 of the original English word frequency of the top 10 original nouns, which is consistent with the previous statistics that the total number of words in translation is higher than the total number of words in the original. In addition, five translated nouns “天堂”, “天空”, “太阳”, “上帝”, “生命” in Table 5 have similar meanings to 4 original nouns in the table: "heaven", "sun", "life" and "God", accounting for 40%, indicating that translated nouns has a high degree of fit to the original nouns. Why are there more nouns in translation than in the original and a high rate of correspondence? Statistics and examination of the translation and the original show that the translation of original nouns is regular, and most of them are literal translations. The frequency of non-literal translated nouns are relatively low, which leads to a high correspondence rate

between translated nouns and original nouns. In addition, many English words (nouns and non-nouns) with similar meanings are translated into a single Chinese noun regardless of differences in times and connotative attributes of original words, which results in more nouns in translation than in the original, and the richness of nouns in Chinese translation is slightly lower than that in the original.

3.2.2. Verb

Similarly, the top 10 verbs that appear most frequently in translation and the original are counted, and the results are shown in Table 7.

Table 7. Top 10 Original and Translated Verbs with Highest Frequency

No.		1	2	3	4	5	6	7	8	9	10	Total
Original	Words	be	see	tell	know	do	take	go	have	look	die	
	Frequency	128	31	29	22	18	17	15	15	13	13	301
Translation	Words	会	没 有	像	能	让	说	去	知 道	直 到	看	
	Frequency	91	88	82	61	53	52	51	46	46	37	607

Statistics show that the total word frequency of the top 10 verbs in the original is 301, and the total word frequency of the top 10 verbs in translation is 607, which is 1 times higher than that of the original, indicating that total number of translated verbs is more than that of the original, and the language in translation is much more dynamic. The Chinese translations “说”, “去”, “看” and “知道” in the table have similar meanings to the original "tell", "go", "see", and "know" respectively in the table, which partly indicate that translation of verbs is quite fitful to the original. But why are there so many more verbs in translation than in the original? After inspection and statistics of the original and the translation, it is found that there is the phenomenon of adding verbs in translation. In addition, the phenomenon of multiple translations of one original verb is very obvious. For example, for the original "go", as many as half of the translations did not follow the original meaning rigidly. Often for the same original verb, based on different original contexts, the translation may present a multiple choices of Chinese verbs which may be similar in meaning but different to some extent in tone, mood, etc. In addition, the use of idioms in translation adds the color of free translation to

translated version, and due to limited attributes of Chinese idioms, the meaning of the original has also undergone minor changes in translation. The abstract and lyrical translation of verbs is also one of the characteristics of Xu Chungang's translation. The translation of the word "know" is a prominent example. The translator chooses to use various literary expressions and classical Chinese rendition to replace plain and simple translation of "know".

3.2.3. Adjective

The top 10 adjectives with the highest frequency in translation and the original are counted. The results are shown in Table 8. Compared with the above statistics on nouns and verbs, among the top 10 high-frequency adjectives, the number of overlaps or similarities in meaning between the original and target adjectives is the least, and only the two words "小" and "多" in translation are similar in meaning to the original three words "little", "many" and "much".

Table 8. Top 10 Original and Translated Adjectives with Highest Frequency

No.		1	2	3	4	5	6	7	8	9	10	Total
Original	Words	little	other	last	such	many	more	much	new	only	own	
	Frequency	45	29	19	18	16	13	12	11	11	11	185
Translation	Words	小	远	大	难	新	庄严	痛苦	好	黑 暗	多	
	Frequency	34	28	19	19	14	14	14	14	12	11	179

The reason for the low correspondence rate between the translated adjectives and the original adjectives may be that the translator uses a wider variety of Chinese vocabulary when translating the original adjectives, or the translator uses a poorer single adjective to translate the diversified original adjectives. After inspection and statistics, the main reason for the low rate of correspondence between adjectives in translation and the original is that many different adjectives in the original are often translated into the same Chinese adjective in the translation,

which limits the extension of the content of the translation, and the style of writing is somewhat rigid and unitary. For example, the frequently used words "solemn" and "stately" in the original text, as well as "imperial", "majesty", "royal", etc., have all been translated into a Chinese word "庄严". In addition, the total frequency of the top 10 high-frequency adjectives in translation is 179, which is very close to the original 185, indicating that there is no significant difference in the number of adjectives between the translation and the original.

4. CONCLUSION

In terms of poetic form, there is little difference in line breaks between the translation and the original, but the difference in stanzas is quite large. Punctuation marks in translation deviate significantly from the original. Although the total number of punctuation marks in translation is similar to that of the original, the five types of punctuation marks all deviate from the original, especially, deviation in dashes, commas, and periods is the most prominent, which involves the largest number of translations. More than 55% of the 381 translations deviated from the original in dashes and commas.

In terms of vocabulary, most of nouns in translation are literal translation, although the number is slightly larger than the original. However, due to the frequent phenomenon of one translation for multiple original words, that is, many original words (nouns and non-nouns) with similar meanings are translated into one Chinese noun, the richness of nouns in translation is slightly lower than that in the original. The number of verbs in translation is obviously more than that in the original, mainly due to the addition of verbs in translation. In addition, there is phenomenon of multiple translations for one original verb, that is, one original verb is often translated into multiple Chinese verbs based on different contexts of the original. Consequently, in translation, there are both classical and vernacular vocabulary or idioms, and there are also both concrete and abstract verbs. Therefore, the translated language is more dynamic than the original. There is no obvious difference between the number of translated adjectives and the original. However, there is also the phenomenon of one translation for multiple original adjectives, that is, many different original adjectives are often translated into the same Chinese adjective, which affects the delicacy and exquisiteness of language image description in translation, which is slightly inferior to the original.

In short, Xu Chungang's translation deviates greatly from the original in poetic form, and is slightly inferior to the original in terms of richness of nouns and the exquisiteness of image depiction with adjectives, but it is far better than the original in terms of dynamic of language due to abundant use of verbs.

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