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A Study on the Transmission of Implicit Information in Chinese Tang Poetry Translation under the Guidance of Frame Theory

Lou Lingling*

School of English, Zhejiang Yuexiu University, Shaoxing, Zhejiang, P.R. China

Corresponding Author: Lou Lingling, E-mail: rolinlou@foxmail.com

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ABSTRACT

As Chinese is a language focusing on parataxis, and China is a country with a largely different culture from the western world, the implicit information contained in poems could not be easily perceived by target language readers if it is not properly delivered. As a result, the faithful transmission of the implicit information contained in Tang poetry has always been a hotspot in the research of the translation of Chinese classical poetry. The aim of the research is to study the transmission of implicit information in Tang poetry translation under the frame theory. To achieve this, the thesis would be discussed in six parts. After a brief introduction to the current situation of Tang poetry translation, the guiding theory would be illustrated in detail. Then the author will try to analyze the reasons for the failure of transmission of implicit information in Tang poetry translation, which leads to the examination of the feasibility of using frame theory in the guidance of the implicit information transmission. And then specific translation strategies are put forward by the author together with some examples in accordance with frame theory. In the end, a conclusion is drawn based on the discussion of the previous chapters. The study of the transmission of implicit information from the angle of frame theory is a creative and bold try, which provides a theoretic reference for the research on this subject in the future, and a practical experience for the implicit information transmission in Tang poetry translation activities.

Key words: Frame Theory, Implicit Information, Tang Poetry Translation

INTRODUCTION

With the increasingly frequent cross-cultural communication today, the translation of Tang poetry has been quite hot because of the traditional culture and long history contained. However, thousands of years have elapsed since the Tang Dynasty, so even readers of the source language sometimes come across difficulty of this kind or that in understanding the implicit information of the original version, not to mention the target language readers whose culture is different from that of China.

Besides, people of different ethnic groups, from different regions and language communities are vastly different in their experience to the whole world. Due to the diversity between China and the western world in language and cultural practice, there is also a huge difference in the whole cognitive frame. It is this difference that influence one's cognizance and frame systems, thus making people different in their understanding of a same linguistic expression. Due to the difference of frame systems in different languages, some information is failed to be transmitted through translation; that is to say, the transmission of implicit information is blocked. As a result, when the Tang poetry, which represent the essence of Chinese culture, are translated into English, the implicit information in poems could not be transmitted successfully, and the target language readers, restricted by their own cognitive frame, will inevitably come across some difficulty in the understanding of the poems compared with the source language readers.

In this way, in order to let the target language readers understand the poems correctly, implicit information must be translated. Therefore, it is of great necessity to study the transmission of implicit information in the Tang poetry translation. The study aims to examine the feasibility of frame theory in guiding the transmission of implicit information in the course of Tang poetry translation; on the basis of which, the author goes on discussing strategies that could be used in the transmission of implicit information in Tang poetry translation.

In this thesis, the author intends to answer the following questions:

1) According to frame theory, what caused the failure of implicit information transmission in Tang poetry translation?
2) Why could frame theory be used to guide the transmission of implicit information in Tang poetry translation?
3) What strategies should be employed for the better transmission of implicit information in Tang poetry translation according to frame theory?

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The study will be carried out focusing on these points, and in the end, these problems are all to be solved through case analysis and comparative study.

FRAME THEORY

As early as the 19th century, Wilhelm von Humboldt from Germany pointed out: "language is not only a communicative means, but also a cognitive one" (Yao Xiaoping, 1995). In the eyes of cognitive linguists, frame theory is a kind of cognitive theory which aims to study the meaning of words as well as the meaning of the syntactic structure. In doing so, it highlights "an awareness of the importance of the social functions of language, a concern with the nature of the speech production and comprehension process, and an interest in the relationship between what a speaker says and the context in which he (or she) says it" (Fillmore, 1976).

Definition of Frame

The concept of "frame" first came from the study of memory by scholars in early 20th century. The psychologist Frederick Bartlett (1932) used the notion to point out that people's understanding and memory of a certain event is greatly influenced by one's expectation, which is psychologically represented in the means of schema. The computer expert Marvin Minsky, who later applied Schema Theory into artificial intelligence research, held the view that the knowledge of human being is stored in memory in the means of data-structure, and he substituted "schema" for "frame". He (1975) viewed "frame" as "a data-structure representing a stereotyped situation".

This term was first introduced into linguistics by Fillmore in the mid-1970s, and gave different definitions in different stages. In 1975, Fillmore (1975) defined it for the very first time as "any system of linguistic choices---the easiest cases being collections of words, but also including choices of grammatical rules or linguistic categories---that can get associated with prototypical instances of scenes".

Ten years later, Fillmore (1985) redefined the frames as "specific unified frameworks of knowledge, or coherent schematizations experience". And in 1992, the frame was given a different definition by Fillmore. It was regarded as "cognitive structures…knowledge of which is presupposed for the concepts encoded by the words" (Fillmore and Atkins, 1992). Besides, according to Taylor (2001), frames are considered as the knowledge frameworks which connect several cognitive fields revolved by a same language form.

In short, a frame can be thought as the whole concept system of background knowledge that is co-related with a certain word or event, and in order to understand any constitutive part in a frame, the whole frame would certainly be activated. Frame is something that relates our experience with the language structure. In other words, frame theory focuses on exploring the formation and understanding of language in conceptual frames from people's psychological and cognitive processes (Ding Weiguo, 2013).

Features of Cognitive Frame

As far as the cognitive frame is concerned, three distinguished characteristics should be mentioned.

Firstly, when a same situation is described, different cognitive perspectives within a same frame will lead to different linguistic expressions. Here the author will take the well-known "commercial event" as an example. In the "commercial event" frame, there are altogether four components, buyer, seller, goods and money. Suppose here is the situation, Tom is the "buyer", Kate is the "seller", the object being transacted is a bike, and the price of the bike is 100 Yuan. Under such a condition, if the commercial event is viewed from the perspective of the buyer, the expression should be like this: *Tom bought a bike from Kate for 100 Yuan.* Similarly, the sentence *Kate sold a bike to Tom for 100 Yuan* is the expression of the very same commercial event from the point of view of the seller.

Secondly, each cognitive frame has certain basic and steady components. Again, take the well-known "commercial event" frame as an example, as what has been mentioned above, the fixed elementary components are buyer, seller, goods and money. Similarly, in the frame of "danger", there are three elements involved, namely victims, tools and places.

Thirdly, all the components that constitute one specific frame are closely inter-related, the whole cognitive frame would be activated no matter which component been mentioned. For example, in the "go out by bus" frame, when the component "bus" activate the whole frame, the other components forming the frame would also be clear, such as bus driver, ticket seller, courtesy seats, bus stop, IC card and so on. To a large extent, it is the activated frame that people usually rely on to understand the meaning of certain linguistic expression. (Ungerer & Schmid, 2001)

Significance of Frame Theory to Lexical Meaning Research

Frame is a kind of related knowledge and concept that presents some specific situation which usually happen, it is the prototype of a certain object or event (Fillmore, 1982; Fillmore & Atkins, 1992), it can demonstrate the main characteristics, variable characteristics as well as the characteristics possibly represented by one's experience (Graddol et al, 1994; Ungerer & Schimid, 2001).

The frame theory provides a brand-new angle to study semantics for us. It holds that background information and encyclopedic knowledge make the words meaningful, and therefore, they could be hardly separated from linguistic knowledge. Some specific vocabulary and structure could activate the corresponding frame in one's mind, so the meaning could never be delivered and understood without referring to the frame. As a result, according to the frame theory, in order to understand the meaning of a certain word, people should first understand the meaning and use of the word in the specific culture. For example, to understand the meaning of "breakfast", first, we should have a basic idea that breakfast usually refers to the first meal one has after waking up in

the morning. Besides, we should also bear in our mind that breakfast means different to people all over the world. For the American, breakfast may mean eggs, toast, coffee, orange juice and so on. However, for a Chinese living in North China, the word "breakfast" usually means to him nothing but noodles, dumplings and so on.

REASONS FOR THE FAILURE OF IMPLICIT INFORMATION TRANSMISSION IN TANG POETRY TRANSLATION UNDER THE FRAME THEORY

As one of the most remarkable and important features of framework, cultural difference attaches much attention in the study of framework. To a certain extent, the differences of frame systems between English and Chinese could also be regarded as the reflection of differences in cultural aspects. Just as Taylor mentioned (1995), frames are configurations which are accepted through common practice. More importantly, knowledge contained in a frame is generally shared by the whole language community, or at least a part of its members. In fact, as long as a kind of association has been shared by a sufficient number of people, even if it is incredibly weird, it could still be included into a specific framework. Owning to the diversity of the phenomenon of cultural differences, hereafter the author would make a brief analysis of the reasons for the failure of implicit information transmission in Tang poetry translation under the frame theory from three aspects, namely the difference in the number of frame components, different compositions in a same framework and false friends.

Difference in the Number of Frame Components

Theoretically speaking, the so-called equivalent words in English and Chinese should activate a same frame; however, as a matter of fact, the number of frame components is different sometimes. For example, the English word "river" profiles a permanent flow of water in natural channel, presupposing a frame specifying the relevant topographical features. The corresponding words in Chinese are 江 and 溪. The concepts for both Chinese words are essentially the same as the concept for the English word---a natural flowing waterway---but the frame is more specific than the English frame for each word: 江 specifies that it is a major waterway that flows into the sea, while 溪 specifies a small river in the mountains. Hence a translation of 江 or 溪 as "river" is partly accurate, but not completely so.

Different Compositions in a Same Framework

Some corresponding linguistic expressions look similar, but they are not completely the same in their meaning. That's because same components and different ones co-exist in the frameworks to which these kinds of linguistic expressions belong. For example, in Chinese, there is an idiom, "亡羊补牢", and in English, there is also a similar idiom *Shut the stable door after the horse has bolted*. The two linguistic expressions belong to a similar framework---the framework of accident, and share a same component---the result is irretrievable. However, they are still different in some ways. The associative meaning of "亡羊补牢" is that it is never too late so long as we could learn lessons from the accident. While its corresponding English version means that it's too late to mend or remedy after the accident. In other words, they share different compositions in a same framework, or they are different in meaning actually.

False Friends

In English and Chinese, sometimes it happened that some linguistic expressions are of the same form, which could be divided into two groups, one is also of the same meaning, the Chinese idiom 破釜沉舟 and the English phrase "burn one's boat" is just an instance of this kind of situation; while the linguistic expressions belonging to the other group are of different meanings, therefore, we call them false friends.

As for frame theory, false friends are triggers which activate different frameworks in readers' mind. For Example, when 西风 is mentioned, what Chinese associated is a flow of wind that is chilling cold, while to English it is a flow of warm wind. 西风 and "west wind" look the same in their literal meaning, however, owing to the different geographic location of China and Great Britain, the framework that the two words activated are opposite.

FEASIBILITY OF HAVING FRAME THEORY IN GUIDING THE IMPLICIT INFORMATION TRANSMISSION

In the proceeding chapter, the reasons for the failure of implicit information transmission have been discussed in detail. It is the very differences of cognitive frames that caused the problem of implicit information. Therefore, it is reasonable to try to solve this problem under the guidance of frame theory.

In this chapter, the author is going to discuss why frame theory could be used to guide the transmission of implicit information in the Tang poetry translation. The reasons will be illustrated from five aspects.

The Role of Frame Theory in Cognitive Semantics

Translation studies have a lot to do with semantics. At present, semantics has risen from pure linguistic semantics to cognitive semantics, paying much attention to the study of understanding mechanism of meaning. Frame is the core concept of frame semantics, which is one of the main branches of cognitive semantics. Compared to the traditional methods, frame semantics does a much more comprehensive study on meanings; besides, the linguistic factors and non-linguistics ones are no longer strictly distinguished, which is considered of no practical significance by supporters of frame theory. As a matter of fact, not all contents could be clearly divided into linguistic and non-linguistic components. According to the frame theory, language is first and foremost a means to serve communication and understanding, so it is not necessary at all to differentiate between linguistic factors and non-lin-

guistic ones. Seen from this aspect, the frame semantics is entirely consistent with modern translation studies in their research purpose.

The Role of Frame Theory in Translation Process

The main target of translation studies is to clearly reveal how translators' knowledge operates in the process of translation. In order to understand the essence of translation and the selection reasons of the translators in choosing a series of translation strategies, first we need to have a basic knowledge of the storage structure and application process of the knowledge. As framework coincides with the receiving and storage of human information, and translation could be viewed as a special information processing, use and storage activity, therefore, it is applicable to use frame theory in guiding the translation activity.

The Role of Frame Theory in Translators' Interpretation of Linguistic Phenomena

Frame theory makes a more effective explanation to a lot of linguistic phenomena, greatly facilitating translators' understanding of the original poems. The meanings of any linguistic units are closely related with specific frameworks. It is a comparatively economical and labor-saving method to use frame semantic to describe the semantic meaning of linguistic units, since a same frame theory could be used to explain a variety of linguistic phenomena, and sometimes it could also reveal some facts that could never be explained with conventional methods. For example, the synonymous phenomenon could be re-interpreted under the frame semantics. For example, "land" and "ground" denote what seems to be the same thing, but actually they are against different frames: here "land" portrays the dry surface of the earth in contrast with "sea", while what "ground" describes is different, it refers to the dry surface of the earth opposite to "air" (Fillmore, 1982). In other words, a bird that *spends its life on land* does not go in the water, but a bird that *spends its life on the ground* does not fly. Another example is "flesh", profiled against the frame of the body's anatomy, vs. "meat", profiled against the frame of food. The semantic difference is reflected in the collocations *flesh and bones*, describing an emaciated body, and *meat and potatoes*, describing a bland but filling types of meal.

From the above examples, it could be found out that it could be simple to distinguish synonyms from the perspective of frame. For translators, the introduction of the concept "frame" makes it possible for them to correctly master the framework of linguistics units through their match, understand the meaning, thus laying the foundation for the accurate delivery of poets' thought. Translators need to use "frame" to express relevant structured cognition, help search for related conceptual frameworks in the brain, and guide the elements closely related to the framework to achieve the goal of smooth translation. (Jiang Liping, 2018)

The Role of Frame Theory in Information Construction

In frame semantic, everything would be viewed as typical scenarios, making it easier for the comprehension and use of a language. As mentioned above, according to the frame theory, the information construction in a language is based on a specific frame; therefore, the delivery of information is the process of a known frame being activated actually. Generally speaking, the information conveyed in one's statement would activate a specific framework or a known scenario, on the basis of which the receivers would try to catch the information. In other words, receivers need to catch the information received in virtue of one's early personal experience. In one's statement, there could be some unknown knowledge contained, however, in order to comprehend the information correctly, the unknown part should be a relatively unknown one, or it should not be totally unknown to receivers. In fact, the brand-new information could never be understood, because the receivers lack the framework that could be activated by the new information. Under this circumstance, the essence of translation is to use more effective stimulus to help recipients activate the necessary framework.

Seen from this point of view, the theory is of great significance for the translation study and practice. In the process of translation, translators often come across terms lacking equivalence in target language, under this condition, we could depend on this theory. In order to let TL readers comprehend these terms correctly, translators should inject new elements into original poem, thus linking the terms with concepts or knowledge which are already known by TL readers. For example, in the translation of Li Bai's "Cataract on Mount Lu", if a translator transliterates the word "庐山" directly into "Lushan", TL readers would be completely at sea as what they are facing is something completely new. They could not associate the translation with the already existing frameworks in their brains; therefore, they would fail to get the exact meaning of the word. In order to activate the corresponding frameworks in target language and make sure its connection with source language, a balance should be achieved between the new information and the concepts already known by TL readers. As a result, if we translate the term into "Lushan Mountain", undoubtedly readers could get a better understanding of the poem. There may be vacancies in finding corresponding words in different languages in translation; however, there are no vacancies in frameworks. As a result, so long as semantic transliteration could be used, the translators could incorporate the words in original language into the framework of target language, so that an equal understanding could be achieved.

The Role of Frame Theory in Dealing with Similarities and Differences among Different Languages

A series of statements describing a same scene have a same deep-level framework. Commonness not only exists in statements within a same language, but also in statements of different languages, which constitutes the prerequisite for the translation, or we call it translatability. It could be regarded that one of the sources of the commonness among different languages comes from the commonness of knowledge of the objective world, which forms our framework. In essence, translation is a quite complicated psychological activity, the central task of which is to allow the translators to

have a knowledge of frameworks represented by both source language and target language, and do some modification or conversion according to the discrepancy of the corresponding frames in two different languages. Therefore, the discrepancy of the frames in two languages should be viewed as the focusing point of the translation study.

All in all, from what we have discussed above, it is safe to draw a conclusion that it is feasible to use the frame theory to guide the transmission of implicit information.

TRANSLATION STRATEGIES FOR THE IMPLICIT INFORMATION TRANSMISSION IN TANG POETRY TRANSLATION

In the course of interlingual translation, due to the lack of corresponding linguistic expression in target language, some implied information as well as some linguistic merits has disappeared, which would cause trouble for the correct understanding of translated poems for TL readers. Therefore, it is of great importance and significance to study and cope with the transmission of implicit information of original poems, which are something very popular in China nowadays. Till now, few people have made systematic researches on the disposal of implicit information in translation, not to say the translation of Tang poems, so it is something brand new.

In this part, the author is going to discuss the methods to transmit the implicit information in Chinese classical poems with the frame theory as guidance. Three translation strategies would be illustrated in combination with concrete examples.

Direct Explicitness of Implicit Information

Direct explicitness means the translators merely deliver the implicit information of the original texts and ignore the explicit part, in other words, we can say that the translators substitute explicit information with its implicit part during the translation. As explicit information is often so obvious and clear that it is of no necessity to transmit it; on contrary, the implicit information is often more obscure and implicative, which makes it difficult to be understood, therefore, more attention and time should be paid in the transmission of the implicit information. Direct explicitness is quite effective in conveying the real intention of the poets and avoiding the ambiguity or misunderstanding for TL readers, and it could sometimes even make the original background knowledge clear and understandable for foreigners, so it is widely used in the translation of Tang poetry.

Here is an example to illustrate this point of view.

(Original version)

《登乐游原》
---李商隐
向晚意不适，驱车登古原。
夕阳无限好，只是近黄昏。

(Translated version)

On the Plain of Tombs
Written by Li Shangyin
At dusk my heart is filled with blooms,
I drive my cab to ancient tomb.
The setting sun seems so sublime,
But it is near its dying time.
Translated by Xu Yuanzhong

Li Shangyin's poems are well known for their ambiguity. The poem "乐游原" describes the poet went out to get rid of his deep depression. In the face of the grand view under the setting sun, the poet couldn't help exclaiming for the tragic fate of himself and his beloved country. He clearly sensed the elapse of the great time and felt so helpless.

On its translation, it is very important to properly deal with the translation of "乐游原" and "古原", which refer to the same object in the poem. As a matter of fact, the "古原" mentioned in the poem is located in the south of Chang'an City, where five emperors in Han Dynasty are buried. Han dynasty is as prosperous as Tang dynasty, so a lot of poets would compare Tang dynasty with Han. That is to say, the real reason for the poet's trip there is to recollect powerfulness of the past and cry for its fallen situation at present. This is the implicit information contained in the original poem. If we translate "古原" into "ancient plain", the implicative meaning that the poet really wanted to express would be lost, and target language readers could not activate the frame of "sorrowfulness and helplessness" as source language readers do. So it is better to adopt the method of direct explicitness of implicit information here and translate it into "ancient tomb", which accurately convey the poet's thoughts and grief. Similarly, according to what have been discussed, "the plain of tombs" would be an acceptable translation of "乐游原".

Though widely used and quite effective, this method is still far from perfect. In the translation process, it is almost inevitable in losing varying degrees of information, such as the poetic style, artistic conception, concrete means of expression and so on.

To sum up, direct explicitness of implicit information is a way used quite widely by translators, though it would inevitably bring forward certain losses of linguistic features. Compared to the method which only transmits explicit information and ignores the implicit part, this method obviously does better in minimizing the information loss during the translation of Tang poems.

Literal Translation with Addition

Addition in the sentence

In some cases, both implicit information and explicit information are very important, and neither of them could be ignored. Therefore, in order not to lose some original favor of the poem, literal translation with addition in the sentence is sometimes a better choice in the translation of Tang poetry.

The following translation is just one of the examples.

(Original version)

《秋夕》
---杜牧
银烛秋光冷画屏，
轻罗小扇扑流萤。
天阶夜色凉如水，
坐看牵牛织女星。

(Translated version)

An Autumn Night
Written by Du Mu
Autumn has chilled the painted screen in candle-light,
A palace maid uses a fan to catch fireflies.
The steps seem steeped in water when cold grows the night,
She sits to watch two stars in love meet in the skies.
Translated by Xu Yuanzhong

In the above poem which was written by the famous poet Du Mu, the identity of the lady who enjoyed the cool in the open air has not been made clear. However, as SL readers, we could easily find out that the lady portrayed here should be a maid in the palace through the phrases like "轻罗小扇". Unfortunately, foreigner could not activate the same framework on reading the poem; as a result, they would feel puzzled about the heroine of the poem. Therefore, in the translation, Xu Yuanzhong chose to add something in the sentence. By adding the phrase "a palace maid" in the translation, all the logical relations become clear in the eyes of foreign readers, and a similar frame could be activated.

Addition in the form of footnotes or endnotes

In order to clearly explain the implicit information of the poem, the addition could also appear in the form of endnotes or footnotes. Literal translation is often far from transmitting everything implied in the poem, and due to the requirements of the form of a poem, the corresponding translation should be both concise and clear. Literal translation with footnotes and endnotes could provide readers with background information of the poem, thus greatly helping the comprehension of the poem. As a result, it is often employed to cope with expressions with a heavy loaded culture. The method is illustrated by the example below.

(Original version)

《丽人行》
---杜甫
三月三日天气新，
长安水边多丽人。
态浓意远淑且真，
肌理细腻骨肉匀。

(Translated versions)

Satire on Fair Ladies
Written by Du Fu

(Version 1)

The weather's fine in the third moon on the third day,
By riverside so many beauties in array.
Each of the ladies has a fascinating face,
Their skin is delicate, their manner full of grace.
Translated by Xu Yuanzhong

(Version 2)

The air is refreshing on this third day of the third moon,(1)
On the banks constellate the ladies of Changan fair and boon.
Their looks gorgeous and lofty with manners refined and serene,
Well-balanced frame of bone and flesh, and fine textured skin.

(1) The third day of the third moon was called Shangsi Festival. It was a day for spring outing and chiefly celebrated by the riverside.

Translated by Xu Yuanzhong

In this example, the author chose two different translated versions by the well-known translator Xu Yuanzhong in different periods. Version 1 was translated by Xu Yuanzhong in his earlier time while version 2 was translated by him several years later. The difference mainly lies in the translation of "三月三日". It is called Shangsi Festival in China and it is a day for people to celebrate by the river bank. However, it is a framework shared only by Chinese people, and foreign readers could not understand the logical relationship between the very day and people's behavior described in the second line. In other words, though the first version succeeded to reproduce the repetition of the original poem, it is difficult for TL readers who are unfamiliar with Chinese culture to really understand it. Meanwhile, the second version, with some necessary addition explaining the festival, greatly facilitates foreign readers' comprehension of the poem.

Free Translation Based on the Coordination of Frameworks

Nowadays, more and more scholars agree that in order to get a well-accepted translation, it is not advisable to translate the poem word by word. For the consideration of TL readers, translators should sometimes adopt a free translation strategy without too much emphasis on linguistic form and word-to-word equivalence; instead, a good translator should try to make his readers to get to know the poet's real intention and the thoughts he or she wants to express.

Here is an example to make use of this strategy in translation.

(Original version)

《锦瑟》
---李商隐
庄生晓梦迷蝴蝶，
望帝春心托杜鹃。

(Translated version)

The Sad Zither
Written by Li Shangyin
Dim morning dream to be a butterfly,
Amorous heart poured out in cuckoo's cry.
Translated by Xu Yuanzhong

The word "杜鹃" ("the cuckoo") in Chinese culture makes people associate with sorrowfulness and misery, and it will help to activate the frame of "painfulness". However, for western readers, in the face of the word, they are easily to activate the frame of "happiness"; since in the western culture, the bird is the representative of joy and happy feelings. As a result, if in the process of translation, translators pay no attention to this difference and translate it literally, the TL readers would be misled to think Emperor Wang enjoyed a happy love affair. So in order to avoid the possible misunderstanding, the translator here adopts the method of "free translation with the coordination of frameworks" and by this way, the intention of the poet and the main idea of the poem could be better understood by target language readers.

A Summary for the Translation Strategies of Tang Poetry

When we study the translation of Tang poems from the perspective of frame, there are several points should be paid attention to. First, for the poems whose linguistic expressions in translation could activate the same or similar framework like the original one, it is advised to adopt the method of direct explicitness of implicit information. Second, for some poems which contain some implicit meaning, it is a good way to translate them with addition in the sentence or in the form of footnotes and endnotes. In this way, both the explicit information and the implicit information could be delivered. Last but not least, it should be pointed out that the "correspondence of frames" that has been discussed above does not equal to "equivalence", since the former places more emphasis on the transmission of the real thoughts of the poet and the correct understanding of the poem by activating a similar framework. As a result, when we come across some expressions with heavily-loaded cultural factors, it is a good choice to adopt the method of free translation based on the coordination of frameworks.

CONCLUSION

Just as Robert Frost once mentioned, poetry is what gets lost in translation, from which we can see the difficulty and embarrassment of the translation of poems. Therefore, a great number of scholars even believed that poems are untranslatable. Radical though they are, there is something in it when the poetry is concerned. Poetry is a unique literary form which relies a lot on rhetorical devices such as onomatopoeia, alliteration, repetition and so on. Besides, as the pearl of the beautiful Chinese language and great culture, poetry is full of cultural factors, which makes it difficult to be translated.

However, literature should be borderless. Excellent literary works should be the common wealth of people all over the world. Implicit information should not be a stumbling block to our appreciation of beautiful poetry. The aim of the research is to make use of frame theory to cope with the problem of implicit information transmission in Tang poetry translation, so that our excellent literary works could be appreciated by the people all over the world. With frame theory as its theoretical background, the author discusses the reasons for the failure of implicit information transmission, and the feasibility of having frame theory in guiding the information transmission; in the end, the author put forward three strategies for the transmission of implicit information, namely direct explicitness of implicit information, literal translation with additions and free translation based on the coordination of frameworks.

Traditional poetry translation studies are often guided by relevant translation theories, while our research is guided by the frame theory, which originates from cognitive linguistics. This is not only a beneficial attempt at interdisciplinary integration, but also an attempt at the possibility of poetry translation.

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