



Chinese Translation of Emily Dickinson's Poetry: Translation Features of Shi Li's Lilacs in the Sky

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Abstract

Using program written in python language to conduct a statistical and comparative analysis of poetic form and vocabulary use of Emily Dickinson's poems and its Chinese translation in the poetry collection, Lilacs in the Sky, translated by Shi Li, to reveal features of the translation. It is found that in translation, there is a large number of increases in stanzas and a relatively small adjustment in verse lines; a large number of dashes are omitted or translated into commas, and many commas are added, exclamation marks are basically deleted. Prepositions and conjunctions are used less frequently, making language structure less complete, and lyrical intensity is slightly inferior to the original. The less number of adjectives results in less delicate and less rich description in translation, but large increase in verbs and four-character words make translation more concrete, vivid and cordial. In short, the translation version deviates significantly from the original in terms of poetic form and vocabulary use, and the translation expression tends to be closer to the standard of Chinese poetry expression rather than to the source language .

1. INTRODUCTION

Emily Dickinson (1830-1886) is a well-known American poetess of the 19th century and one of the pioneers of British and American modernist poetry. She is good at seeing the big from the small, starting from natural scenery or daily trivial matters, guided by abstract objects or images, exploring, expressing the inner world in poems, and has mature imagery depicting techniques. Compared with subjective and straightforward display of romanticism prevailing at that time, Dickinson's poetic style is considered to be "like a drama that emphasizes creation of details, which is more restrained, elegant and forceful" (Shi 2016: "Preface").

After Dickinson's death, her fame as a poetess has greatly risen, and research on her poetry has gradually increased as well. Nowadays in China, many Chinese translations of Dickinson's poetry have been published, and study of Dickinson's poetry has become a prominent academic phenomenon in American poetry studies in China. Each year, in annual conference held by American Literature Research Association in China, tens of scholars published research papers on Dickinson's poetry, and the number of master and doctoral dissertations on Dickinson written by Chinese students in several colleges and universities in China has also increased significantly. Poetry study and poetry translation often complement

each other. Thorough academic research promotes excellent translation, and a large number of translation popularizes academic research (Zhang 2014:4).

Even though there have been more than 10 versions of the Chinese translation of Dickinson's poetry published now in China, and there have been some comments on these translations, up till now, there is not yet any empirical study on the translation to highlight characteristics of the Chinese translation of Dickinson's poetry, in other words, all of the comments are of impressionistic criticism. This article uses a program written in python language to count the formal and vocabulary data of the 110 translated texts and the original texts in Shi Li's translation, *Lilacs in the Sky: Selected Poems of Emily Dickinson*, and conducts a quantitative comparative analysis to reveal the translation features of the Chinese translation. All of the classification, searching and statistics of the formal features and vocabulary use are facilitated by using the program written in python language.

Shi Li's translation, *Lilacs in the Sky: Selected Poems of Emily Dickinson*, was published in China by Foreign Languages Publishing House in March 2016. It contains 110 Chinese translations of Dickinson's poems translated by Shi Li. The original texts are from *The Complete Poems of Emily Dickinson* (1960) edited by Thomas Herbert Johnson (1902-1985). When referring to a poem, this article adopts the serial number of Dickinson's poems in Johnson edition and puts the letter "J" to stand for Johnson Edition before the serial number of the poem.

The translator Shi Li (1965-) is one of the representative poets of China's avant-garde poetry school. He has published poetry collections, such as *Illusion*, *Dreams*, and *Towards the Other Shore*, advocating colloquial and imagery expression in poetry creation. He advocates returning to the object and thinking about nature, and his later creative direction has changed to neo-rationalism. He believes that a good translator must first read the original poems before he can find accurate or appropriate expressions in their native language, and thus produce a qualified translation. The form and content of Dickinson's poems are very different from traditional English poems. She often inspects and arranges her images in the process of independent thinking. She writes freely and eccentrically, forming her unique narrative style. Therefore he believes that the translator must follow and integrate himself with Dickinson's imagination and metaphysics before he can understand the connotation of her poetry and translate it into ideal Chinese translation.

2. LITERATURE REVIEW

The introduction of Emily Dickinson to China appeared before 1949 by Chinese scholars, such as Ye Gongchao (1904-1981) and Shao Xunmei (1906-1968) of the "Crescent School of Poetry"; the translation of Emily Dickinson's poems has begun in 1949, for example, Yuan Shuipai (1916-1982) translated five poems of Emily Dickinson and published in his book, *Modern American Poetry*, on March 1949 (Zhou, 2012).

It was not until the 1980s that the first Chinese Translation Collection of Dickinson's poems appeared in China, namely, *Selected Poems of Dickinson*, translated and published in 1984 by Jiang Feng (1929-2017), a distinguished poetry translator in China. Up to now, there have been more than 10 Chinese translation collections of Dickinson's poems published in China (Zhou, 2011: 58).

There also have been many comments on Chinese translations of Emily Dickinson's poetry, such as on that translated by Yu Guangzhong (Hu, 2010), Yuan Shuipai (Zeng, 2012), Jiang Feng (Zhou, 2010), Mu Yu (He, 2004), and Zhou Jianxin (Niu, 2011), etc. Zhou Jianxin commented in 2004 on five translations translated respectively by Jiang Feng, Pu long, Sun Liang, Wu Juntao and Wu Qiren, and Wang Jinhua (Zhou, 2004), and in 2011, he reviewed all the 11 translations then published by adding another 6 translations translated by

Zhang Yun, Guan Tianxi, Mu Yu, Ma Yongbo, Dong Hengxiu and Lai Jiewei, and Li Huina (Zhou, 2011:77-88). However, all of these evaluations are mainly based on impressionistic criticism, and there is very little in-depth research based on empirical evidence. An impressionistic criticism inclines to either present author's general view of a translation or specific comment of some aspects of a translation, or both, yet usually lacks sufficient evidence, such as supportive statistical data, and consequently not always substantial and objective. For instance, Thomas Johnson's edition of Dickinson's poetry collection, *Final Harvest* (Dickinson, 1961), containing 576 Dickinson's poems, was translated into Chinese with the same title as *Final Harvest* (Mu,1996) by Mu Yu and published by Flower City Publishing House in 1996 in Guangzhou, China, which is the first and only Chinese translation of the original *Final Harvest*. Published by Little, Brown and Company, the original *Final harvest* is the first anthology of Dickinson's works selected from the complete collection of 1960 (Dickinson, 1960), referring to the 1955 complete collection(Dickinson, 1955). It is the most abundant and authoritative volume of Dickinson's poetry, with 576 poems in the collection featuring Dickinson's best poems, fully demonstrating Dickinson's amazing talent in poetry, as well as the complexity of Dickinson's personality, emotional volatility, and the continuous development of her style. Yet the only article that commented on the Chinese translation by pointing out problems of the translation only briefly discussed the translation of a few words and sentences, and then put forward personal opinions, without evaluating the whole translation, and of course, not based on substantial evidence (He, 2004). Criticism with supportive statistical data may reveal features of the translation from a perspective other than that impressionistic one, and this article is the first empirical study of the Chinese translation of Emily Dickinson's poetry, in its attempt to summarize translation features of *Lilacs in the Sky: Selected Poems of Emily Dickinson*, based on statistical evidences of poetic form and vocabulary use, and to highlight features of Chinese translation of Emily Dickinson's poetry in China.

3. TRANSLATION FEATURES OF *LILACS IN THE SKY*

In this section, data of poetic form and vocabulary of the original and translation are collected, and comparative analysis conducted is based on statistics in order to discover characteristics of the translation. The formal data include that of stanzas, lines and punctuation marks; the vocabulary data include that of modal particles and interjections, prepositions and conjunctions, adjectives and verbs, and four-character words.

3.1. Formal Features

When creating a poem, the poet not only pays attention to the content of the text but also makes a lot of consideration from the perspective of formal creation. Even the form of a poem can become a part of a personal creative style. Therefore, as far as poetry translator is concerned, he should try to make the form of translated text as close to the original as possible when translating so that the poetic sentiment given by the poet can be presented to target readers more faithfully.

Emily Dickinson's poems follow the so-called exclusive "Dickinson's grammar" because of its unique form (Wang, 2012: 15). This kind of grammar is a generalization of her poetry in terms of her eclectic rhythm, prosody, and punctuation, etc. She does not fully abide by traditional prosody and rhythm rules. She employs a peculiar rhythm and flexible conjugation, uses a large number of dashes, often changes part of speech, and does not always follow common grammar. When translating Dickinson's poems, in order to faithfully

represent the charm of the original, the translator needs to pay special attention to the study and understanding of the poetic form.

3.1.1. Stanzas and Lines

The stanza and line is the most intuitive artistic expression of a poem. The author divides lines of a poem into stanzas and gives them independent status, which often represents the most basic logical structure the author thinks of his poem. Lines can be considered as the most basic unit of a poem, which directly expresses the author's changes in meaning and imagination of the poem, which not only related to the rhythm and rhyme of the poem but also able to convey a connotation of the poem. As is well-known to all that Dickinson's poetry is teemed with modernist characteristics, most of the stanzas and lines are arranged according to individual poetic flavor, and there are no set rules to follow. Many of her poems are short poems of one to two or three to four stanzas, some of which are of one stanza with one line, or one stanza with dozen or so lines, and translator needs to pay more attention to balancing the differences of expression between the original poem and the translation in the face of such a chaotic form of poetry.

By observing correspondence between the 110 translations and their corresponding 110 original texts in terms of stanzas and lines, translations that deviate and non-deviate from the original stanzas and lines can be found. The results are shown in Table 1.

Table 1. Statistics of Translations with Stanzas and Lines Deviation

Translations	On Stanzas		On Lines	
	Number	Percentage	Number	Percentage
Non-deviated Translations	17	15.45%	93	84.55%
Deviated Translations	93	84.55%	17	15.45%
Total	110	100%	110	100%

In the case of 110 poems, there are 17 translations which are with the same number of stanzas as the originals, accounting for only 15.45%; while the proportion of translations that deviate from the originals in terms of stanzas is 84.55%, accounting for a relatively large part. All deviated translations possess more stanzas than their originals. There are 91 translations, each of which is with 1 stanza more than the original, and 2 translations are with 2 stanzas more respectively than the originals. It can be seen that Shi Li's translation does not correspond strictly to the original in terms of stanzas, and the overall deviation lies in the addition of extra stanza in translation. Most of the original poems have been slightly adjusted in translation, with 1-2 stanzas more than the original. The 91 translations with one more stanza than the original are segmented at equal intervals of the number of lines of the poem, and the number of lines of the upper and lower stanzas is exactly the same

According to the verification and comparison of the original and the translation, it can be seen that by adjusting the number of stanzas, Shi Li's translation reduces the formal freedom of the original poems, making the translations more refined and beautiful and in line with the rhythm of Chinese and the reading habits of Chinese readers.

Different from stanza deviation, the verse lines of Shi Li's translation is generally consistent with the original. The proportion of non-deviated translations in terms of lines accounts for 84.55%, while there are 17 deviated translations in terms of lines, of which 14 translations are with 1 line deviation from the original respectively, and 3 translations are

with 2 lines deviation respectively. It can be said that the translator basically respects the line break habits of the original text when translating, and tries to keep the structure of translation similar to the original in terms of line breaks, allowing readers to intuitively experience line break characteristics of Dickinson's poetry. Further inspection to specific circumstances of line deviation of the translations reveals that when dealing with line breaks, the translator often not only considers the loyal representation of the overall original form but also pays attention to adjusting and dissolving obstacles that the original may cause to readers' understanding of poetry due to the flexible conjugation and transposition of the original lines. Table 2 lists details of line deviation of the 17 translations.

Table 2. Details of Line Deviation of the 17 Translations

No.	1	2	3	4	5	6	7	8	9
Poem No.	480	217	1753	250	609	494	448	240	478
Original Line No.	19	12	16	10	23	26	17	17	12
Translation Line No.	20	13	17	11	24	27	16	16	11
Difference Value	-1	-1	-1	-1	-1	-1	1	1	1
No.	10	11	12	13	14	15	16	17	
Poem No.	31	273	803	637	648	663	251	387	
Original Line No.	9	16	9	24	33	30	9	8	
Translation Line No.	8	15	8	23	32	28	11	10	
Difference Value	1	1	1	1	1	2	-2	-2	

Of the 14 translations that deviate 1 line each from the original, 6 of them have one more line each than the original. Line addition in translation usually happens when the translator breaks an original line into two lines, that is, to separate a word or a component from the original line. For example, In the translation of poem 250, the translator breaks the original line "Late - when I take my place in summer -" (Dickinson, 1960:114) into two translation lines, “要在夏季占有一席之地/ 为时已晚”(Shi, 2016: 41), that is, makes the original word “Late” into a separated line, to highlight and extend the connotation of the word "Late", making it more explicit and emphasized.

For the 8 translations with 1 line less than the original, the reduction in lines is due to the fact that the translation merges two original lines into one line. The reason is that there are often irregular broken fragments in Dickinson's original poems, which makes the coherent verse line intentionally divided in form, causing difficulties for readers to read and understand. The translator may integrate the two lines (or fragments in two lines) of the original into one meaningful line of translation, so as to make readers understand the connotation of the original poem more easily. For example, in the translation of poem 240, the two original lines “But were no one/Farther than you - ” (Dickinson, 1960:109) are translated into a complete Chinese line “没有任何事物比你们更遥远” (Shi 2016: 39), which is more coherent and complete in form and easier to understand than the original text.

Of the 3 translations that are deviated from the original each by 2 lines, 2 of them have more lines than the original, and 1 have fewer lines than the original. The adjustment of the number of lines of these 3 translations reflects the translator's emphasis on meter and rhythm of Chinese poetry in the process of translation, considering the reading habits of Chinese readers, splitting or merging a complete sentence of the original, without significantly changing the original connotation and emotion.

In general, Shi Li's translation is quite different from the original in terms of stanzas, and the proportion of deviated translations occupies nearly 85% of the total 110 poems, while in the case of lines, most of the translations do not deviate from the original in terms of lines, but there are still some obvious line deviation cases in translations. Therefore, it can be seen that Shi Li, as a liberal poet, has a certain "rebellious creation" in translation (Jia 2008: 108), and he has made a certain degree of reconsideration and adjustment when dealing with stanzas and lines in translation.

The reason is that, on the one hand, the number of stanzas and lines in the original is given priority to the expression of creative emotion and rhythm, which is not absolutely neat and orderly. The division of stanzas and lines is often based on the needs of Dickinson's emotional expression, while on the other hand, the translator will pay more attention to readers' reading experience to a certain extent when translating. Therefore, there may be cases of stanza deviations in many translations as compared with the original, but the scope of stanza deviations is basically controlled within 1 stanza for each poem, and, as the fact shows, cases of inconspicuous line deviations can also be seen in some translations. These small changes make the translation more in line with the reading habits of the Chinese readers for Chinese poetry and facilitates readers to understand the content of poetry.

3.1.2. Punctuation

Punctuation marks are not only part of poetic form to express rhythmic pause, but also contribute to the creation and expression of poetic flavor. Punctuation in Chinese originated from English punctuation marks and had been officially introduced and used since the beginning of the 20th century. Therefore, the system of punctuation between English and Chinese is basically the same in meaning. When translating English original works, Chinese translators can maintain the correspondence of punctuation marks to a large extent, without causing obvious ambiguity in expression and understanding.

The use of punctuation marks in Dickinson's poetry is unique. Contrary to traditional use of punctuation, she uses a large number of dashes instead of commas and full stops in the middle and end of the poem to express poetic and rhythmic pause or turn, etc. (Ma, 2011:8). At the same time, her use of other punctuation marks also has the characteristics of free verse. Sometimes she only uses punctuation marks within the lines, but there is no punctuation at the end of the lines. Therefore, as to how to deal with punctuation mark correspondence between the original and the translation when translating, the translator needs to consider poetic contextual differences between Chinese and English and the conversion of Chinese and English reading thinking (Wang, 2015:15). The punctuation statistics of 110 translations and their originals are shown in Table 3

Punctua tion	Dash es	Com mas	Perio ds	Exclama tion Marks	Quotat ion marks	Quest ion Marks	Semico lon	Col on	Caes ura Sign	Total
Original	1165	234	80	46	22	23	0	0	1	1571
Translat ion	24	385	2	1	17	17	0	7	4	457
Differe nce	1141	-151	78	45	5	6	0	-7	-3	1114 /1436
Percent	97.9	64.53	97.5	97.83%	22.73	26.09	0	0	300	70.91

age	4%	%	%		%	%			%	% /91.4 1%
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Table 3. Statistics of Punctuation Marks in the Original and Translation

According to statistics in Table 3, the total number of punctuation marks in Dickinson's original text is 1571, and the total number of punctuation marks in Shi Li translation is 457. There are 1114 (70.91%) fewer punctuation marks in the translation than in the original text, and there are 1436 (91.41%) cases of punctuation deviation from the original. The frequency of dash, period, exclamation mark and a question mark in the original is significantly higher than that in Chinese translation. Among them, the most frequently used punctuation mark in the original is dashes, reaching 1165 dashes in 110 poems. On average, there are more than 10 dashes in each poem. However, there are only 24 dashes in Chinese translation. According to the verification, a total of 96 translations do not use dashes at all. In addition, the frequency of original commas, colons and caesura signs is lower than that in Chinese translation. The most frequently used punctuation mark in Shi Li's translation is comma, with a total of 385, which is 64.53% more than the original. According to statistics, there are 86 translations with more commas than the original, accounting for a large part of the sample, and 24 translations are with fewer commas than the original.

One of the main reasons for the great decrease of dashes and the obvious increase of commas in translation is that original dashes are largely deleted or translated into commas; the other reason is that there are a large number of commas added to translated texts. In addition, there are 46 exclamation marks in the original, but only 1 in the translation, that is, most of the original exclamation marks have been omitted in the translation. If most of the exclamation marks are deleted, expression of the emotional intensity of the translation will be obviously weaker than that of the original.

Taking the first stanza of poem 502 as an example, 5 of the 9 dashes in the original have been deleted in translation, and the other 4 have been converted into commas. The translation is more in line with Chinese expression habits, while in the meantime it has some deviation from the original text:

J502 1st Stanza of Translation:

至少，祈祷，还在，还在
 啊，天上的耶稣
 我不知道你的房间是哪一个
 我正在到处敲门
 (Shi 2016: 101)

J502 1st Stanza of Original

At least - to pray - is left - is left -
 Oh Jesus - in the Air -
 I know not which thy chamber is -
 I'm knocking - everywhere -
 (Dickinson 1960:243)

By deleting the original dashes and adding commas, the rhythm of lines in the translation can be adjusted to translate more in line with Chinese reading habits, and the translation is more catchy and easy to read. Taking poem 695 as one more example(see below), 8 of the 9 original dashes are deleted, 1 is translated into a comma. What's more,

there is no punctuation mark in the first line of the second stanza of the original, but a comma is added in the translation of this line, and a conjunction "以及" (i.e.and) which is not in the original is added after the comma to connect the next line. Compared with the excessively random jump dislocation of the original, it can be found that adding comma and adding conjunction are conducive to regulating the rhythm of this line of poetry, and the punctuation and the connective are used as a supplement to the abstract logic of the poem to better connect the upper and lower lines, making the logical connection between the lines clearer and closer, so that readers can read smoothly and understand the poem better.

J695 Translation:

好像大海就应该分开
然后显露出一个比较遥远的大海
并且是一个更远的大海，第三个大海
但这只是一种设想

至于大海的周期，以及
无人到达的海岸
它们自身也是大海未来的边缘
那就是，无限
(Shi 2016:151)

J695 Original:

As if the Sea should part
And show a further Sea –
And that - a further - and the Three
But a Presumption be –

Of Periods of Seas –
Unvisited of Shores –
Themselves the Verge of Seas to be –
Eternity - is Those –
(Dickinson 1960:342)

3.1.3. Summary

In summary, by analyzing the formal characteristics of Shi Li's Chinese translation, it can be found that most of the translations possess 1-2 more stanzas than the original, while only small portion of translations is deviated from the original in terms of lines by 1-2 lines. Dashes are greatly reduced, and commas significantly increased as compared with the original. There are obvious differences between the translation and the original in poetic form as a whole. The main reason is that the translator has taken into account the differences in form and expression habits between Chinese and English writing and expression when translating. By increasing the translation stanzas, adjusting verse lines, reducing unconventional dashes, adding commas, etc., the translated poetic form is easier for Chinese readers to read, making the Chinese translation more concise, and the rhythm more pleasing. However, these adjustments by the translator have also weakened the charm of the original Dickinson's poems which are flexible, free and unconventional.

3.2.Lexical Features

Different from English, Chinese is an ideograph, which has a more powerful function of word formation and expression. The individual character and word in Chinese literary works can be analyzed individually or combined to appreciate the rich connotation. Therefore, when translating from English to Chinese, a certain English word often has multiple corresponding Chinese characters or words. The translator's preference of word choice at lexical level will directly affect the overall style of the translation and manifest the specific literary value of the translation. If the poetic form is compared to the "bone" of a work, the use of poetic vocabulary is undoubtedly the "flesh and blood" of the work. Therefore, to analyze the characteristics of Shi Li's translation of Dickinson's poems, one should pay attention to the vocabulary of the translation. By using a program written in python language for statistics, with the support of two-word segmentation databases, i.e. Boson NLP for Chinese and NLTK for English, to segment and label 110 original and translated texts, word frequency can be found, and consequently, characteristics of the vocabulary of the translation can be drawn.

Table 4. Statistics of Vocabulary of the Original and Translation

Versions	Tokens	Word Types	Token and Type Ratio
Original	8442	2802	3.01
Translation	8619	2583	3.34

Table 4 is a statistical comparison of vocabulary between the translation and the original. The word types refer to the word forms that do not recur in a text, while the ratio of tokens to word types is an indicator reflecting the richness of vocabulary of a text. It is the ratio of the total number of occurrences of words to the number of word types. The lower the ratio, the richer the vocabulary. According to the table, the total number of occurrences of words in translation is more than that of the original, but the number of word types is less than that of the original. The ratio of tokens to word types between the translation and the original is close, and the difference between them is only about 0.33. When the two ratios are comparable and close to each other, it is difficult to accurately determine which version has the higher vocabulary richness, and so the huge differences in word formation and word meanings between Chinese and English words must be taken into account (Jia, 2008: 110).

The reason for the larger number of occurrences of words in Chinese translation may be that Chinese language has more abundant forms of word formation, and the slightly smaller number of word types may be due to the stronger expression effect of Chinese words. On the other hand, the slightly higher number of original word types may be due to the fact that there are multiple inflections of the same root words in English, which indicates that the word types may differ but they still have the same meaning. Therefore, it does not mean that the vocabulary used in original English version is definitely more abundant than that in Chinese translation. From this point of view, although the ratios of tokens to word types are comparable, because the expressive power of Chinese characters is usually more prominent, the expressions in Chinese translation may be more specific and concise, which is in line with characteristics of Chinese of more diverse in expression, word selection and sentence formation.

After analyzing the overall situation of vocabulary, the following will further compare the use of different parts of speech in the translation and the original. Given the polysemy and ambiguity in both Chinese and English, the translator's personal literary and cultural background will affect the interpretation of poetry, and the translator's literary competency and writing ability will also affect the overall quality of the translation (Jia, 2008:107), all of

which may be manifested in translator's choice of words. Therefore, this research will start from the two categories of function words and notional words, and compare the similarities and differences between the translation and the original based on statistical data, and summarize the advantages and disadvantages of the Chinese translation, so as to provide a reference for the Chinese translation of Dickinson's poetry in China.

3.2.1. Modal Particles and Interjections

Modal particles and interjections are a rhetorical means used to enhance emotional color and make literary works more vivid and individual. According to researcher Shi Shuangwen, modal particles and interjections have three characteristics: first, they are relatively independent, second, they are highly uncertain, and third, there is a certain deviation between written and spoken language (Shi, 2013: 103). Therefore, in the process of English-Chinese translation, there is a large space of creation for the translator in the use of modal particles and interjections in target text, and the changes in the use of the two directly reflect the translator's style of emotional processing during translation. Table 5 is a statistical comparison of modal particles and interjections in the original and translation:

Table 5. Statistics of Original and Translated Modal Particles and Interjections

Versions	Original		Translation						
	Oh	Ah	呵	啊	吧	呢	吗	唉	矣
Words	Oh	Ah	呵	啊	吧	呢	吗	唉	矣
Frequency	3	3	5	3	3	2	2	1	1
Total	6		17						

In contrast, the types and frequency of modal particles and interjections used in the original are significantly lower than that of the Chinese translation. This is consistent with the fact that modal particles are less frequently used in English works. Due to the richness and diversity in the expression of Chinese characters, the translator can often increase the use of modal particles and interjections according to his understanding of poetry and Chinese usage habits. From this point of view, the emotional expression of Chinese translation may be more abundant. However, specific to a certain translation, it depends on the specific situation, because according to statistics in Table 3 above, 45 exclamation marks out of 46 in the original are deleted, and only one exclamation mark is retained in translation, which weakens the emotional expression of the translation. Moreover, although the number of modal particles and interjections in translation is obviously more than that in the original, there are only 11 more modal particles and interjections in the translation in terms of frequency, the base number is very small. Therefore, their power to increase the overall emotional expression of the translation are limited.

For example, in translation of poem 240, an original modal particle is faithfully translated, and a modal particle "呵" is added, but 3 original exclamation marks are deleted; As for the translation of poem 251, it retains a modal particle of the original, but deletes 3 original exclamation marks. Both of these two translations translate the original modal particles loyally, with even one modal particle addition to one of the translation, which will enhance the emotional richness of the translation to some degree, however, both translations delete 3 original exclamation marks. Comparing reading shows that the overall emotional expression of the translations is more plain and subtle than that of the original, indicating that the added modal particle does not necessarily enhance the overall emotional intensity of the

translation, for which the issue of punctuation marks deletion must be taken into consideration.

On exceptional example is the translation of poem 531, in which an additional modal particle “吧” is inserted at the end of a verse line, making the imperative sentence more intense. Poem 531 translation is one of the few translations in which the modal expression is more stronger than the original.

To sum up, although statistical results show that the types and frequency of modal particles and interjections in the translation are significantly more than those in the original, theoretically speaking, it may help to make the translation more emotionally richer than the original. However, there are not many modal particles and interjections in translations, for example, the modal particles that can obviously help to enhance the mood, such as“吧”, “啊” and “呢”, are used less frequent. Individual examples mentioned above also show that the use of modal particles and interjections in translation has no obvious effect on enhancing the emotional intensity of the whole translation. Moreover, the original text relies on the use of punctuation marks for emotional expression, while most of the exclamation marks and some question marks in the original are deleted in translation. Therefore, in fact, the emotional expression of Chinese translation may be more plain, subtle, or even more obscure and implicit than that of the original.

3.2.2. Prepositions and Conjunctions

Preposition is a kind of function word used to express the relationship between words and words, words and sentences, while conjunction is a function word used to connect words and words, phrases and phrases, or sentences and sentences, indicating a certain logical relationship (Yu, 2017: 8). The two usually have no practical significance in literary works and cannot be used alone as sentence elements.

Prepositions and conjunctions are used as tools and means to express relationships and connect various parts of speech, sentences, etc. in rhetoric. They help to construct the logical framework of the entire work. At the same time, they are also one of the fixed forms of expression in English, and they are indispensable in most cases. However, in Chinese expression, the two more often assume the role of signification and are not a necessary component of sentence composition. Therefore, how to balance the preservation of English characteristics and the adaptation to Chinese context when translating from English to Chinese is worthy of translator's attention. Table 6 is a statistics of prepositions and conjunctions in the original and translation respectively.

Table 6. Statistics of Prepositions and Conjunctions in the Original and Translation

Items	Prepositions		Conjunctions	
	Word Count	Frequency	Word Count	Frequency
Original	49	779	6	329
Translation	39	431	53	276
Difference Value	10 (20.41%)	348 (44.67%)	-47 (783.3%)	53 (16.11%)

Statistics show that there are 49 prepositions in the original, with a total frequency of 779, with a high frequency and rich word types. Comparatively, there are only 39 prepositions with a total frequency of 431 in Chinese translation. This indicates that, on the one hand, Chinese is highly competent in meaningful expression, while on the other hand,

Chinese translation lacks a faithful reflection of the logical relationship between the original vocabulary, and deviates from the original in terms of the integrity of language structure.

In terms of conjunctions, there are 6 original conjunctions with a total frequency of 329, while the number of translated conjunctions is 53, far more than the original conjunctions, but the frequency is only 276. That is to say, the Chinese translation uses a variety of types of conjunction to enhance the coherence of the poems, but in general, the total occurrences of conjunctions used is less than that of the original. The gap between the original and translation in types and frequency of conjunctions reflects the differences in the use of conjunctions in English and Chinese. There are a variety of types of conjunction in Chinese, and similar meanings can also be expressed by use of different conjunctions. It can be seen that as to how to deal with the leaping modernist narrative of Dickinson's poems, the translator Shi Li uses rich Chinese conjunctions to try his best to restore the logic and connotation of English poems, so as to facilitate Chinese readers to understand the poetic flavor of the original.

The fact that the total frequency of prepositions and conjunctions in the translation is significantly less than that of the original shows that the logical integrity of the language expression in the translation is significantly inferior to that in the original. This is probably one of the prominent differences in the form of expression between Chinese as an ideographic character and English as phonetic writing.

3.2.3 Adjectives and Verbs

As the main notional words, adjectives and verbs play an important role in both Chinese and English literary creation. They have practical significance and can not be replaced or changed at will. Adjectives are used to describe or modify nouns, pronouns and other substantive words to express the nature, state and attribute of the object. They play the role of supplementary explanation and description in sentences. The use of adjectives can reflect the style of a work to a certain extent. Verbs are generally used to express the process of action or state. As one of the core components in a sentence, verbs can affect the vividness of a work.

In English-Chinese translation, due to the differences in expression style between the two languages, an English word can be expressed in either one Chinese character or a Chinese word, which may have slightly different Chinese meanings. Therefore, adjectives and verbs may undergo changes in meaning after translation (Chen, 2019).

Using quantitative methods to conduct statistical study on the usage of the two notional words from a macro perspective is helpful in discovering overall trend and features of the translation from another perspective. Table 7 is a statistical table of adjectives and verbs used in the original and translation.

Table 7. Statistics of Original and Translated Adjectives and Verbs.

Items	Adjectives		Verbs	
	Word Count	Frequency	Word Count	Frequency
Original	292	434	437	822
Translation	215	344	808	1987
Difference Value	77 (26.37%)	90 (20.74%)	-371 (84.90%)	-1165(141.73%)

According to statistics in Table 7, there are 292 original adjectives with a total of 434 occurrences, while Shi Li's translation has 215 adjectives with a total frequency of 344, which are less than the English original. This gap shows that the original text uses richer and more diverse adjectives, indicating that the original English text pays more attention to rhetoric and description in expression, and makes full use of various adjectives and their transformations to enhance sense of picture, vividness and readability, which not only has literary charm but also attracts readers' interest.

In terms of verbs, the original English text uses 437 original verbs with a total frequency of 822, while Shi Li's Chinese translation uses 808 verbs with a total of 1987 occurrences. This shows that there is a big difference in the use of verbs between the translation and the original. The translator uses a variety of and a larger number of Chinese verbs than the original when translating the poetic expressions of the original. For example, in the original text, the five most frequently used verbs are "is", "be", "are", "have(has)", and "know". The first three are with the same meaning, of which "is" and "are" are variants of "be", and the three can be translated into one Chinese word "是", indicating that different English verbs could be of the same meaning and be translated into one Chinese equivalent. Comparatively, in Chinese translation, the top five most frequently used verbs are "是", "会", "能", "像" and "有", each has different meanings and can take on different sentence functions. This shows that the variety of verbs used in Chinese translation helps to express the connotation of the original text more clearly, and makes Chinese translation more concrete and vivid. In short, in the use of adjectives, the original is better than the translation; in the use of verbs, the translation is better than the original.

3.2.3. Four-character Words

Four-character words are one of the special means of expression in Chinese. They can express the same meaning as ordinary words but render a sense more vivid and familiar, making the article more refined and catchy, and giving Chinese readers a cordial feeling. However, due to differences in rhetoric usage between Chinese and English, it is difficult to find exact corresponding words for Chinese four-character words from the English fixed expressions. Therefore, whether it is appropriate to use four-character words, especially idioms, in English-Chinese translation requires careful consideration.

Table 8 is a statistical table of 46 four-character words used in the translation. Among them, the three idioms "无动于衷", "无关紧要" and "视而不见" are used twice, and the remaining 43 four-character words are used only once. Therefore, the total frequency of 46 four-character words in the translation is 49.

Table 8. Statistics of 46 Four-character Words in Translation

No.	1	2	3	4	5	6	7
1	无动于衷	无关紧要	视而不见	长途跋涉	杳无音讯	巡回演出	随叫随到
2	无家可归	亲密无间	模糊不清	古色古香	严丝合缝	莫名其妙	轰轰烈烈
3	一扫而过	引人注目	不可思议	各种各样	诸如此类	无处不在	美轮美奂
4	大吃一惊	犹豫不定	一席之地	无名小卒	汪洋大海	一年四季	自言自语
5	毫不动摇	犹豫不决	黯然失色	无所畏惧	随处可见	孤身一人	相比之下
6	浑然不知	昏昏欲睡	微不足道	漫不经心	一闪而过	刚愎自用	如履薄冰
7	遥不可及	引人注意	哑然失笑	可亲可敬			

Compared with 110 translations, the total 49 occurrences of four-character words is close to the average of once per two translations, which is a high ratio. The use of four-character words can make English poetry more expressive in Chinese with Chinese expression characteristics, enhance the familiar and oral sense of the translation, and help Chinese readers understand the connotation of Dickinson's poetry more easily from the perspective of Chinese. However, too much emphasis on catering to Chinese thinking and expression may result in inaccurate translation of the original text.

4. CONCLUSION

A comparative analysis of 110 translations of Dickinson's poems and their originals from two dimensions of poetic form and vocabulary use shows that the Chinese translation has made some creative changes to the original in terms of poetic form. In order to make the translation more in line with Chinese reading habit and context of understanding, on the one hand, a large number of stanzas are added in translation and so most of translations deviated from the original in terms of stanzas, and a small number of original verse lines are adjusted, resulting in a small number of translations with line deviation from the original, on the other hand, a large number of dashes used to break words, break sentences, break lines, to emphasize or to extend in the original are largely omitted or translated into commas in translation. As a result, although the translation is easy to understand and read, it is difficult to intuitively reflect the characteristics of "flexible sentence breaking and free displacement" of Dickinson's poetry. At the same time, a large number of commas are added, and most of original exclamation marks are omitted in translation, which further increase the differences of punctuation marks between the translation and the original.

In terms of vocabulary, statistics of function words such as modal particles and interjections, prepositions and conjunctions show that the number of modal particles and interjections in translation is slightly more than that in the original, which theoretically helps to enhance the intensity of emotional expression in translation. However, in view of the fact that the original exclamation marks are mostly omitted in translation, the emotional expression of the translation is slightly plain and obscure as compared with the original. The frequency of prepositions and conjunctions in translation is significantly less than that of the original, indicating that the logical form of target language is not as clear and complete as the original. The statistical analysis of notional words such as adjectives and verbs shows that the number of original adjectives is far more than that in the translation, indicating that the translation is not as vivid and delicate as the original in terms of description and rhetoric, but the number of translated verbs is much more than that in the original, indicating the poetry scene depiction and action presentation in the translation is more specific and concrete than the original. At the same time, on average, about one four-character word is used in every two translations, which can give Chinese readers a more cordial reading experience.

In short, Shi Li's translation is significantly different from the original in poetic form, but it is more in line with Chinese expression habits. In terms of poetic language expression, the logical form of language is not as clear and complete as the original, but it is with more characteristic of Chinese language expression. The lyric intensity is slightly inferior to that of the original, and the description is not as rich and delicate as the original, but more vivid and cordial than the original.

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